

विदेह VIDEHA

समानान्तर इतिहास — मैथिली साहित्य

A Parallel History of Maithili Literature

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

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विषय-सूची / Contents

१. Videha UPSC Prelims Quiz — A Parallel History of Mithila & Maithili Literature, Tome IV	१४२३ प्रश्न
२. A Survey of Maithili Literature — UPSC Prelims Level Quiz	८०० प्रश्न
प्रत्येक अध्यायक प्रश्न-खण्डक बाद ओहि अध्यायक उत्तरमाला (उत्तर ओ व्याख्या) देल गेल अछि।	
In each chapter, the answer key with explanations (उत्तरमाला) follows the questions.	

अध्याय १ : Videha UPSC Prelims Quiz — A Parallel History of Mithila & Maithili Literature, Tome IV

१. With reference to Chapter 76 (Contemporary Mithila Artists), which statement belongs to the source discussion?

- (A) All five figures appear prominently in the special art issue of Videha (Issue 368, April 2023), a leading Maithili e-journal edited by Gajendra Thakur, which dedicated an entire section to debating the development of Mithila painting in its contemporary and modernising forms.
- (B) Unlike Huxley or Sagan writing for a broadly educated English-reading public, Viyogi writes for a community that may have no formal scientific education but has a deep cultural tradition (Sanskrit learning, agricultural knowledge, folklore) that science writing can build upon.
- (C) The section-heading of the preface to Gunjan's introduction, "Kaviak Atmukti: Kavitaak Aena" (The Poet's Self-Liberation: The Mirror of Poetry), offers a striking conceptual frame: poetry as both the poet's self-release and the mirror in which society sees its own face.
- (D) The history of Maithili journalism — from Maithil Hit Sadhana (1905) through the numerous journals and newspapers of the twentieth century to the Videha eJournal in the digital age — is the history of Maithili's struggle for public recognition and institutional space.

२. With reference to Chapter 76 (Contemporary Mithila Artists), which statement belongs to the source discussion?

- (A) Shivshankar Srinivas (born 2 July 1953, Lohana, Madhubani), whose five story collections have been widely acclaimed and whose Maithili Katha Sanchayan (2004) was published by the National Book Trust — the most institutionally prestigious of publishers — is himself a figure of major importance.
- (B) The essay on 'Kathya, Tathya Aa Satyak Chintan' (Reflection on Content, Fact and Truth) addresses the epistemological dimension of Shardindu Chaudhary's satirical practice: the relationship between the satirist's comic distortion and the underlying reality he is trying to illuminate.
- (C) As art historian Yves Vequaud documented in The Women Painters of Mithila (1977), this was not mere decoration but a spiritually charged, cosmological and fertility-symbolic practice, embedding Tantric and Shakta imagery, divine narratives, and erotic symbolism within the marital space.
- (D) The NTM, established on 1 July 2008 under the directorship of the eminent linguist-poet Prof. Uday Narayana Singh 'Nachibeta', had as its central mission the translation of high-level knowledge textbooks from English into all eighteen scheduled languages of India.

३. With reference to Chapter 76 (Contemporary Mithila Artists), which statement belongs to the source discussion?

- (A) The Mithila Art Tradition: A Brief Theoretical Background Mithila painting (also called Madhubani art) has its roots in ritual wall-painting in the Mithila region of northern Bihar and southern Nepal.
- (B) Ganganand Jha's adoption of this name for Maithili suggests an aspiration to bring the modernist commitment to individual consciousness and formal experimentation into the Maithili literary tradition.
- (C) Countering Hindi-Centric Erasure: Jha explicitly notes how early 20th-century Hindi scholars tried to reduce Maithili to a "dialect." His inclusion of Subhadra Jha's linguistic work and Jayakant
- (D) Linguistic Precision and the Formal Criticism of the Maithili Ghazal One of the most rigorous aspects of the Videha archive is its focus on the formal metrics of poetry, particularly the ghazal.

8. With reference to Chapter 76 (Contemporary Mithila Artists), which statement belongs to the source discussion?

- (A) domain that is at once domestic and cosmic (given the foundational connection between rasa as taste and rasa as aesthetic experience in Indian tradition).
- (B) By applying the precision of Navya Nyāya to the challenges of modern translation, the archive strengthens the intellectual foundations of the Maithili language.
- (C) For centuries, it was practised almost exclusively by women on the mud-plastered walls of domestic interiors, particularly the kohbar-ghar (nuptial chamber).
- (D) But he is something equally important: a committed cultural worker who both produces literature and builds the institutional conditions for its survival.

५. With reference to Chapter 76 (Contemporary Mithila Artists), which statement belongs to the source discussion?

- (A) In the PDF (available in the Videha Petar), where it appears initially, he has crossed it out with a pen; the later version is correct.
- (B) If your perspective is pure, everything in the world is pure." — Sanju Das (Videha 368) Representation of Women's Labour and Interiority
- (C) Viyogi's translation (published by Saraswati Printing Works, Kolkata) makes this text available in Maithili for the first time.
- (D) E.g., "Kavita Kusumanjali is an invaluable gift to modern Maithili, despite its occasional pedantry." This contrasts with postmodern indecisiveness.

६. With reference to Chapter 76 (Contemporary Mithila Artists), which statement belongs to the source discussion?

- (A) The Videha 424 editor's comparative verdict is nuanced: "Quantitatively, Srinivas has written more than Ashok, but Srinivas is not the polished narrator that Sushil is.
- (B) In Maithili literary culture, translation from other Indian languages has been relatively uncommon; the bulk of translation has been into or from Hindi and English.
- (C) In her own essay in Videha Issue 368, Das explicitly challenges this discourse: she argues that obscenity resides not in artworks but in the gaze of the viewer.
- (D) Samay-Sal was a Maithili literary periodical; its name — 'Time-Tree/Season-Tree' — evokes both temporal awareness and rootedness in a cultural landscape.

७. With reference to Chapter 76 (Contemporary Mithila Artists), which statement belongs to the source discussion?

- (A) Critics note similarities in her approach to colour to Paul Gauguin and Marc Chagall, though her content is rooted in the experiential reality of Mithila's women.
- (B) The study of Maithili Vesh Bhusha is thus inevitably a study of the social structures within which Maithili women and men navigate identity, status, and belonging.
- (C) In the VPHF framework, this is precisely what is needed: writers who do not merely produce texts but who build the infrastructure of literary culture.
- (D) Gaurinath's essay treats Shardindu Chaudhary as an exemplar — someone whose mode of inhabiting the Maithili literary world is itself a model or lesson for others.

८. With reference to Chapter 76 (Contemporary Mithila Artists), which statement belongs to the source discussion?

- (A) Dādika Gīta connects his work to the women's oral cultural transmission tradition that the Parallel History prizes: the grandmother's song is the repository of the most ancient Maithili folk knowledge.
- (B) The Maithili literary world is a small public sphere: a community of readers, writers, and editors who share texts, debate their quality, and hold each other accountable to shared standards.
- (C) The series is particularly focused on those entities, individuals, or organizations that have not yet received a dedicated special issue but are essential to the tapestry of the Parallel Tradition.
- (D) According to multiple critics published in Videha Issue 368, Das's paintings combine folk memory, rural feminist subjectivity, and a formal vocabulary drawn from both Mithila tradition and modern art.

९. Which statement about Das observes that the same body that is supported by Chapter 76 (Contemporary Mithila Artists)?

- (A) Along with it, the Dushan Panji - original Mithilakshar writing - palm leaf single PDF is also available.
- (B) Das observes that the same body that is considered obscene in one social context is worshipped in another.
- (C) A family got off the train... three or four single girls... none of them are good! – Kaamu said.
- (D) The songs—sohara, kajari, barsāt ke gīt—embedded in the play's second act are not mere decorative folk-lore insertions.

१०. Which statement about Mukesh Dutt, writing in Videha 368 is supported by Chapter 76 (Contemporary Mithila Artists)?

- (A) The Meta-Narrative of Literary Persistence The work "Tai Kichhu Ne Kichhu Likhait Jau" (So Keep Writing Something) serves as a philosophical foundation for Dr. Prasad's presence in the archive.
- (B) Diaspora Continuity The corpus explicitly includes contributions from Maithili authors in Nepal, the UK, Singapore, and the Indian diaspora, refusing the nation-state as the boundary of the literary tradition.
- (C) The choice of 'Ajneya' as a Maithili pen-name is a conscious claim to the modernist literary tradition while the 'Srijan Shekhar' (Creator's Summit/Crest) compounds the literary ambition.
- (D) Mukesh Dutt, writing in Videha 368, notes that even in her rural genre scenes, there is "a current of feminism," visible in the way women are agents of their daily world, not mere decorative figures.

११. With reference to Chapter 76 (Contemporary Mithila Artists), which statement belongs to the source discussion?

- (A) The institutional history, often mediated through influential figures like Ramanath Jha, prioritized a high-born, Sanskritized aesthetic while neglecting the organic, subaltern traditions of the broader linguistic community.
- (B) The controversy surrounding her work is itself evidence of the political stakes of feminist art: as Griselda Pollock observed, feminist art does not just add women's perspectives but restructures the entire grammar of representation.
- (C) The Videha-Sadeh Archive: Detailed Analysis of the 37 Special Issues The "Videha-Sadeh" series constitutes the most vital thematic collection within the journal, extracting and refining the best compositions from the first 350 issues.
- (D) Vibha Rani's choice of drama—specifically a drama in colloquial, plurilingual Maithili staged for mass audiences—is a political choice within a literary field that has historically privileged Sanskrit-influenced literary Maithili in poetry.

१२. With reference to Chapter 76 (Contemporary Mithila Artists), which statement belongs to the source discussion?

- (A) Indian Rasa theory identifies the karuna-shanta combination that gives his best stories their emotional signature.
- (B) In Indian aesthetic theory, the concept of loka (the world, the people, lived experience) is central.
- (C) In her celebrated 'Midnight Talk' series, the psychological dimension of female experience is the primary subject.
- (D) Viyogi's Vigyanak Batkahi belongs to this tradition but with a distinctive vernacular inflection.

१३. With reference to Chapter 76 (Contemporary Mithila Artists), which statement belongs to the source discussion?

- (A) 1350–1435) — as a critical lens: 'Swarth Laagi Karaphu Sab Priti' (All love is for the sake of self-interest).
- (B) The book is recommended for scholars of Indian vernacular literatures, comparative literature, and postcolonial criticism.
- (C) Critical Assessment Das represents one of the most theoretically rich figures in contemporary Indian folk-to-modern art.
- (D) such instances – e.g., Budhwal Moolka's Madhav's granddaughter Bhim's daughter's marriage, through which many families are spread.

१४. Which statement about Yet her work is supported by Chapter 76 (Contemporary Mithila Artists)?

- (A) 'Priyvaar Sampadakji' is an apostrophe addressed to the editor of Videha, Gajendra Thakur.
- (B) What are the conditions under which a cognition counts as knowledge rather than error or mere belief?
- (C) The khalifa told Gyanchan not to come to his doorstep—"You are a Dom, I am a Chamar." Ramadhar's side.
- (D) Yet her work was acquired by the NGMA and praised by leading art critics and artists.

१५. With reference to Chapter 76 (Contemporary Mithila Artists), which statement belongs to the source discussion?

- (A) Synthesis and Conclusion: Actionable Observations for Cultural Revitalization The analysis of the Videha Maithili Parallel Theatre movement reveals several critical strategies for linguistic and cultural revitalization in the face of institutional stagnation and external pressures.
- (B) English subtitle on copyright page: 'Koilee Ghur aau — Child Stories Collection by Sujeet Kumar Jha.' The title is a direct apostrophe — 'Return, Cuckoo!' — addressed to the koel/cuckoo, the most beloved of Mithilā's birds and a central figure in its lyric tradition from Vidyapati onward.
- (C) By insisting that Mithila painting be understood not as decorative handicraft but as a medium of economic empowerment and social transformation, Kashyap anticipates Pierre Bourdieu's analysis of cultural capital (The Rules of Art, 1992): art is not merely aesthetic; it is a form of social power.
- (D) The prefatory writer (from context, a fellow journalist and literary companion of Jha) describes how Jha brought the manuscript in a plastic bag and asked the prefacer to write a foreword, revealing the informal, community-based literary circulation that characterises the Parallel Tradition.

१६. Which statement about Some of Kashyap's paintings is supported by Chapter 76 (Contemporary Mithila Artists)?

- (A) Some of Kashyap's paintings were based on Geet Govind's verse and incorporated imagery of the erotic-devotional tradition, which brought him controversy.
- (B) Basis for Definition and Classification The Videha movement classifies children's literature based on age groups and cognitive development.
- (C) Social and Cultural Roles Beyond his purely literary contributions, Dr. Prasad has been an active participant in the institutional life of Maithili literature.
- (D) The Videha Parallel History (Part 4: 'The Revitalization of Maithili Ghazal: The Anchinhar Aakhar Movement') provides the essential historical context.

१७. With reference to Chapter 76 (Contemporary Mithila Artists), which statement belongs to the source discussion?

- (A) Kashyap developed a unique pedagogy that taught literacy through the geometric forms of Mithila art and traditional tattoo (godna) body painting.
- (B) In "Sinurhar," the window image is charged with dhvani: it suggests Kalyani's position — seen but excluded, aware but voiceless, until she acts.
- (C) The preface indicates that this collection is concerned with the condition of women, social questioning, and the politics of silence.
- (D) last.' This reflects a generational shift: Ray wrote in the post-Independence science-optimist mood; Viyogi writes in the age of AI anxiety.

१८. With reference to Chapter 76 (Contemporary Mithila Artists), which statement belongs to the source discussion?

- (A) For marginalised women in Mithila, access to the art form was access to markets, income, dignity, and, through Kashyap's pedagogy, literacy itself.
- (B) The story tracks how the sipahi who 'prioritized marriage donations' (dowry) is rendered obsolete — yet with sympathy rather than condemnation.
- (C) From a feminist critical perspective, Mishra's female characters — while treated with empathy — are sometimes more observed than voiced.
- (D) Contains a research essay on the history of special issues of Maithili periodicals, a meta-critical contribution noted in Videha 424.

१९. With reference to Chapter 76 (Contemporary Mithila Artists), which statement belongs to the source discussion?

- (A) The Videha school, however, argues that bihani kathā (also spelled vihanikathā) is formally and ontologically distinct from laghukathā: it is not merely 'shorter' but operates on a different phenomenological principle.
- (B) The Navya-Nyāya requirement of avacchedaka precision — always specifying exactly what delimited entity is being discussed — serves as a corrective to the vagueness that afflicts much literary criticism.
- (C) The Epistemology of Literary Translation The question of how a translated text yields valid knowledge of the original is a question with deep roots in both the Navya-Nyaya and the Western hermeneutic traditions.
- (D) As fellow artist Sanju Das has noted, these paintings were never made public by Kashyap himself, precisely because of the risk of miscomprehension in an environment hostile to explicit sacred-erotic imagery.

२०. With reference to Chapter 76 (Contemporary Mithila Artists), which statement belongs to the source discussion?

- (A) Saussurean Structuralism Ferdinand de Saussure's foundational distinction between langue (the abstract system of a language) and parole (individual speech acts) provides the theoretical backdrop against which Yadava's formal-syntactic work operates.
- (B) From a feminist critical perspective (following the insights of Madhu Kishwar, Nabaneeta Dev Sen, and other critics who have engaged with Sita's story), the treatment of Sita in post-Valmiki literature is never innocent — it always negotiates between the celebration of Sita's
- (C) "His main message to illiterate women was: how to earn by learning, and become emancipated by work and education." — Kashyap Art School Art as Social Capital Kashyap's work fundamentally challenges the Western bourgeois separation of 'high art' from utilitarian craft.
- (D) For Chaudhary, translating this framework into Maithili criticism is an act of asserting that Maithili women's culture — including its folk song traditions, painting practices, and ritual life — has its own lesbian continuum that has not been adequately theorised.

२१. With reference to Chapter 76 (Contemporary Mithila Artists), which statement belongs to the source discussion?

- (A) And for the re-establishment of dialogue, the storyteller needs to have belief – logical belief and experiential belief, which Subhashchandra Yadav possesses.
- (B) Where Shonku's science is wonder-generating and benevolent, Viyogi's AI is potentially the 'biggest event in human history' that 'might also be the
- (C) The Claim of Authentic Complexity Kavyashastra (dhvani) establishes that his best poetry generates resonant, layered meanings that exceed the literal.
- (D) The invisibility of Shashi Bala within the received narrative of Kashyap's work is a microcosm of the wider invisibility of women's labour in art history.

२२. With reference to Chapter 76 (Contemporary Mithila Artists), which statement belongs to the source discussion?

- (A) The following catalog provides a gist of authors identified within the series and the broader archive.
- (B) The joint attribution of their work by the Videha editor is both a scholarly correction and an ethical statement.
- (C) Satire (vyangya) 'I saw a great absurdity' — social satirical collection; analysed Videha 358 pp. 107–112 c.
- (D) Riniya is crying." This book demands analysis in terms of textuality of words and sentences, distinct from ordinary novels.

२३. With reference to Chapter 76 (Contemporary Mithila Artists), which statement belongs to the source discussion?

- (A) For Thakur: the conditioning of his Maithili by Nepali linguistic influence and Gulf diasporic experience (his Maithili is not identical to standard Bihar Maithili).
- (B) Shashi Bala: The Invisible Collaborator The editorial decision by Gajendra Thakur to restore Shashi Bala's name to the record is an act of art-historical feminist correction.
- (C) The Navya Nyāya tradition, for all its philosophical rigor, was appropriated by the same Brahmin-dominated institutional apparatus that the Videha Parallel History Framework contests.
- (D) When the proposal arises that he become Mahant (head) of the Govindpur Math (religious institution), caste opposition erupts — he is a Dalit, and the Math has never had a Dalit Mahant.

२४. With reference to Chapter 76 (Contemporary Mithila Artists), which statement belongs to the source discussion?

- (A) Pratyakṣa (Qualified Perception): Navya Nyāya defines Pratyakṣa not as simple sensory experience but as Viśiṣṭa-pratyakṣa—the cognitive act of perceiving the universal (sāmānya) through the specific (viśeṣa).
- (B) Secondary Framework: The Kama-Shastra Tradition and Sacred Eroticism A key element of Kashyap's work was his engagement with the Geet Govind and Kamasutra traditions as legitimate sources for visual art.
- (C) Ghazal: Register and Style Her ghazal contributions span multiple Sadeha volumes (7, 11, 14, 15) and include both ghazals in the standard adult register and the children's ghazals (Sadeha 9).
- (D) In the 67-page 'Gulo', Kedar Kanan had written a 9-page preface (The Story of the Last Destitute Person); now its burden is on Taranand Viyogi's shoulders in 'Gulo: Art and Language' (a 5-page introduction).

२५. Which statement about Critic Govind Chandra Das, writing in Videha 368 is supported by Chapter 76 (Contemporary Mithila Artists)?

- (A) 1000 CE) universalises this into a theory of aesthetic experience as a form of self-recognition (pratibha). The Natyashastra of Bharatamuni and its subsequent elaboration by Abhinavagupta in the Abhinavabharati identifies eight (later nine) primary rasas.
- (B) The alphabetical compendium of authors demonstrates a remarkable diversity of voices—from engineers like Dinesh Kumar Mishra and physicists like Yogendra Pathak Viyogi to Dalit poets like Umesh Paswan and diaspora voices like Laxman Jha 'Sagar'.
- (C) Critic Govind Chandra Das, writing in Videha 368, argues compellingly that "no pictorial style exists without the Kamasutra" and that the kohbar's secret erotic imagery (the koni-khonchi, or hidden corners) has always been present within Mithila painting.
- (D) In Piramidak Desh Me, he opens with a Maithili reader's familiar concept—punarjanma (reincarnation), moksha, and the belief that the soul re-inhabits the body—and uses it to explain the Egyptian practice of mummification: why would people preserve bodies?

२६. With reference to Chapter 76 (Contemporary Mithila Artists), which statement belongs to the source discussion?

- (A) The nine rasas include shringara (erotic love) as the foremost; the theoretical tradition of Sanskrit aesthetics from Bharata's Natyashastra to Abhinavagupta's Abhinavabharati has consistently legitimated the erotic as a primary aesthetic category.
- (B) Central to this critique is the legacy of Harimohan Jha (1908–1984), a novelist and satirist whose direct attacks on caste orthodoxy and Brahmin hypocrisy led to his systematic exclusion from institutional accolades like the Sahitya Akademi Award.
- (C) The eight (or nine) rasas are not merely emotional categories but complex aesthetic experiences that transform the personal emotions (bhava) of characters into universalised aesthetic experiences accessible to the connoisseur.
- (D) In a tradition where women's poetry has been largely confined to devotional and domestic registers, Chaudhary's theoretical and satirical ambition (the Netāji essay as political satire) represents a significant expansion of the Maithili women's literary tradition.

२७. Which statement about Suman is supported by Chapter 76 (Contemporary Mithila Artists)?

- (A) The "well-wrought urn" of the story is formally satisfying, though New Critics would note that the story's social argument somewhat overwhelms its aesthetic autonomy.
- (B) Ek dhur jamin (One dhur of land) — agrarian question, dispossession The preface (written by Utpal himself) is a remarkable document of poetic self-awareness.
- (C) Suman is particularly notable for bridging the traditional and the contemporary within the Mithila form itself, without the radical rupture undertaken by Sanju Das.
- (D) Arvind Thakur The subject of a significant special issue (Issue 438) edited by Ashish Anchinhar, focusing on his contributions to regional Maithili activism and prose.

३८. Which statement about Suman is supported by Chapter 76 (Contemporary Mithila Artists)?

- (A) Perry Nodelman's *The Hidden Adult* argues that all children's literature encodes an adult ideological perspective that is simultaneously presented and concealed; Maria Nikolajeva's *Power, Voice and Subjectivity* in
- (B) Kalikant Jha 'Buch' Analyzed as "The Cursed Poet" in Part 99 of the *Parallel History*, his work is re-evaluated as a testimonial of internal displacement and the psychological toll of social exclusion.
- (C) The hypothesis of a universe with more than three dimensions and Stephen Hawking's "A Brief History of Time" are eliminating the existence of God, because the concept of the death of God has also emerged from these.
- (D) Suman is a Mithila painter based in Nepal, where he has held numerous exhibitions at the Siddhartha Art Gallery in Kathmandu's Babarmahal, including his eleventh solo exhibition highlighted in *Videha* 368.

३९. With reference to Chapter 76 (Contemporary Mithila Artists), which statement belongs to the source discussion?

- (A) *Bībhatsa rasa* (disgust/uncanny): Activated in *Narak Vijay* when the criminal-politicians who are the play's moral villains are described—their nonchalance about killing, their use of scientific knowledge for criminal ends.
- (B) comparative food vocabulary of neighbouring regions; and (5) a sustained application of Gangesa's *Navya Nyaya* framework to the specific textual features of these authors' works, once full transcriptions are available.
- (C) In Suman's hands, this principle is retained but the subject matter broadens from ritual to include the contemporary Mithila life-world, giving his paintings both formal coherence and social documentation value.
- (D) The MNSP's publication of *Aena* — a poetry anthology representing multiple Maithili voices from Nepal — is an act of institutional parallel history: it creates an alternative archive outside the *Sahitya Akademi* system.

३०. With reference to Chapter 76 (Contemporary Mithila Artists), which statement belongs to the source discussion?

- (A) Lalita Jha represents the intersection of food studies, lexicography, and folklore — a
- (B) Someone born in a city might find it hard to understand the attachment to ancestral land.
- (C) The critical question raised by Dharendra Premrishi—whether the state is doing enough to
- (D) Dr. Prasad's Maithili is already technically a "minor" language in relation to Hindi.

३१. Which statement about Suman's position is supported by Chapter 76 (Contemporary Mithila Artists)?

- (A) Bharatamuni identifies eight primary rasas or aesthetic 'flavours': *śṛṅgāra* (love/beauty), *hāsyā* (comedy), *karuṇā* (compassion/pathos), *raudra* (fury), *vīra* (heroism), *bhayānaka* (terror), *bībhatsa* (disgust), and *adbhuta* (wonder).
- (B) The 'metaphysics of presence' in Western philosophy, the core of which is immediate experience—but deconstruction says there is no such experience at a meta-linguistic level, because this experience is
- (C) Suman's position is implicitly pragmatic: the market has sustained Mithila painting in Nepal as a viable livelihood, and his success within that market reflects the quality and distinctiveness of his vision.
- (D) following figures appear across the *Videha* archive and are connected to him either as contributors to his special issue or as literary peers whose works are archived in close association with his.

३२. Which statement about Mithila painting is supported by Chapter 76 (Contemporary Mithila Artists)?

- (A) Crucially, the essay does not oppose East and West but synthesises them, treating both as resources for the same critical project, which is the development of a Maithili literary-critical practice adequate to the complexity of the present.
- (B) Mithila painting is inherently formalist in its orientation: the tradition valorises geometric precision, linear articulation, the avoidance of blank space (the *horror vacui* principle), and vibrant colour relation above narrative or psychological depth.
- (C) As a critic, his primary strengths are the systematic quality of his survey methods, the directness of his assessment (he names failures as well as achievements), and the ethical seriousness of his engagement with questions of representation and exclusion.
- (D) The coupling of the Brahmin surname with the *Faguā/Jogīrā* folk forms in his *Sadeha* 20 contribution is culturally significant: these Holi-associated performative forms traditionally cross caste boundaries and are associated with communal festivity and social inversion.

३३. With reference to Chapter 76 (Contemporary Mithila Artists), which statement belongs to the source discussion?

- (A) Dr. Prasad's poetry is deeply engaged with what Lukács called 'critical realism': the faithful, living representation of social contradictions.
- (B) Feminist perspectives have also opposed the status quo of postmodernism because until it ends, the situation of women will not improve.
- (C) Within this movement, the practice of publishing living-writer special issues (visheshank) has been a key mode of recognition.
- (D) support Mithila painting—is a structural one that transcends individual artists: it is about the political economy of cultural labour.

३४. With reference to Chapter 76 (Contemporary Mithila Artists), which statement belongs to the source discussion?

- (A) Diaspora Continuity The corpus explicitly includes contributions from Maithili authors in Nepal, the UK, Singapore, and the Indian diaspora, refusing the nation-state as the boundary of the literary tradition.
- (B) Critical Assessment Suman occupies a distinct and underappreciated position in the Mithila art field: the master of synthesis, the artist who keeps the formal tradition alive while expanding its visual vocabulary.
- (C) Arnold's insistence that literature must be 'a criticism of life' finds resonance in Saras's socialcritical verse (Dhari Prashna Ee Uthaiye), where the lyric mode is put in the service of social interrogation.
- (D) Close Reading: 'Daag' (Stain) 'Daag' follows Rani, a young woman whose love marriage to one man is followed by her elopement with another — treated by Mishra as a story of female agency rather than female transgression.

३५. With reference to Chapter 76 (Contemporary Mithila Artists), which statement belongs to the source discussion?

- (A) The review reads Mandal as what Tillu calls 'sarvakaalin Maithili sahityame Dhruvatarā' — the pole star of all-time Maithili literature — a judgment that aligns with and reinforces the Videha Parallel History's positioning of Mandal as the most significant contemporary Maithili novelist.
- (B) Chaudhary's work, as presented in Videha 368 through a portfolio of paintings with editorial descriptions, centres on the quotidian rituals and affective relationships of Mithila life: the harvest, the swing in the monsoon rains, the bridal palanquin, the childhood game of kariya-jhummarī.
- (C) Anumāna: The inferential structure is central to popular science writing: from the observed fact (carbon atoms in a rock sample), the physicist infers a general principle (radioactive decay laws), and from that infers an event (the rock was formed 4.5 billion years ago).
- (D) The Videha Parallel History argues that the mainstream Maithili literary historiography, as curated by the Sahitya Akademi since 1965, has systematically privileged an upper-caste (predominantly Maithil Brahmin) canon while suppressing democratic, folk, Dalit, feminist, and Nepal-side traditions.

३६. With reference to Chapter 76 (Contemporary Mithila Artists), which statement belongs to the source discussion?

- (A) Theoretical Frameworks Bakhtin's parody (Problems of Dostoevsky's Poetics): 'Ripōṛṭa' is parody in the technical Bakhtinian sense — it takes a non-literary genre (the bureaucratic report) and places it in a literary context where it is both itself and its own ironic commentary.
- (B) The identification of a systematic parametric difference based on Maithili data is a contribution to linguistic typology of the first order, comparable to the identification of pro-drop languages (Italian, Spanish) or scrambling languages (Japanese, German) as distinct parametric types.
- (C) From a Marxist-materialist perspective, the essay situates Maithili drama within the structural contradictions of Bihar's agrarian economy: the landless labourer's dependence on the monsoon, the contractor's exploitation of migrant workers, the failure of state welfare to reach the poor.
- (D) The art historian Partha Mitter (The Triumph of Modernism: India's Artists and the Avant-Garde, 2007) has argued that the dichotomy between 'folk' and 'modern' in Indian art was partly a colonial construction, one that undervalued the sophisticated visual intelligence of folk practitioners.

३७. With reference to Chapter 76 (Contemporary Mithila Artists), which statement belongs to the source discussion?

- (A) Sampada (Lexical Heritage of Folk Literature) At 71 pages, this work represents Jha's sustained engagement with the vocabulary — both in the narrow lexicographic sense and in the broader cultural sense — of the folk literary tradition.
- (B) Pratyakṣa (direct perception): Mandal's close reading of Jagdish Prasad Mandal's poems — attending to specific images, word choices, rhythmic structures, and thematic patterns — is the critical analogue of perceptual knowledge.
- (C) Secondary Framework: Folk Art as Cultural Memory and Social Document Chaudhary has formal training that sets her apart from many Mithila painters; she is one of the few with both academic art education and a grounding in the folk tradition.
- (D) The Videha Parallel History (Parts 16–20) has documented how Gaṅgeśa's biography was partly suppressed by establishment Maithilī historiography — original Panji (genealogical) records showing his cross-caste birth were concealed by Ramanath Jha.

३८. With reference to Chapter 76 (Contemporary Mithila Artists), which statement belongs to the source discussion?

- (A) Publisher's Preface: Diagnostic Self-Criticism Naresh Mishra's publisher's preface to Udas Mon is remarkably self-critical for its genre.
- (B) Hama Kahi Daita Chī (I Will Say It/I Do Say It) is an assertion of speech-act — the poem itself enacts what it names: the speaking.
- (C) Critical Assessment Chaudhary represents the important category of the formally trained folk artist who returns to and enriches the tradition.
- (D) A singer who participates in Maithili literary gatherings bridges the oral and written traditions that the Videha movement sees as inseparable.

३९. Which statement about Chaudhary's dual formation is supported by Chapter 76 (Contemporary Mithila Artists)?

- (A) Post-structuralism said that in literature, structure operates between culture and theory, where some feelings and thoughts are excluded, which oppose continuity.
- (B) Chaudhary's dual formation is a live refutation of this dichotomy: her paintings show that formal training and folk tradition are enriching, not mutually exclusive.
- (C) The tragic closure of Lukács's realist novel — the refusal to impose false consolation on social contradictions — is present in Mujrim as ironic resolution rather than tragic defeat.
- (D) Jīnagī Ke Dastāveza (Documents of Life) as a title invokes the documentary-literary tradition — the poem as evidence, the song as historical record.

४०. With reference to Chapter 76 (Contemporary Mithila Artists), which statement belongs to the source discussion?

- (A) The feminist theorist bell hooks (Art on My Mind: Visual Politics, 1995) would press this question: not simply who makes the art, but whose gaze structures it and whose values it serves.
- (B) Theory (Spivak, Bhabha, Fanon) Gayatri Chakravorty Spivak's foundational essay "Can the Subaltern Speak?" (1988) is directly pertinent to reading Utpal's poetry and activism.
- (C) THEMATIC AND IDEOLOGICAL ANALYSIS 4.1 The Central Project: Democratising Science for Maithili Readers Viyogi's preface to Vigyanak Batkahi Part 1 states his programme with unusual clarity.
- (D) Nistuki's implied reader is a Maithili speaker who shares the cultural reference points — the festivals (Chhath, Bhogi), the river-names, the village practices — that the poems invoke.

81. With reference to Chapter 76 (Contemporary Mithila Artists), which statement belongs to the source discussion?

- (A) Unlike Huxley or Sagan writing for a broadly educated English-reading public, Viyogi writes for a community that may have no formal scientific education but has a deep cultural tradition (Sanskrit learning, agricultural knowledge, folklore) that science writing can build upon.
- (B) The commercialisation of Mithila painting since the 1960s has created economic opportunity for women artists (as Das, Kashyap, and Suman all acknowledge) but also risks what Walter Benjamin famously called the loss of 'aura': the degradation of a ritual practice into a reproducible commodity.
- (C) The Outlook India survey of Maithili literature (2024) similarly identifies Umesh Paswan as among those writers who 'present the Dalit point of view' in contemporary Maithili writing, alongside Mahendra Narayan Ram, Taranand Viyogi, Ramkrishna Pararathi, Raghunath Mukhiya, and Pritam Nishad.
- (D) SHIV KUMAR PRASAD Maithili Poet · Anthologist · Literary Voice of Mithila Analysed Through: Indian & Western Literary Theory · The Videha Parallel History Framework · Navya Nyāya Epistemology of Gaṅgeśa Upādhyāya Primary Texts Studied: Manak Haat (मनक हाट) — Maithili Poetry Anthology, 2021

82. With reference to Chapter 76 (Contemporary Mithila Artists), which statement belongs to the source discussion?

- (A) The most urgent critical question for Mithila art today is whether the field can sustain spaces of non-market practice and critical experimentation alongside the commercial mainstream.
- (B) Translated Work "Sinurhar" (Sinurhar — Putting Vermilion on Married Women by the Host) was translated into English by Gajendra Thakur and published in Videha (Issue 21, November 2008).
- (C) Chaudhary's work in the Videha archive is gynocritic in Showalter's sense: it produces literary-critical and creative work that centres women's experience and women's cultural forms.
- (D) 9th century CE): Ānandavardhana argues that the highest poetry operates through dhvani- suggestion or resonance whereby what is not directly said becomes the primary meaning.

83. Which statement about Formal training is supported by Chapter 76 (Contemporary Mithila Artists)?

- (A) The "May" (Mother) in Dr. Prasad's titles is not just a biological parent but a symbol of the land and tradition.
- (B) The writer writes – "[05.03.2019] The travel literature written so far in Maithili is mostly dull and lifeless.
- (C) Formal training is neither sufficient nor necessary for artistic significance; it is one pathway among several.
- (D) The muktaka form is a freely structured quatrain — rhyming AABA or AAAA — that allows for brief, epigrammatic statements.

84. With reference to Chapter 76 (Contemporary Mithila Artists), which statement belongs to the source discussion?

- (A) The geography of the award matters: it confirms that Jha's significance is specifically Nepal-Maithili, specifically Terai, specifically Janakpurdham.
- (B) But the cases of all five artists suggest that the real question is not the mode of training but the quality of visual and intellectual engagement.
- (C) Each story is a shard of social testimony rather than a complete narrative arc, consistent with the genre's epistemology of the flash-observation.
- (D) Structuralist narratology (Propp, Levi-Strauss, Greimas, Todorov) provides analytical tools for the study of folktale structure.

85. With reference to Chapter 76 (Contemporary Mithila Artists), which statement belongs to the source discussion?

- (A) The play is staged primarily at a bus-stand/train-station and on the streets of an unnamed North Indian city.
- (B) So, you have to delve deep into the text, and this drives you towards an endless search.
- (C) The recovery of Shashi Bala as co-creator is a critical and historical imperative. • Mr S.C.
- (D) Close Reading: 'Sipahi' (The Soldier) 'Sipahi' is Mishra's most sustained political story.

8६. With reference to Chapter 76 (Contemporary Mithila Artists), which statement belongs to the source discussion?

- (A) Conclusion This critical study has brought five significant contemporary Mithila artists into dialogue with art theory—feminist, postcolonial, formalist, iconographic, and political-economic.
- (B) The title itself—'Acta' (Latin: proceedings, records) combined with 'Misiya' (mission)— suggests an archive of missions: each story is a record of a different kind of intervention into reality.
- (C) 200 is Tillu's debut poetry collection, gathering verse in multiple forms: traditional Maithili gīt (song-poems), shorter lyric poems, poems on seasonal and ecological themes, social satire, haiku, and two ghazals.
- (D) That it was possible at all — and that it was first published not in print but in a digital journal accessible globally — is itself a fact with significance for the sociology of Maithili literature.

8७. With reference to Chapter 76 (Contemporary Mithila Artists), which statement belongs to the source discussion?

- (A) Atlas Obscura. 'India and Nepal's Mithila Art Is Having a Feminist Renaissance.' August 2025.
- (B) Coramin (2016) This is the most widely cited of Shardinu Chaudhary's works outside the Videha ecosystem.
- (C) Videha — and the Maithili literary world it sustains — is richer for his presence within it.
- (D) By bypassing traditional print gatekeepers, the movement has created an autonomous cultural space.

8८. With reference to Chapter 76 (Contemporary Mithila Artists), which statement belongs to the source discussion?

- (A) Asian Art Museum, San Francisco. 'Painting is My Everything: Art from India's Mithila Region.' exhibitions.asianart.org.
- (B) The Indian literary establishment treats Nepali Maithili writers as secondary to Bihar-based Maithili writers.
- (C) Mandal's plays, including Mithilak Beti and Veerangana, are foundational texts of social realism in Maithili.
- (D) Digital Preservation and Technological Sovereignty The Videha movement is fundamentally a technology-centric venture.

8९. With reference to Chapter 77 (Santosh Kumar Mishra), which statement belongs to the source discussion?

- (A) The presence of Virendra Kumar Yadav in the same critical anthology that carries Sanskrit ālankārika scholarship and Maithili Dalit studies marks precisely the democratic amplitude that the journal was constructing.
- (B) The comparison with Vijaynath Jha and Yoganand Heera — the ghazal practitioners who were erased from literary history during the 'dark interlude' and whose restoration the Anchinhar movement undertook — is instructive.
- (C) Marxist and Materialist Criticism Dr. Singh's doctoral research on the social themes of Maithili drama is, in method and orientation, broadly consistent with Marxist literary criticism as theorised by Georg Lukacs and Raymond Williams.
- (D) The Navya Nyāya framework of Gaṅgeśa Upādhyāya of Mithila (14th century CE) is applied as an epistemological tool for understanding how literary cognition, inference, and meaning-making operate in Mishra's creative practice.

९०. With reference to Chapter 77 (Santosh Kumar Mishra), which statement belongs to the source discussion?

- (A) In Anandavardhana's terms, this is vivartana dhvani (transformative suggestion): the stated meaning (the Mahabharat myth) is replaced by a more powerful unstated meaning (contemporary caste-sexual oppression).
- (B) The MNSP's publication of Aena — a poetry anthology representing multiple Maithili voices from Nepal — is an act of institutional parallel history: it creates an alternative archive outside the Sahitya Akademi system.
- (C) Pakhalo: The Konkani Novel in Maithili Translation The translation of Tukaram Rama Shet's Goa Kala Akademi-awarded Konkani novel 'Pakhalo' into Maithili represents Dr. Singh's most substantial creative-intellectual achievement.
- (D) Detailed List of the 37 Videha Special Issues (विशेषांक) The "Videha Visheshank" (Special Issue) series represents a targeted effort to archive specific genres, movements, and authors within the Parallel Tradition.

५१. With reference to Chapter 77 (Santosh Kumar Mishra), which statement belongs to the source discussion?

- (A) Ulkamukha: Magic Realism and Natyadharmi Prowess Ulkamukha, written by Gajendra Thakur and directed by Bechan Thakur, represents a landmark in modern Maithili drama for its integration of "magic realism" and classical Natyadharmi stagecraft.
- (B) In Narak Vijay, the novum is AI and cyborg technology within a mythological-cosmological framework—the scientifically imagined ('what if AI could be used to escape Yamaraja's judgement?') estranges the familiar Hindu cosmological narrative.
- (C) The VPHF, as articulated by Gajendra Thakur, insists that 'Maithili of the Nepal Terai and the Malla-era literary output is treated as equally central, not as a regional footnote.' Mishra's work is firmly within this Nepal-Maithili tradition.
- (D) Secondary Framework: Folk Art as Cultural Memory and Social Document Chaudhary has formal training that sets her apart from many Mithila painters; she is one of the few with both academic art education and a grounding in the folk tradition.

५२. With reference to Chapter 77 (Santosh Kumar Mishra), which statement belongs to the source discussion?

- (A) foeticide: the dowry calculation, the mother-in-law's preference for male children, the husband's acquiescence to family pressure, the journalist's dispassionate documentation, and the foetus's dream-voice calling to be born.
- (B) Kṣemendra's concept of aucitya (propriety, appropriateness) — the principle that each poetic element must be appropriate to its context, its genre, its emotional register, and its moment — is precisely what these poems embody.
- (C) The Maithil Navayu Sahitya Parishad (MNSP) he chairs represents exactly the kind of grassroots, youth-driven, parallel literary institution that the VPHF identifies as a counter-weight to the bureaucratic cultural academies.
- (D) Editor Thakur notes the relative absence of such regional vocabulary as a limitation — contrasting Srinivas unfavourably in this respect with Dhumaketu, the Hindi/Gujarati story writer, whose stories are free of this weakness.

५३. With reference to Chapter 77 (Santosh Kumar Mishra), which statement belongs to the source discussion?

- (A) The collection is written in the colloquial register of Maithili spoken in the Janakpur-Mahottari region — a register distinct from the high Sanskritinflected literary Maithili of the Brahmin scholarly tradition, and from the Darbhanga/Madhubani dialect of Bihar.
- (B) The feminist poet's pratyakṣa of women's experience — the direct, embodied knowledge of what it means to be a woman in Mithila's patriarchal social structure — constitutes a form of pramāṇa that the canonical literary tradition's male-dominated śabda-pramāṇa cannot replicate.
- (C) The use of allegorical characters in 'Karn', the direct address of the audience in some of the social dramas, and the deployment of folk song and lullaby forms in hybrid dramatic texts all constitute moments of Brechtian defamiliarisation within
- (D) Published in 2015 under the Jharkhand Mithila Manch imprint, it represents a Maithili writer in the diaspora using the lyric form to interrogate not just personal experience but structural social conditions — particularly the condition of women in Maithili society.

५४. With reference to Chapter 77 (Santosh Kumar Mishra), which statement belongs to the source discussion?

- (A) The repeated 'Muda ena kie?' is the dhvani signal — the reverberation that exceeds the literal statement.
- (B) The collection shows an early career rooted in witnessed experience rather than urban fantasy.
- (C) Videha replaced this mechanism with the listing of endorsers and the listing was curated.
- (D) Similarly, attempts at structural analysis are constantly made in literature for prose and poetry.

५५. With reference to Chapter 77 (Santosh Kumar Mishra), which statement belongs to the source discussion?

- (A) Detailed List of the 37 Videha Special Issues (विशेषांक) The "Videha Visheshank" (Special Issue) series represents a targeted effort to archive specific genres, movements, and authors within the Parallel Tradition.
- (B) Bībhatsa rasa (disgust/uncanny): Activated in Narak Vijay when the criminal-politicians who are the play's moral villains are described—their nonchalance about killing, their use of scientific knowledge for criminal ends.
- (C) The poem's insight — that the 'suahiwaala' (the person who likes conventional wisdom) might themselves be cognitively deficient — is a Navya Nyāya move: testing the limits of accepted vyāpti (universal concomitance).
- (D) Interview (Videha 358, pp. 21–25) The interview conducted by Jagdish Chandra Thakur 'Anil' and published in Videha 358 (pp. 21– 25) is the only extended first-person document of Shardindu Chaudhary's voice in the special issue.

५६. With reference to Chapter 77 (Santosh Kumar Mishra), which statement belongs to the source discussion?

- (A) The origin of Tattvachintamani Karak Gangesh was for the lineage of the Charmakarini's intellect.
- (B) People even say that because of these birds, there is magic in Mithila's environment.
- (C) Close Reading: 'Bhaka Bali' (The Scapegoat) This is the most politically charged poem.
- (D) In a brief author's statement, he invites you on a journey to a desert, but there are

५७. With reference to Chapter 77 (Santosh Kumar Mishra), which statement belongs to the source discussion?

- (A) Dr. Prasad's refusal of this logic — through his committed Maithili literary practice — is a postcolonial act.
- (B) The writer writes – "[05.03.2019] The travel literature written so far in Maithili is mostly dull and lifeless.
- (C) Close Reading: 'Ena Kie?' (Why this?) The opening poem 'Ena Kie?' (Why this?) is a remarkable feat of ambiguity.
- (D) Chand's daughter was married to Horai of the Pali lineage – their son was Ram – Ram's mother's side is unknown.

५८. With reference to Chapter 77 (Santosh Kumar Mishra), which statement belongs to the source discussion?

- (A) Read through the dhvani theory of Anandavardhana, the poem's primary rasa is shringara (erotic love), but the dhvani (suggested meaning) is karuna (pathos): behind every act of service is a suppressed vulnerability, a love that dare not name its conditions.
- (B) The poem then makes the identification explicit — this is the figure who 'Khun sa rangi kai apan hath / Americaka World Trade Center se / shuruaat kenel chhal oo' (coloured his hands with blood / from America's World Trade Centre / had made a beginning).
- (C) Sharma's framework illuminates the social basis of Saras's poetry: his Jharkhand context, his association with the Mithila diaspora, and his consistent attention to women's questions position him within the democratic literary tradition that Sharma privileged.
- (D) 200 BCE–200 CE establishes the eight rasas — śṛṅgāra (love/beauty), hāsyā (comedy), karuṇa (compassion/pathos), raudra (fury), vīra (heroism), bhayānaka (terror), bībhatsa (disgust), adbhuta (wonder) — later supplemented by śānta (peace/serenity).

५९. With reference to Chapter 77 (Santosh Kumar Mishra), which statement belongs to the source discussion?

- (A) Videha replaced this mechanism with the listing of endorsers and the listing was curated.
- (B) Poverty, which is not a problem in the West, is a major problem in India and Nepal today.
- (C) The bitter irony is that this 'good' path requires betrayal of the baas (the innocents).
- (D) Saras's title 'Saras' appears as his takhallus in the maqta of his ghazals, following classical convention.

६०. Which statement about Stylistic Analysis Mishra's poetic language is supported by Chapter 77 (Santosh Kumar Mishra)?

- (A) The Parallel History identifies several suppressed or marginalised traditions that are invisible in the official canon.
- (B) 15 Chaubatia (Junction) (1969) The protagonist is sitting in a hotel, feeling dizzy from hunger.
- (C) Stylistic Analysis Mishra's poetic language is colloquial, direct, and deliberately un-ornamental.
- (D) The Indian literary establishment treats Nepali Maithili writers as secondary to Bihar-based Maithili writers.

६१. With reference to Chapter 77 (Santosh Kumar Mishra), which statement belongs to the source discussion?

- (A) A singer who participates in Maithili literary gatherings bridges the oral and written traditions that the Videha movement sees as inseparable.
- (B) The poem's central rasa is adbhuta (wonder) — one of the cardinal rasas for children's literature in the Nāṭyaśāstra framework.
- (C) Simply showing society's face — literature that only says "O Society, your face is like this, see" — that is not good literature.
- (D) The poem as marketplace is simultaneously a space of standards and a space of bargaining; this tension generates the collection's ironic energy.

६२. With reference to Chapter 77 (Santosh Kumar Mishra), which statement belongs to the source discussion?

- (A) There are seven types of panjis: Mula, Shakha, Gotra, Patra, Dushan Uterh, and Asvajanya Patra Panji.
- (B) Yaduvansh Kumar Yadav is a candidate from the Pipra Legislative Assembly, which fell to RJD.
- (C) "As soon as so many of the children went abroad, they had already bought that country's currency.
- (D) The advisory panel includes Kalikant Jha 'Trishit,' Dharendra Premarshi, and Mahendra Kumar Mishra.

६३. With reference to Chapter 77 (Santosh Kumar Mishra), which statement belongs to the source discussion?

- (A) The drama weaves together AI/cybernetics (the scientist Anupam is an expert in 'artificial intelligence and cyborg technology') with Hindu cosmology (yama, narka, svarga).
- (B) In the VPHF's framework, the insistence on speaking Maithili — in Nepal's capital, in the face of Nepali-language dominance — is an act of counterhegemonic assertion.
- (C) Navya-Nyāya techniques, as Jonardon Ganeri has shown, proved so versatile that they were applied not only in philosophy but in poetics, linguistics, and legal theory.
- (D) Julia Kristeva describes the right and duty of the writer as a form of preserving speech and dialect, and some text that is separate from human beings.

६४. With reference to Chapter 77 (Santosh Kumar Mishra), which statement belongs to the source discussion?

- (A) Chhap (The Hoe-Print/Thumbprint) 'Kodar Chhap' (literally 'hoe-print', but the story uses the term to mean 'thumbprint/mark of the illiterate') is the collection's most politically sharp examination of democratic corruption.
- (B) Each previous scholar's position is treated as a paksha (proposition) whose sadhya (the property it claims to establish: a valid scheme of Maithili literary history) is subjected to scrutiny of its hetu (reasons offered).
- (C) Editorial Philosophy: 'Aena Mein Hamar Munh' Mishra's editorial introduction ('Aena mein hamar munh' — 'Our Face in the Mirror') articulates a philosophy of literary responsibility that is simultaneously aesthetic and social.
- (D) Within the Videha Parallel History Framework, Tillu represents a type of writer who is structurally underrepresented: the upper-caste-by-birth writer who uses his literary formation to critique the exclusions of his own tradition.

६५. Which statement about Posput (The Adoptive Son) is supported by Chapter 77 (Santosh Kumar Mishra)?

- (A) Raj (राज) means 'kingdom' or 'rule' — the nameless woman who rules, or the woman who rules through her namelessness, claiming power precisely through the identity that patriarchy has denied her.
- (B) Videha (ISSN 2229-547X), founded as Bhalsarik Gachh on 5 July 2004 and relaunched as a fortnightly e-journal from 1 January 2008, is edited by Gajendra Thakur and constitutes the first Maithili fortnightly e-journal.
- (C) Posput (The Adoptive Son) is Santosh Kumar Mishra's second short story collection, published in 2064 BS (approximately 2007–8 CE) by Dharmakala Devi / Gudiya Mishra, Mahottari-3, Mahottari, Nepal.
- (D) Adrienne Rich and Feminist Continuum Theory Adrienne Rich's 'Compulsory Heterosexuality and Lesbian Existence' (1980) is the direct theoretical source for Chaudhary's most significant essay.

६६. Which statement about Gazhals and the Persian-Maithili Interface The anthology is supported by Chapter 77

(Santosh Kumar Mishra)?

- (A) Rather, it is what the Parallel History Framework identifies as "ground-up" literary consciousness — the poetry of those who inhabit, flood-suffer, migrate from, and return to a specific ecology.
- (B) Kalikant Jha 'Buch' Analyzed as "The Cursed Poet" in Part 99 of the Parallel History, his work is re-evaluated as a testimonial of internal displacement and the psychological toll of social exclusion.
- (C) Gazhals and the Persian-Maithili Interface The anthology contains gazhals by Dr. Rajendra Prasad Vimal — a form borrowed from the Persian-Urdu tradition — adapted to Maithili prosody and content.
- (D) Countering Hindi-Centric Erasure: Jha explicitly notes how early 20th-century Hindi scholars tried to reduce Maithili to a "dialect." His inclusion of Subhadra Jha's linguistic work and Jayakant

६७. With reference to Chapter 77 (Santosh Kumar Mishra), which statement belongs to the source discussion?

- (A) 9th century CE): Ānandavardhana argues that the highest poetry operates through dhvani- suggestion or resonance whereby what is not directly said becomes the primary meaning.
- (B) Anumāna — inference from these textual facts supports the conclusion that Jha is the most significant fiction writer of the contemporary Nepal-side Maithili parallel tradition.
- (C) Dr. Singh was one of the Maithili team's pivotal figures, representing the mission at translation-orientation workshops and facilitating the production of knowledge materials in Maithili.
- (D) The gazhal form — historically associated with Urdu, Farsi, and Hindi literary high culture — is here democratized into Maithili vernacular, performing a cross-linguistic solidarity.

६८. With reference to Chapter 77 (Santosh Kumar Mishra), which statement belongs to the source discussion?

- (A) understand this and to show it — this is also the responsibility of literature.' This editorial framing reflects a theory of mimesis (reflection) combined with normative ethics: literature not only mirrors but prescribes.
- (B) 850 CE) argues that the truest poetic meaning inheres in a third semantic layer beyond literal denotation (abhidhā) and figurative indication (lakṣaṇā): it is resonance, what the text whispers rather than says.
- (C) The poet who composes a new bhakti ghazal or Jānakī gīta is claiming a position within this śabda-pramāṇa tradition: adding their testimony to the accumulated chain of valid verbal knowledge about the divine.
- (D) Gaṅgeśa Upādhyāya was himself a Maithil — born in Karion, Darbhanga, the heart of Mithila — writing in Sanskrit in the fourteenth century about the nature of valid knowledge, including knowledge conveyed through language (śabda).

६९. With reference to Chapter 77 (Santosh Kumar Mishra), which statement belongs to the source discussion?

- (A) Jha argues that Srinivas's story implicitly concurs — the mother's exclusion of Kalyani is ultimately a product of internalised patriarchy, not female nature.
- (B) The Videha 424 editor's comparative verdict is nuanced: "Quantitatively, Srinivas has written more than Ashok, but Srinivas is not the polished narrator that Sushil is.
- (C) The systematic identification and removal of upAdhis in previous schemes constitutes the logical core of Dr. Singh's argument for his own three-period scheme.
- (D) The choice of the devotional-folk Vidyapati, rather than the courtly Sanskrit Vidyapati, is a statement about which tradition the anthology considers foundational.

७०. With reference to Chapter 77 (Santosh Kumar Mishra), which statement belongs to the source discussion?

- (A) Jagdish Prasad Mandal A novelist and short-story writer who represents the "farmer-litterateur" perspective.
- (B) Close Reading: 'Sipahi' (The Soldier) 'Sipahi' is Mishra's most sustained political story.
- (C) Videha replaced this mechanism with the listing of endorsers and the listing was curated.
- (D) So, you have to delve deep into the text, and this drives you towards an endless search.

७१. With reference to Chapter 77 (Santosh Kumar Mishra), which statement belongs to the source discussion?

- (A) Comprehensive Index of Featured Authors The Videha archive is notable for its expansive contributor list.
- (B) Close Reading: 'Doctor' The 'Doctor' story is among the collection's most psychologically nuanced.
- (C) For Sneha Lata, he identifies bhakti-rasa as the dominant sentiment, expressed through vatsalya and śānta.
- (D) Archiving of Malla-period drama like Haragauri Vivah Natak demonstrates the trans-border legacy of Maithili.

७२. Which statement about Or is it Nepal itself — a nation that is supported by Chapter 77 (Santosh Kumar Mishra)?

- (A) Or is it Nepal itself — a nation that has 'adopted' the ideals of democracy and must now live up to them?
- (B) The material culture of dress in Mithila is extraordinarily complex and culturally specific.
- (C) Dr. Prasad's poems are in dialogue with this tradition; they cite it, contest it, and draw authority from it.
- (D) Look how good the fragrance/composition within it is.) — before proceeding to analyse the collection.

७३. With reference to Chapter 77 (Santosh Kumar Mishra), which statement belongs to the source discussion?

- (A) The adoptive son figure (posput) in the story is ultimately ambiguous: is it the biological son Vinod who has failed to return?
- (B) The story implicitly asks: if this water was pure enough to save your house from fire, was it ever truly impure?
- (C) Mithila has a rich history of oral narratives, characterized by compression and wit, such as the Dāka Vachan and the Dhūrta Samāgama.
- (D) The dialogue is carried through shared vocabulary, shared concerns, and the shared symbolic resources of the Maithili literary tradition.

७४. With reference to Chapter 77 (Santosh Kumar Mishra), which statement belongs to the source discussion?

- (A) The story tracks how the sipahi who 'prioritized marriage donations' (dowry) is rendered obsolete — yet with sympathy rather than condemnation.
- (B) There is a hybrid genre text — possibly a collection of prose poems or lyrical short stories, written in an elevated, imagistic style.
- (C) The preface indicates that this collection is concerned with the condition of women, social questioning, and the politics of silence.
- (D) The use of mythological/folkloric reference as a framework for contemporary satire is characteristic of the best Maithili satirical writing.

७५. With reference to Chapter 77 (Santosh Kumar Mishra), which statement belongs to the source discussion?

- (A) Maithili sahitya ke kichhu agrajasab ta pakka chor chhalai.' (In Santosh's first story collection, there was a deficiency in study and in guidance.
- (B) Specialized Thematic and Author-Centric Volumes Issues 26 through 31 highlight specific voices that have significantly shaped the contemporary discourse.
- (C) Translated into English as "Changing Voices." This work situates Srinivas himself as an incisive reader of the tradition within which he writes.
- (D) Kathmandu: Royal Nepal Academy. [Contains: 'The Maithili Language and Linguistics: An Overview', pp. 3–25; 'Anaphoric Relations in Maithili', pp. 102–114.]

७६. With reference to Chapter 77 (Santosh Kumar Mishra), which statement belongs to the source discussion?

- (A) Perry Nodelman's The Hidden Adult argues that all children's literature encodes an adult ideological perspective that is simultaneously presented and concealed; Maria Nikolajeva's Power, Voice and Subjectivity in
- (B) Critical Analysis: The Genre of Reporter Diary Reporter Diary occupies a generically hybrid position in Maithili literature: it is simultaneously memoir, social essay, political commentary, and literary journalism.
- (C) Close Reading: 'Daag' (Stain) 'Daag' follows Rani, a young woman whose love marriage to one man is followed by her elopement with another — treated by Mishra as a story of female agency rather than female transgression.
- (D) Major journals including Mithila Mihir, Vaidehi, Abhivyanjana, and Videha itself have been vehicles not just for carrying literary work but for forming taste, creating intellectual community, and articulating aesthetic positions.

७७. With reference to Chapter 77 (Santosh Kumar Mishra), which statement belongs to the source discussion?

- (A) The dialogue is carried through shared vocabulary, shared concerns, and the shared symbolic resources of the Maithili literary tradition.
- (B) Mithila is politically split between India and Nepal, but the Videha archive insists on treating it as a cultural and linguistic unity.
- (C) 1) Key Literary Period Active primarily from the late 20th century through the early 21st century; Kariya Kakkak Coramin published 2016
- (D) Publisher's Preface: Diagnostic Self-Criticism Naresh Mishra's publisher's preface to Udas Mon is remarkably self-critical for its genre.

७८. With reference to Chapter 77 (Santosh Kumar Mishra), which statement belongs to the source discussion?

- (A) faces the challenge of a terminal case — a patient for whom all conventional medical intervention has failed.
- (B) Thirteenth Section of Gulo Once, Riniya had brought Gachhpakku mangoes, and the landlord gave fifty rupees.
- (C) 1350–1435) — as a critical lens: 'Swarth Laagi Karaphu Sab Priti' (All love is for the sake of self-interest).
- (D) Rasa emerges from the determinants (vibhava), consequences (anubhava), and accompanying elements (vyabhichari).

७९. With reference to Chapter 77 (Santosh Kumar Mishra), which statement belongs to the source discussion?

- (A) Feminist Critical Reading Read through Judith Butler's lens of gender performativity, Balchandā is literally a performance of the performance of femininity.
- (B) Sign Language (मैथिली संकेत भाषा) for the first time in Maithili history, making the language accessible to children who are hearing-impaired.
- (C) The Nepal-based sipahi as a figure of institutional contradiction — service, pride, corruption, and obsolescence — is Mishra's most recurring social type.
- (D) Translated into English as "Changing Voices." This work situates Sriniwas himself as an incisive reader of the tradition within which he writes.

८०. With reference to Chapter 77 (Santosh Kumar Mishra), which statement belongs to the source discussion?

- (A) By unearthing these suppressed narratives, the framework demonstrates how the Panji system (the sophisticated genealogical record-keeping of Maithil Brahmins) was historically used as a tool of social engineering and cultural gatekeeping.
- (B) Close Reading: 'Sipahi' across Two Collections The story 'Sipahi' appears in both Udas Mon and Posput — an unusual choice that suggests either revision (a later polished version in Posput) or the story's centrality to Mishra's thematic concerns.
- (C) Used ironically, this citation from Maithili's greatest poet suggests that Shardindu Chaudhary's literary practice represents an exception to this cynical observation — a form of love for the language and literature that genuinely transcends self-interest.
- (D) The four-fold critical methodology of the Videha Parallel History Series is applied: (1) Indian Rasa-Dhvani-Vakrokti Aesthetics; (2) Western Critical Theory; (3) Navya-Nyaya Epistemology of Gangesa Upadhyaya; (4) Videha Parallel History Framework.

८१. With reference to Chapter 77 (Santosh Kumar Mishra), which statement belongs to the source discussion?

- (A) Nistuki's implied reader is a Maithili speaker who shares the cultural reference points — the festivals (Chhath, Bhogi), the river-names, the village practices — that the poems invoke.
- (B) The poem's Rasa is Shant (tranquillity), the ninth rasa recognised by Abhinavagupta, arising from a non-attached, contemplative stance toward temporal experience.
- (C) The story's plot is deceptively simple: boy meets girl at an outdoor setting, they play games, Ruby cheats (cleverly) in a card game, Naresh falls for her, they exchange information.
- (D) Dr. Singh was one of the Maithili team's pivotal figures, representing the mission at translation-orientation workshops and facilitating the production of knowledge materials in Maithili.

८३. With reference to Chapter 77 (Santosh Kumar Mishra), which statement belongs to the source discussion?

- (A) Translation, for Benjamin, is not primarily about conveying meaning but about revealing, through the foreign language's syntax and imagery, the higher language that both source and target language approximate.
- (B) The story's temporal structure moves between memory and present, deploying a technique Mishra uses throughout: the 'hamar yaad achhi' (I remember) structure that uses memory as a critical lens on the present.
- (C) Both roles were essential to the journal's selfunderstanding; the Sandesh section was not a consolation prize but a foundational feature, not a reduced version of the active-contributor role.
- (D) C o n c l u s i o n This critical study has brought five significant contemporary Mithila artists into dialogue with art theory—feminist, postcolonial, formalist, iconographic, and political-economic.

८३. With reference to Chapter 77 (Santosh Kumar Mishra), which statement belongs to the source discussion?

- (A) The nine rasas include shringara (erotic love) as the foremost; the theoretical tradition of Sanskrit aesthetics from Bharata's *Natyashastra* to Abhinavagupta's *Abhinavabharati* has consistently legitimated the erotic as a primary aesthetic category.
- (B) The 'udas mon' (sad heart) is both a personal mood and a social condition — the despondency felt by educated young Maithilis who see their society's corruption, their language's marginalization, and their own powerlessness to change it.
- (C) The Maithili folktale tradition documented by Yoganand Jha and Lalita Jha would benefit from a Proppian morphological analysis that identifies the specific structural features and their cultural variations within the Mithila tradition.
- (D) Applying *Navya Nyāya* to Jha's Fiction *Pratyakṣa* (direct perception) in literary criticism corresponds to the close reading of the primary text: what is actually on the page, what specific words, images, and structures the author deploys.

८४. With reference to Chapter 77 (Santosh Kumar Mishra), which statement belongs to the source discussion?

- (A) Dr. Singh's Maithili readers, through his translation, have access to a Goan story that would otherwise be entirely unknown to them.
- (B) The use of mythological/folkloric reference as a framework for contemporary satire is characteristic of the best Maithili satirical writing.
- (C) long excluded from canonical Maithili literary representation- is itself part of what constitutes the age's radiance.
- (D) Anandavardhana's *Dhvanyaloka* (9th century CE) introduces *dhvani* — the resonant, suggested meaning that exceeds what is stated.

८५. With reference to Chapter 77 (Santosh Kumar Mishra), which statement belongs to the source discussion?

- (A) By applying the precision of *Navya Nyāya* to the challenges of modern translation, the archive strengthens the intellectual foundations of the Maithili language.
- (B) A singer who participates in Maithili literary gatherings bridges the oral and written traditions that the Videha movement sees as inseparable.
- (C) 2nd century BCE – 2nd century CE) establishes the nine rasas that literary art may evoke in the *sahridaya* (sympathetic, literarily initiated reader).
- (D) Dr. Prasad's poetry does not claim a single authoritative voice; it inhabits the heteroglossic space of Maithili as it is actually spoken and felt.

८६. Which statement about Similarly, the 'daag' (stain) of his story title is supported by Chapter 77 (Santosh Kumar Mishra)?

- (A) The "Videha-Sadeh" series constitutes the most vital thematic collection within the journal, extracting and refining the best compositions from the first 350 issues.
- (B) Limitations Character psychology, as Thakur observes, tends toward the one-dimensional: characters are socially constituted rather than individually complex.
- (C) Similarly, the 'daag' (stain) of his story title operates through *dhvani*: the stain is literally on Rani's moral reputation, but the *dhvani*-stain is on society's hypocrisy.
- (D) Applying *Navya-Nyāya*'s concept of *vyāpti* (pervasion), we can identify a structural invariant across the play: wherever there is literacy in Bhāg Rau, there is deprivation.

८७. With reference to Chapter 77 (Santosh Kumar Mishra), which statement belongs to the source discussion?

- (A) Mainstream people translate without reading translation theory; when the Brahminical and neoBrahminical writers of the mainstream are dried up of vocabulary in original writing, what can they do in translation?
- (B) 'Dhūnik Bhītar' (Inside the Smoke, the opening story of Khajurībālī), the familiar domestic act of cooking is rendered strange by the focus on smoke as a medium of psychological interiority: the kitchen's haze becomes the character's mental fog.
- (C) 200 BCE–200 CE establishes the eight rasas — śṛṅgāra (love/beauty), hāsyā (comedy), karuṇa (compassion/pathos), raudra (fury), vīra (heroism), bhayānaka (terror), bībhatsa (disgust), adbhuta (wonder) — later supplemented by śānta (peace/serenity).
- (D) Mishra's refrain 'muda ena kie?' (but why this?) is a prime example of dhvani: the question reverberates beyond its literal function, suggesting an entire universe of unexplained pain, constrained emotion, and social entrapment.

८८. Which statement about Mishra's political poem 'Bhaka Bali' is supported by Chapter 77 (Santosh Kumar Mishra)?

- (A) The vyāpti (universal concomitance) underlying these arguments is: wherever patriarchal institutions are present, they enforce normative heterosexuality and idealised maternity; in Maithili society, these institutions are present; therefore they operate in Maithili society in these specific ways.
- (B) Mishra's political poem 'Bhaka Bali' operates primarily through lakṣaṇā — the 'bhaka' literally means innocent persons but indicates a social class (the politically sacrificed), while the 'habeli' (mansion) indicates not just a building but the entire system of accumulated power built on sacrifice.
- (C) Lalita Jha's contribution to this preservation project places her firmly in the tradition of cultural conservation that, in the Indian context, extends from the editors of the Vedic texts to the compilers of the Puranas and the collectors of folk literature in the colonial and post-colonial period.
- (D) Yadava's Mithila Ratna Award (2010) — given at an International Maithili Conference — and his Vidyapati Anusandhan Puraskar (2013) from the Nepalese Ministry of Culture are markers of recognition by the transnational Maithili community itself, rather than by the narrow canonical establishment.

८९. With reference to Chapter 77 (Santosh Kumar Mishra), which statement belongs to the source discussion?

- (A) The collection shows an early career rooted in witnessed experience rather than urban fantasy.
- (B) The story tests this vyāpti against counterevidence (vyabhicāra): are there soldiers who retain their dignity?
- (C) Dhvani theory demands that what is most significant be found not in what is said but in what resonates beyond the saying.
- (D) Similarly, attempts at structural analysis are constantly made in literature for prose and poetry.

९०. With reference to Chapter 77 (Santosh Kumar Mishra), which statement belongs to the source discussion?

- (A) Until a sociological, psychological perspective is developed, Maithili will remain confined to caste-based philosophy, beliefs, and ideas.
- (B) The story's answer is nuanced — yes, through the figure of Chhedilal, who achieves economic independence through legitimate trade.
- (C) The controversy is documented across issues 363, 364, and 366 of Videha, suggesting it was a sustained and publicly debated episode.
- (D) Riniya is crying." This book demands analysis in terms of textuality of words and sentences, distinct from ordinary novels.

९१. With reference to Chapter 77 (Santosh Kumar Mishra), which statement belongs to the source discussion?

- (A) In 'Sipahi,' the vyāpti operates: wherever there is institutional pride in Nepal's transitional period, there is disillusionment awaiting.
- (B) By exposing plagiarism and institutional corruption, the Videha movement establishes itself as an ethical alternative to the orthodox establishment.
- (C) The preface situates the collection within the classical geet tradition while asserting a vernacular, democratic sensibility.
- (D) importance of Dalit and women's representation — are not universal but specific to the interpretive community of the parallel Maithili movement.

९२. Which statement about Bhavani Shankar (Posput) is supported by Chapter 77 (Santosh Kumar Mishra)?

- (A) Countering Hindi-Centric Erasure: Jha explicitly notes how early 20th-century Hindi scholars tried to reduce Maithili to a “dialect.” His inclusion of Subhadra Jha’s linguistic work and Jayakant
- (B) The Videha Parallel History: Anamika Raj's feminist voice, alongside Shanti Lakshmi Chaudhary's and Munni Kamat's, constitutes the women's strand of the Parallel History's democratic archive.
- (C) Bhavani Shankar (Posput) is a typical character of the old Rana Nepal: patriarchal, self-sufficient, proud, yet also loving and ultimately abandoned by the modernity his sons have achieved.
- (D) The Nepal-Maithili Legacy and Trans-Regional Identity The Videha Parallel Audio Video Archive is distinctive in its refusal to treat the Maithili culture of Nepal as a regional footnote.

९३. With reference to Chapter 77 (Santosh Kumar Mishra), which statement belongs to the source discussion?

- (A) The infrastructure of speaking (the Maithil Navayu Sahitya Parishad, the Videha archive, the Posput print run of 3,500) constitutes the institutional parallel to the dominant Nepali Academy.
- (B) Ghazal: Register and Style Her ghazal contributions span multiple Sadeha volumes (7, 11, 14, 15) and include both ghazals in the standard adult register and the children's ghazals (Sadeha 9).
- (C) Technical Discourse: Prosody, Formalism, and Navya-Nyāya Logic A significant portion of the research in issues 351-438 is dedicated to the formal restoration of Maithili literary genres.
- (D) Ashish Anchinhar, a key figure in this movement, is credited with constructing new Bahars (meters) specific to Maithili, expanding the genre into children's literature and devotional verse.

९४. With reference to Chapter 77 (Santosh Kumar Mishra), which statement belongs to the source discussion?

- (A) Feminist Criticism and Gender Mishra's relationship to gender in his texts is complex.
- (B) 'Priyvaar Sampadakji' is an apostrophe addressed to the editor of Videha, Gajendra Thakur.
- (C) The critical question raised by Dharendra Premrishi—whether the state is doing enough to
- (D) Vladimir Propp's morphology of the folktale is relevant to Srinivas's folk-based stories.

९५. With reference to Chapter 77 (Santosh Kumar Mishra), which statement belongs to the source discussion?

- (A) For the purposes of reading Vibha Rani's Maithili plays, three concepts from the Nāṭyaśāstra are especially productive.
- (B) Vibha Rani's Bhāg Rau and Balchandā were published by Shruti Prakashan and archived on videha.co.in.
- (C) The real issue is that even in the 'Jaṛiāoṭhā' (community gathering), there is the politics of profit.
- (D) Mishra's biography itself embodies this tension: born in Janakpur-7, living in Balaju Hiit, Kathmandu.

९६. Which statement about Mishra's storytelling gives Rani interior complexity — she is supported by Chapter 77

(Santosh Kumar Mishra)?

- (A) Dalit literature: the refusal to accept the dominant culture's assessment of who is guilty, who is criminal, who deserves punishment.
- (B) The poem's central rasa is adbhuta (wonder) — one of the cardinal rasas for children's literature in the Nāṭyaśāstra framework.
- (C) Postmodernity brought to the fore the issues of many communities and women who were marginalized from the mainstream due to globalization.
- (D) Mishra's storytelling gives Rani interior complexity — she is not merely a 'fallen woman' but a person making choices under social pressure.

९७. With reference to Chapter 77 (Santosh Kumar Mishra), which statement belongs to the source discussion?

- (A) Utpal's biography — a journalist who traveled between Madhepura's villages, Delhi's newsrooms, and Videha's digital commons — positions him as precisely this kind of mobile, observant, testimonial consciousness.
- (B) the argument that all children have a right to education in their mother tongue, and that denial of this right constitutes a form of 'linguistic genocide' (the destruction of a language through institutional suppression).
- (C) There is a collection that oscillates between the lyric poem and the lyric prose piece, deploying an imagistic, reflective style that draws on the traditions of both the Maithili geet and the Hindi-Maithili prose poem.
- (D) The poem does not endorse the domestic economy; it questions it with its insistent 'muda ena kie?' Yet it also presents the woman's subjectivity through the male speaker's gaze, which limits the poem's feminist potential.

९८. Which statement about Mishra's work is supported by Chapter 77 (Santosh Kumar Mishra)?

- (A) Mandal's plays, including Mithilak Beti and Veerangana, are foundational texts of social realism in Maithili.
- (B) Mishra's work is one of the few creative bodies that renders this in-between social location with specificity.
- (C) Terry Eagleton (Marxism and Literary Criticism, 1976) emphasises literature's ideological encoding and decoding.
- (D) Satire (vyangya) 'I saw a great absurdity' — social satirical collection; analysed Videha 358 pp. 107–112 c.

९९. With reference to Chapter 77 (Santosh Kumar Mishra), which statement belongs to the source discussion?

- (A) The Videha Parallel History (Parts 16–20) has documented how Gaṅgeśa's biography was partly suppressed by establishment Maithilī historiography — original Panji (genealogical) records showing his cross-caste birth were concealed by Ramanath Jha.
- (B) "साहित्य राजनीति नै छिऐ। साहित्यमे राजनीति विषय-वस्तु भऽ सकै छै मुदा राजनीतिकें साहित्यमे प्रवेश भेने साहित्य मरि जाइ छइ।" — Dr. Shiv Kumar Prasad, 'Dalit Sahityaken Aana Sahityas Futkaibak Prayojan' (Videha, Issue 20) (Literature is not politics.
- (C) There is every possibility of reaching the peaks of literature. '); (iii) Ayodhyānāth Chaudhary, Coordinator, Vidyapati Puraskar Koṣ: 'Kathakar sujāta Nepāliye Maithilī kathā jagalame sarvādhika saccannāśīl prabhāvit chhathi.
- (D) In the Navya Nyāya framework, this assertion of Maithili cultural identity is an exercise in vyāptiestablishment: wherever there is authentic Maithili literary expression, there is a distinct cultural identity that resists assimilation.

१००. With reference to Chapter 77 (Santosh Kumar Mishra), which statement belongs to the source discussion?

- (A) Used ironically, this citation from Maithili's greatest poet suggests that Shardindu Chaudhary's literary practice represents an exception to this cynical observation — a form of love for the language and literature that genuinely transcends self-interest.
- (B) In 'Posput,' the old man's relationship with his sons is inseparable from Nepal's political history: the son who becomes an engineer at Tribhuvan International Airport, the one who goes to business school in Bangkok, the one who goes into student politics.
- (C) Roman Jakobson's concept of the 'poetic function' — the orientation of language toward the message itself, through devices such as parallelism, rhyme, and rhythmic recurrence — is directly applicable to Saras's formal practice in both geet and ghazal.
- (D) Maithili data appears in *Linguistics*, *Lingua*, *Himalayan Linguistics*, and Oxford University Press volumes alongside data from European, African, and East Asian languages, asserting Maithili's equivalence as a reference language for universal grammar theory.

१०१. With reference to Chapter 77 (Santosh Kumar Mishra), which statement belongs to the source discussion?

- (A) The short stories are populated with the foods, rituals, folk practices, and social structures of Mithila — from the wedding customs to the agricultural rhythms to the river-flood culture of the Terai.
- (B) The play's theatrical climax—the sequential amputation of the actress's limbs in mime as the foetus is aborted piece by piece—is among the most viscerally powerful theatrical moments in contemporary Indian drama.
- (C) The poet who composes a new bhakti ghazal or Jānakī gīta is claiming a position within this śabda-pramāṇa tradition: adding their testimony to the accumulated chain of valid verbal knowledge about the divine.
- (D) Jha's treatment of breast cancer—the first such fiction in Maithili—is analyzed as an "encroachment" on the territory of women's bodily experience, which had been rendered invisible by patriarchal taboos.

१०२. With reference to Chapter 77 (Santosh Kumar Mishra), which statement belongs to the source discussion?

- (A) The poems of Nistuki are not self-contained aesthetic objects floating above the social world; they are 'thick' cultural documents, resonating with the specific social energies of early twenty-first century Mithila — the migration crisis, the environmental crisis, the crisis of
- (B) The stories and poems collectively argue that Maithili is not a 'dialect of Hindi' (as colonial and postcolonial language politics has often classified it) but a living, generative language with its own poetics, its own social subjects, and its own aesthetic traditions.
- (C) The identification of a systematic parametric difference based on Maithili data is a contribution to linguistic typology of the first order, comparable to the identification of pro-drop languages (Italian, Spanish) or scrambling languages (Japanese, German) as distinct parametric types.
- (D) The critical method is comparative and contextual: the plays are not treated in isolation but as documents of a shared social reality, and their formal devices (the lament, the ironic juxtaposition, the dramatic monologue of the poor person) are analysed in relation to their social referents.

१०३. With reference to Chapter 77 (Santosh Kumar Mishra), which statement belongs to the source discussion?

- (A) The poem's climactic identification: 'Ki Ravan-Kans akhan dhari / nai maaral gael jena / Hu-ba-hu karmas / ekke shatabdime gadhal san lagait chhal oo' (It seemed as if Ravan and Kansa / had not yet been slain / their deeds were identical / moulded in the same century).
- (B) The title's grammar is significant: Dhari is a feminine pronoun/noun ('she' or 'a woman'), and the verb Uthaiye ('raises') in the imperative-present form suggests both 'she raises' and 'let her raise' — a claim and an exhortation simultaneously.
- (C) The poem 'Hamara Kaniya' (Our Wife) is a satirical portrait of the husband-wife relationship structured by dowry, economic dependence, and patriarchal expectation — narrated from the male perspective with the irony turned against the narrator himself.
- (D) Lines such as 'Ahīm chī hamar bhavānī maiyā ham ahāṃk mānai chī' (You alone are my Bhavānī, my mother—I worship you) directly echo Vidyapati's padāvalī devotional idiom within a Persian-Urdu formal structure—a productive intercultural synthesis.

१०४. With reference to Chapter 77 (Santosh Kumar Mishra), which statement belongs to the source discussion?

- (A) Contains a research essay on the history of special issues of Maithili periodicals, a meta-critical contribution noted in Videha 424.
- (B) importance of Dalit and women's representation — are not universal but specific to the interpretive community of the parallel Maithili movement.
- (C) From a feminist critical perspective, Mishra's female characters — while treated with empathy — are sometimes more observed than voiced.
- (D) Dr. Prasad's poetry does not claim a single authoritative voice; it inhabits the heteroglossic space of Maithili as it is actually spoken and felt.

१०५. With reference to Chapter 77 (Santosh Kumar Mishra), which statement belongs to the source discussion?

- (A) Jha treats the novel as a “homology” of Mithila’s post-independence social structure—examining caste, dowry, education, and rural decay.
- (B) In the VPHF framework, this is precisely what is needed: writers who do not merely produce texts but who build the infrastructure of literary culture.
- (C) The title's central image — the 'golden window of light' — is the kind of compressed symbolic image that the dhvani theory was developed to analyse.
- (D) A singer who participates in Maithili literary gatherings bridges the oral and written traditions that the Videha movement sees as inseparable.

१०६. With reference to Chapter 77 (Santosh Kumar Mishra), which statement belongs to the source discussion?

- (A) Through the Western critical frameworks — New Criticism, Formalism, postcolonial theory, feminist theory — his work reveals its engagement with both formal tradition and social challenge.
- (B) Ghazal: Register and Style Her ghazal contributions span multiple Sadeha volumes (7, 11, 14, 15) and include both ghazals in the standard adult register and the children's ghazals (Sadeha 9).
- (C) From a Navya Nyāya perspective, the weakness in Mishra's earlier work is what might be called insufficient avacchedakatā — insufficient precision in delimiting the scope of his narratives.
- (D) Theoretically, the novel operates in the tradition of Ursula Le Guin's socially structured fantasy worlds: the imaginative architecture is not decorative but epistemological, teaching children that

१०७. With reference to Chapter 77 (Santosh Kumar Mishra), which statement belongs to the source discussion?

- (A) At the Bagmati Kathak Hospital, due to Lalbabu's (Laliteshwar Choudhary) influence, a five-bigha piece of land was given to him.
- (B) The question becomes: is universality intrinsic to the nature of literature, or is it an ideological projection of dominant literary cultures onto subaltern ones?
- (C) Bhāmatī (Drama) (First staging 1991, Publication 2013) The elderly Vachaspati was inclusive, so the Vachaspati in the play does not match him.
- (D) Rani in 'Daag,' the unnamed woman in 'Ena Kie?' — these figures are rendered from the outside rather than from within their own subjectivity.

१०८. Which statement about First, he is supported by Chapter 77 (Santosh Kumar Mishra)?

- (A) 13th–14th century CE) was, like Viyogi, a native of the Madhubani region of Mithila—the intellectual heartland of the Navya-Nyāya school of Indian logic and epistemology.
- (B) From the rasa-theory perspective, the dominant rasa is śṛṅgāra — but in its mature, complex form where erotic delight and separation longing exist in creative tension.
- (C) First, he represents the Nepal-Terai voice in Maithili literature — a voice that the VPHF insists is central but which official institutions in both India and Nepal have marginalized.
- (D) Saras's work raises the same question: how much Maithili literary production has been lost because institutional mechanisms of recognition have failed to document and preserve it?

१०९. With reference to Chapter 77 (Santosh Kumar Mishra), which statement belongs to the source discussion?

- (A) John Cage's "Sonatas and Interludes" also contains melodies based on the Rasa theory.
- (B) The analysis of ghazals in the archive reveals a high standard for traditional metrics.
- (C) So, you have to delve deep into the text, and this drives you towards an endless search.
- (D) The Navya Nyāya framework provides the epistemological vocabulary for this assessment.

११०. With reference to Chapter 77 (Santosh Kumar Mishra), which statement belongs to the source discussion?

- (A) Gaurinath's essay treats Shardindu Chaudhary as an exemplar — someone whose mode of inhabiting the Maithili literary world is itself a model or lesson for others.
- (B) In Maithili literary culture, translation from other Indian languages has been relatively uncommon; the bulk of translation has been into or from Hindi and English.
- (C) None writes from within the traditional geographic and institutional centres of Maithili literary production (Darbhanga, Madhubani, Patna).
- (D) But he is something equally important: a committed cultural worker who both produces literature and builds the institutional conditions for its survival.

१११. Which statement about Mishra is supported by Chapter 77 (Santosh Kumar Mishra)?

- (A) Mishra is not yet the finished literary artist that the Maithili tradition has produced in its greatest figures (Vidyapati, Harimohan Jha, Rajkamal Chaudhary, Rajdeo Mandal).
- (B) Shiv Kumar Jha 'Tillu' A poet and critic described as a "Cultural Witness" and a "Parallel Voice" of Mithila, whose work provides a lyrical record of social transitions.
- (C) In Navya-Nyaya terms, this social knowledge constitutes a form of pratyaksha (direct perception) of the social world, which is systematically encoded in the language.
- (D) The archive has digitized numerous Maithili dramas from this period, which are often better preserved in Nepal's manuscript traditions than in the heartland of North Bihar.

११३. Which statement about Every anthology is supported by Chapter 77 (Santosh Kumar Mishra)?

- (A) Reading Umesh Mandal's critical practice through this lens — as a form of Navya Nyāya at work in literary culture — is not a metaphor but a substantive claim: the method of
- (B) The Videha Parallel History, by recovering the suppressed biographical fact from the Panji records, restores the conditions for valid cognition (pramā) about Gaṅgeśa's life.
- (C) Navya-Nyāya: 'Cakraphāṃsa' (Vicious Circle) is a formal anumāna structure — the vyāpti of self-reinforcing systemic disadvantage leading to the sādhyā of structural critique.
- (D) Every anthology published, every youth literary organization sustained, every poem disseminated outside the Sahitya Akademi system is an act of counter-hegemonic cultural production.

११३. With reference to Chapter 77 (Santosh Kumar Mishra), which statement belongs to the source discussion?

- (A) According to multiple critics published in Videha Issue 368, Das's paintings combine folk memory, rural feminist subjectivity, and a formal vocabulary drawn from both Mithila tradition and modern art.
- (B) Documentation of Folk Arts and Ritual Performance A significant portion of the video archive is dedicated to the documentation of Mithila's ritualistic paintings and folk songs.
- (C) The VPHF's insistence that Maithili literature is a trans-national, multi-caste, multi-generational, and multi-voiced tradition finds in Santosh Kumar Mishra's work a concrete embodiment.
- (D) collection is divided into at least two broad sections: Geet (Lyric Songs) and Bajra (Bajra-section — songs associated with the bajra or thunder motif, or perhaps seasonal songs).

११४. Which statement about The Videha Parallel History is supported by Chapter 78 (Siyaram Jha 'Saras')?

- (A) The application of Gangesa's Navya Nyaya framework to Vesh Bhusha is particularly illuminating: dress and adornment constitute a system of vishesha (qualification or distinction) — each garment and ornament functions as a viseshana (qualifier) that qualifies the person who wears it.
- (B) Lexicography and Language Documentation Yadava's contribution to Maithili lexicography, most fully realised in the 2017 Prajñā MaithilīNepālī-English Dictionary, is grounded in an understanding of lexicography as a fundamental act of language preservation and empowerment.
- (C) The vyāpti (universal concomitance) underlying these arguments is: wherever patriarchal institutions are present, they enforce normative heterosexuality and idealised maternity; in Maithili society, these institutions are present; therefore they operate in Maithili society in these specific ways.
- (D) The Videha Parallel History argues that the mainstream Maithili literary historiography, as curated by the Sahitya Akademi since 1965, has systematically privileged an upper-caste (predominantly Maithil Brahmin) canon while suppressing democratic, folk, Dalit, feminist, and Nepal-side traditions.

११५. With reference to Chapter 78 (Siyaram Jha 'Saras'), which statement belongs to the source discussion?

- (A) In Narak Vijay, the sacred and scientific intersect dramatically: the scientist Anupam Amit is not merely a laboratory figure but moves into dialogue with Hindu mythological figures (Narada, Yamaraja, Brahma).
- (B) Pāṭha nirmāṇame nipuṇ chhi, ena thiṅkame upanyāskar hevāk pracur sambhāvanā dekhāit chhī. ('As a storyteller, Sujit is the most technically skilled and socially impactful among Nepal-side Maithili writers.
- (C) The epistemological rigour Gaṅgeśa developed despite, and perhaps because of, this marginalization is methodologically illuminating for the kind of democratic literary criticism the Videha framework advocates.
- (D) Mohandas is a devastating novella about identity theft, bureaucratic violence, and the systematic dispossession of a Dalit protagonist whose name, certificates, and very existence are appropriated by an upper-caste impostor.

११६. With reference to Chapter 78 (Siyaram Jha 'Saras'), which statement belongs to the source discussion?

- (A) The poem's formal 'twist' is precisely what Kuntaka means by vakrata (the turned, the oblique): the genre's conventional expectations are established only to be violated, and the violation is the poem's expressive engine.
- (B) Against this institutional backdrop, any 'complete' critical appreciation of Saras must read his work not only through the lens of its intrinsic literary merit but also through the structural conditions that have determined his critical reception.
- (C) By choosing this word as his collection's title, Paswan performs a semiotic inversion: he places the label 'criminal' not on the Dalit characters who are routinely criminalised by caste society, but on the social system that imposes that label.
- (D) 200 BCE–200 CE establishes the eight rasas — śṛṅgāra (love/beauty), hāsyā (comedy), karuṇa (compassion/pathos), raudra (fury), vīra (heroism), bhayānaka (terror), bībhatsa (disgust), adbhuta (wonder) — later supplemented by śānta (peace/serenity).

११७. With reference to Chapter 78 (Siyaram Jha 'Saras'), which statement belongs to the source discussion?

- (A) The critical note identifies the collection's governing principle as the documentation of 'madhyam varg' (middle class) and 'nimna madhyam varg' (lower-middle class) consciousness in an era of 'bhautikavādī sabhyatā' (materialist civilisation).
- (B) First, there is a consistent commitment to the documentation and elevation of Maithili cultural heritage — from the technical vocabulary of occupational communities to the oral narratives of the folk tradition to the philosophical richness of the Shakta literary heritage.
- (C) The breadth of his output — lyric poetry, ghazal, social-critical verse, children's literature — marks him as a literary generalist in the best sense: a writer who refuses specialization and insists on speaking to the whole of Maithili cultural life.
- (D) By naming this failure systematically, across the full span of the novelistic tradition, Tillu's criticism enacts what Spivak calls 'strategic essentialism' — an insistence on naming the group that has been excluded as a necessary first step toward inclusion.

११८. With reference to Chapter 78 (Siyaram Jha 'Saras'), which statement belongs to the source discussion?

- (A) The progressive social vision, while genuine, is sometimes dated relative to the realities of contemporary Mithila society.
- (B) The poem documents the multiple layers of a Maithili woman's life — agricultural labour, domestic oppression, and the
- (C) The preface situates the collection within the classical geet tradition while asserting a vernacular, democratic sensibility.
- (D) Limbale also argues that Dalit literature must go beyond documenting suffering to assert dignity and resistance.

११९. With reference to Chapter 78 (Siyaram Jha 'Saras'), which statement belongs to the source discussion?

- (A) As co-editor of Videha, he was an institutional actor within the parallel movement — one of the architects of its digital infrastructure.
- (B) 11th cent.) identifies auchitya (propriety) — the apt fit of word, form, and content — as the supreme virtue of poetry.
- (C) Each rasa is produced by the conjunction of vibhāvas (determinants), anubhāvas (consequents), and vyābhicāri-bhāvas (transitory emotional states).
- (D) The preface indicates that this collection is concerned with the condition of women, social questioning, and the politics of silence.

१२०. Which statement about There is supported by Chapter 78 (Siyaram Jha 'Saras')?

- (A) There is a hybrid genre text — possibly a collection of prose poems or lyrical short stories, written in an elevated, imagistic style.
- (B) Prolific output — five story collections, three critical works, an edited anthology — demonstrating sustained commitment over five decades.
- (C) Dr. Prasad's association with Videha therefore locates his work firmly within this alternative critical and cultural project.
- (D) Simply showing society's face — literature that only says "O Society, your face is like this, see" — that is not good literature.

१११. With reference to Chapter 78 (Siyaram Jha 'Saras'), which statement belongs to the source discussion?

- (A) Navya-Nyāya's concept of vyāpti — the pervasive concomitance between sāhityatva and universality — provides the logical ground for this claim.
- (B) For marginalised women in Mithila, access to the art form was access to markets, income, dignity, and, through Kashyap's pedagogy, literacy itself.
- (C) The collection of ghazals are there in which the traditional themes of love, longing, and intoxication are charged with a social and political undertow.
- (D) Each story is a shard of social testimony rather than a complete narrative arc, consistent with the genre's epistemology of the flash-observation.

११२. With reference to Chapter 78 (Siyaram Jha 'Saras'), which statement belongs to the source discussion?

- (A) The infrastructure of speaking (the Maithil Navayu Sahitya Parishad, the Videha archive, the Posput print run of 3,500) constitutes the institutional parallel to the dominant Nepali Academy.
- (B) Videha Sadeha 20 (Prelim_20): Faguā (मुक्तक) / Jogīrā / Kichu Ghazal, pp. 861–876 — sixteen pages, his most substantial contribution; the Holi-song forms occupy the major part.
- (C) collection is divided into at least two broad sections: Geet (Lyric Songs) and Bajra (Bajra-section — songs associated with the bajra or thunder motif, or perhaps seasonal songs).
- (D) For Rani: the conditioning of her work by her bilingual Hindi/Maithili practice (some of her Maithili dramatic vocabulary is influenced by Hindi theatrical conventions).

११३. With reference to Chapter 78 (Siyaram Jha 'Saras'), which statement belongs to the source discussion?

- (A) Applied to Saras: The dominant rasa in Aakhar Aakhar Geet Saras is śṛṅgāra — but Saras's shringara is not the erotic śṛṅgāra of the classical tradition.
- (B) In Mandal's poetry, the dominant rasa is karuṇa (pathos, compassion) — the emotion evoked by separation, loss, and the suffering of living beings.
- (C) In the language of Navya Nyāya, this commitment is his pakṣatā — the condition that makes his poetic claims legitimate and his voice authoritative.
- (D) The Buddhist Charyapadas (8th–12th centuries) are foundational texts of Maithili lyric that the mainstream canon treats as peripheral or pre-Maithili.

११४. With reference to Chapter 78 (Siyaram Jha 'Saras'), which statement belongs to the source discussion?

- (A) The effect is profoundly Brechtian: the audience is moved (karuṇa) but simultaneously jolted into reflection (a rasa-V-Effekt synthesis).
- (B) The story ends with the panchayat's intervention and a declaration of equal rights — a resolution that is optimistic without being utopian.
- (C) Bulbul is the foundational text of Jha's oeuvre, establishing the thematic and formal vocabulary that all subsequent collections develop.
- (D) The greatest poetry, he argues, works primarily through vyañgyārtha — the meanings that hover unstated but powerfully felt behind the literal words.

११५. With reference to Chapter 78 (Siyaram Jha 'Saras'), which statement belongs to the source discussion?

- (A) In Bhāg Rau, the stage directions explicitly invite the audience into the dramatic action: a 'Darśaka' (spectator) character is listed in the dramatis personae and delivers lines from within the audience space.
- (B) In Shonitayal Payark Nishan, the dominant rasa shifts toward karuṇā — the compassionate pathos that is produced when the ghazal form's traditional vocabulary of wound and longing is applied to social-political conditions.
- (C) In Hum Puchhait Chhi, the dominant rasa is karuṇa (pathos/compassion), inflected throughout with vīra (the heroic impulse of moral protest) and with bībhatsa (the horrific, evoked by caste discrimination and agrarian dispossession).
- (D) The Meter Controversy □ Viyogi's Claim: Meter is a "Sanskritic imposition" by a "parasitic priestly class." □ The Refutation: Meter exists in the Charyapad (8th-9th c.), the Malla kings' works, and saint poetry.

१२६. With reference to Chapter 78 (Siyaram Jha 'Saras'), which statement belongs to the source discussion?

- (A) The story's moral structure is complex: Fekhani is simultaneously victim (of Folta's manipulation) and participant (in the corruption), and the justice system treats her as both simultaneously.
- (B) Dr. Umesh Mandal — poet, literary critic, researcher, was co-editor of Videha, and one of the most industrious contributors to the Maithili digital project — is one of those voices.
- (C) The poem's Rasa is Shant (tranquillity), the ninth rasa recognised by Abhinavagupta, arising from a non-attached, contemplative stance toward temporal experience.
- (D) 850 CE) argues that the soul of poetry (kāvyasya ātmā) is dhvani — resonance or suggestion — the capacity of words to signify meanings beyond their literal or secondary denotation.

१२७. Which statement about Bharatamuni is supported by Chapter 78 (Siyaram Jha 'Saras')?

- (A) 'Dhūnik Bhītar' (Inside the Smoke, the opening story of Khajurībālī), the familiar domestic act of cooking is rendered strange by the focus on smoke as a medium of psychological interiority: the kitchen's haze becomes the character's mental fog.
- (B) By documenting that Maithili dramatists from the 1950s onward have consistently addressed women's oppression, the essay implicitly claims for Maithili drama a socially progressive tradition that has been underrecognised.
- (C) For instance, Gajendra Thakur's "Learn Japanese Script for Haiku" (2009) and the "Maithili-English Dictionary" volumes co-authored with Ashish Anchinhar are foundational efforts to standardize and internationalize the language.
- (D) Bharatamuni identifies eight primary rasas or aesthetic 'flavours': śṛṅgāra (love/beauty), hāsyā (comedy), karuṇā (compassion/pathos), raudra (fury), vīra (heroism), bhayānaka (terror), bībhatsa (disgust), and adbhuta (wonder).

१२८. With reference to Chapter 78 (Siyaram Jha 'Saras'), which statement belongs to the source discussion?

- (A) The vyāpti (universal concomitance) underlying these arguments is: wherever patriarchal institutions are present, they enforce normative heterosexuality and idealised maternity; in Maithili society, these institutions are present; therefore they operate in Maithili society in these specific ways.
- (B) Critical Assessment Reading Bulbul against Chirai and Jiddī reveals a clear developmental arc: the earlier collection is more lyrical, more exploratory, occasionally more emotionally unguarded; the later collections show a tighter formal control, a more precise social analysis.
- (C) While Aristotle's framework is specifically oriented toward dramatic poetry, his core insights apply broadly: poetry achieves its effect through carefully organized representation of human experience, and its ultimate value lies in the emotional and moral clarification it produces in the audience.
- (D) Among the positive assessments: Naveen Shankar Naveen calls him the first storyteller to wake a sleeping society; Baidhyanath Jha praises his wonderful narrative craft; Dilip Kumar Jha argues that mati sachue saihe chaik (only soil is truly one's own) — earth is Srinivas's deepest

१२९. With reference to Chapter 78 (Siyaram Jha 'Saras'), which statement belongs to the source discussion?

- (A) Limitations Character psychology, as Thakur observes, tends toward the one-dimensional: characters are socially constituted rather than individually complex.
- (B) Navya-Nyāya Epistemology of Gaṅgeśa The application of Navya-Nyāya epistemological tools to Yadava's linguistic work requires a step of theoretical translation that is itself illuminating.
- (C) Then began the interpretation of hidden meaning in the text in the context of place-time, and language was made a medium of play—Language Game (Wittgenstein).
- (D) 990 CE), in his Vakroktijīvitā, argues that the life of poetry is vakrokti — 'oblique utterance', the deviation from straightforward expression that constitutes poetic genius.

१३०. With reference to Chapter 78 (Siyaram Jha 'Saras'), which statement belongs to the source discussion?

- (A) 335 BCE) defines poetry as mimesis — an imitation or representation of human action — and identifies catharsis (purification/clarification of emotion) as the effect of tragedy.
- (B) Then began the interpretation of hidden meaning in the text in the context of place-time, and language was made a medium of play—Language Game (Wittgenstein).
- (C) observation, a critic who has enriched the theoretical self-understanding of the tradition, and an anthologist who has served the canonisation of Maithili fiction at a national level.
- (D) Ray's Shonku is an inventor-scientist who creates fantastic gadgets and encounters adventures globally; his SF is fundamentally optimistic about science and tends toward the adbhuta rasa.

१३१. With reference to Chapter 78 (Siyaram Jha 'Saras'), which statement belongs to the source discussion?

- (A) The collection belongs to the tradition of sociopolitical laghukathā in the Hindi-Maithili sphere, depicting the struggles of ordinary people against systemic injustice: political corruption, gender discrimination, poverty, rural-urban migration.
- (B) The collection is internally diverse: it ranges from meditative verse on exile and landscape, to sharply political miniatures, to compressed lyric forms that test the genre boundaries of haiku and tanka within a Maithili matrix.
- (C) Against the Dhvani school's focus on suggested meaning, Kuntaka insists that it is the manner of expression — the calculated strangeness, unexpectedness, or indirection of poetic language — that is the true differentiating quality of poetry.
- (D) The present study examines this corpus through the dual lens of Indian (with special attention to Navya-Nyāya epistemology) and Western literary theories of children's literature, and situates it within the Videha Parallel History framework.

१३२. Which statement about Sharma's framework is supported by Chapter 78 (Siyaram Jha 'Saras')?

- (A) As a Maithili writer in Nepal, he inhabits a third space between Nepali national literary culture and the India-centred Maithili establishment: belonging fully to neither, he speaks from an interstitial position that is simultaneously marginalising and creatively enabling.
- (B) The poems about caste — 'Dwijak murhaiaya sangsang / Achop sooti kahit' ('The thread of the twice-born, alongside / the untouchable's blood flowing...') — deploy a bitter, condensed irony that recalls the dalit literary tradition's refusal of euphemism.
- (C) Children's literature has been systematically undervalued by the literary establishment (the Sahitya Akademi has no children's literature award in Maithili comparable to other languages), and Jha's comprehensive survey makes this gap visible and measurable.
- (D) Sharma's framework illuminates the social basis of Saras's poetry: his Jharkhand context, his association with the Mithila diaspora, and his consistent attention to women's questions position him within the democratic literary tradition that Sharma privileged.

१३३. With reference to Chapter 78 (Siyaram Jha 'Saras'), which statement belongs to the source discussion?

- (A) THEMATIC AND IDEOLOGICAL ANALYSIS 4.1 The Central Project: Democratising Science for Maithili Readers Viyogi's preface to Vigyanak Batkahi Part 1 states his programme with unusual clarity.
- (B) 626) | Sadeha 34 (Prelim_34): Ripōṛṭa (pp. 417–420) Amrendra Yadav is a Maithili fiction writer in the short-form tradition, with two confirmed Videha contributions in Sadeha 33 and 34.
- (C) The Nepal-Maithili Legacy and Trans-Regional Identity The Videha Parallel Audio Video Archive is distinctive in its refusal to treat the Maithili culture of Nepal as a regional footnote.
- (D) Matthew Arnold's concept of the 'touchstone' — the quality passages from great literature that serve as standards for evaluation — has been much criticized but retains a practical critical utility.

१३४. With reference to Chapter 78 (Siyaram Jha 'Saras'), which statement belongs to the source discussion?

- (A) Web sources consulted include the Videha digital archive (videha.co.in), The Rising Nepal Daily's online archive, the IJCRT (International Journal of Creative Research Thoughts) database, and Wikipedia.
- (B) Arnold's insistence that literature must be 'a criticism of life' finds resonance in Saras's socialcritical verse (Dhari Prashna Ee Uthaiye), where the lyric mode is put in the service of social interrogation.
- (C) The Epistemology of Literary Translation The question of how a translated text yields valid knowledge of the original is a question with deep roots in both the Navya-Nyaya and the Western hermeneutic traditions.
- (D) The creation of the first Maithili Braille site further demonstrates the movement's commitment to ensuring that technological progress serves all members of the community, regardless of physical ability.

१३५. With reference to Chapter 78 (Siyaram Jha 'Saras'), which statement belongs to the source discussion?

- (A) Banait Bigadait (Making and Breaking) In most of the stories of Subhashchandra Yadavji's "Banait Bigadait" story collection, it is found that the story, more than a tale, moves forward with a theme and ends upon completing its function.
- (B) The Videha 424 critical discourse itself constitutes a multi-vocal shabda about Srinivas's reliability as a social witness — with Katna Jha, Kailash Kumar Mishra, and Dhanakhar Thakur offering different assessments of the validity of his testimony.
- (C) In the Navya Nyāya framework, this assertion of Maithili cultural identity is an exercise in vyāptiestablishment: wherever there is authentic Maithili literary expression, there is a distinct cultural identity that resists assimilation.
- (D) Roman Jakobson's concept of the 'poetic function' — the orientation of language toward the message itself, through devices such as parallelism, rhyme, and rhythmic recurrence — is directly applicable to Saras's formal practice in both geet and ghazal.

१३६. With reference to Chapter 78 (Siyaram Jha 'Saras'), which statement belongs to the source discussion?

- (A) Videha Parallel History Framework Rajeev Ranjan Mishra's corpus represents the Parallel History's most consistent ghazal tradition — spanning six Sadeha volumes and demonstrating sustained engagement with the form over multiple years.
- (B) In Hum Puchhait Chhi, the dominant rasa is karuṇa (pathos/compassion), inflected throughout with vīra (the heroic impulse of moral protest) and with bībhatsa (the horrific, evoked by caste discrimination and agrarian dispossession).
- (C) In Saras's ghazals, as in the classical tradition, the radif does not so much stabilize meaning as demonstrate its instability — each repetition reveals that what seemed like a fixed reference point is in fact continuously shifting.
- (D) Joshua Fishman: Language Maintenance and Shift Joshua Fishman's theoretical framework for understanding language maintenance and shift (Reversing Language Shift, 1991) provides a sociolinguistic context for Yadava's language policy work.

१३७. With reference to Chapter 78 (Siyaram Jha 'Saras'), which statement belongs to the source discussion?

- (A) Bindeshwar Thakur's Nepālak Nor Marubhūmi Me is a landmark in the literature of the Maithili diaspora and specifically in the emerging genre of Gulf migrant labour literature.
- (B) recognizable states of human emotion, social condition, and natural experience with sufficient precision that the reader/listener undergoes the clarification Aristotle describes.
- (C) longing, the political tear of exploitation, and the literary tear of the ghazal tradition itself (ghazal is etymologically related to Arabic words for grief and lamentation).
- (D) Aasheervacan' ('Surviving in Memory: An Affectionate Blessing'), is among his most personally revealing prose-poem pieces, combining memoir, intellectual history, and lyric elegy.

१३८. With reference to Chapter 78 (Siyaram Jha 'Saras'), which statement belongs to the source discussion?

- (A) Loksahitya (Folk Life and Folk Literature) This 77-page scholarly work is Yoganand Jha's systematic engagement with the folk tradition — the oral culture, custom, song, narrative, and ritual practice that forms the living substrate of Mithila's cultural identity.
- (B) Edward Said's theory of Orientalism, adapted to the internal colonialism of the Indian cultural academy, illuminates the mechanisms by which the Sahitya Akademi's institutional power has constructed an 'official' Maithili tradition that othered and silenced writers like Saras.
- (C) Contextual Foundations: The Concept of Parallel Literature The term "Parallel Maithili Literature" (Samanantar Maithili Sahitya) identifies a stream of creative production that exists independently of traditional patronage networks and elite castebased literary establishments.
- (D) English subtitle on copyright page: 'Koilee Ghur aau — Child Stories Collection by Sujeet Kumar Jha.' The title is a direct apostrophe — 'Return, Cuckoo!' — addressed to the koel/cuckoo, the most beloved of Mithilā's birds and a central figure in its lyric tradition from Vidyapati onward.

१३९. With reference to Chapter 78 (Siyaram Jha 'Saras'), which statement belongs to the source discussion?

- (A) Homi Bhabha's concept of the 'third space' — the in-between space where cultural identities are negotiated and hybridized — is applicable to Saras's creative position between the classical geet-ghazal tradition and the vernacular folk modernity of the Jharkhand Maithili diaspora.
- (B) Thematic & Critical Analysis The 'tottering horse' image is a classic folk metaphor in rural Bihar-Mithila: the horse (ghoḍā) is an animal of status and aspiration in the village economy, but a tottering horse is a figure of failed aspiration — the status-symbol that cannot support its own weight.
- (C) Writing poetry about Bathūāka Tīmana (the cooked dish of Bathūā leaves) treats the everyday culinary practice of Mithila as a worthy subject of literary attention — a democratic aesthetic move consistent with the Parallel History's commitment to the fullness of Maithili community life.
- (D) The progressive position—articulated within the Videha framework— holds that bilingualism is a resource, not a deficit: that writers like Vibha Rani who move between Maithili and Hindi enrich both languages and create potential audiences for Maithili among Hindi readers.

१४०. With reference to Chapter 78 (Siyaram Jha 'Saras'), which statement belongs to the source discussion?

- (A) Yadav critiques the "baniya-giri" (commercialism) where institutional funds meant for the promotion of Vidyapati's music are often mired in controversy and
- (B) In traditional Indian logic, the statement 'The hill has fire' (parvato vahnimān) had always been subject to multiple interpretations.
- (C) 1) Key Literary Period Active primarily from the late 20th century through the early 21st century; Kariya Kakkak Coramin published 2016
- (D) But she refuses; people say that since the father is sick, days are difficult, so she has come to earn a living.

१४१. With reference to Chapter 78 (Siyaram Jha 'Saras'), which statement belongs to the source discussion?

- (A) Then began the interpretation of hidden meaning in the text in the context of place-time, and language was made a medium of play—Language Game (Wittgenstein).
- (B) Limitations Character psychology, as Thakur observes, tends toward the one-dimensional: characters are socially constituted rather than individually complex.
- (C) By applying the precision of Navya Nyāya to the challenges of modern translation, the archive strengthens the intellectual foundations of the Maithili language.
- (D) The Tattvacintāmaṇi is divided into four khaṇḍas (books): Pratyakṣa (Perception), Anumāna (Inference), Upamāna (Comparison/Analogy), and Śabda (Verbal Testimony).

१४३. Which statement about Stephen Phillips and others is supported by Chapter 78 (Siyaram Jha 'Saras')?

- (A) Stephen Phillips and others have compared this to the type-theoretic precision of modern analytic philosophy (Frege, Russell), but it is more directly analogous to the precision demanded of any serious critical vocabulary.
- (B) Since the language's inclusion in the Eighth Schedule of the Indian Constitution in 2003, the literary establishment has often remained under the control of patronage networks that marginalize non-represented castes and voices.
- (C) 2078) is distressing. □ Preface of Gulo "The Story of the Last Destitute Person" - Author Kedar Kanan Before the beginning of the original Maithili Gulo, there is a preface titled "The Story of the Last Destitute Person".
- (D) Topics include atomic energy, solar energy, alternative energy sources, alien life, thermal imaging, AI and robotics, the Nobel Prize controversies, the Large Hadron Collider, cosmology, nuclear medicine, and magnetism.

१४४. With reference to Chapter 78 (Siyaram Jha 'Saras'), which statement belongs to the source discussion?

- (A) The archive serves as a vital bridge between the Maithili-speaking communities of India and Nepal, fostering a unified linguistic community.
- (B) The story tracks how the sipahi who 'prioritized marriage donations' (dowry) is rendered obsolete — yet with sympathy rather than condemnation.
- (C) When we say Saras is 'lyrical', the Navya-Nyāya question is: lyrical in what respect, under which description, as compared to what standard?
- (D) The poem's central rasa is adbhuta (wonder) — one of the cardinal rasas for children's literature in the Nāṭyaśāstra framework.

१४५. With reference to Chapter 78 (Siyaram Jha 'Saras'), which statement belongs to the source discussion?

- (A) The creation of the first Maithili Braille site further demonstrates the movement's commitment to ensuring that technological progress serves all members of the community, regardless of physical ability.
- (B) Secondary Framework: The Kama-Shastra Tradition and Sacred Eroticism A key element of Kashyap's work was his engagement with the Geet Govind and Kamasutra traditions as legitimate sources for visual art.
- (C) The Navya-Nyāya requirement of avachedaka precision — always specifying exactly what delimited entity is being discussed — serves as a corrective to the vagueness that afflicts much literary criticism.
- (D) Writing from Janakpurdham is therefore simultaneously a marginalised geopolitical act (outside the Sahitya Akademi's Indian purview) and a culturally central one (at the heart of Maithili civilisational memory).

१४६. With reference to Chapter 78 (Siyaram Jha 'Saras'), which statement belongs to the source discussion?

- (A) The institutional history, often mediated through influential figures like Ramanath Jha, prioritized a high-born, Sanskritized aesthetic while neglecting the organic, subaltern traditions of the broader linguistic community.
- (B) Qualitative Synthesis of Literary Impact By focusing on all native/ diaspora region, it challenges the traditional Darbhanga-centric view of Maithili culture, providing a more geographically inclusive literary map.
- (C) The suppression of this testimony by Ramanath Jha constitutes what the Videha framework calls 'honour-killing of truth' — a violation of Gaṅgeśa's own epistemological standards, an irony of the highest intellectual order.
- (D) The Integration of "Craft" into "Art": The movement's recognition of woodcarvers, farmers, and rasan-chauki players as "Artists" is a necessary step in dismantling the caste-based hierarchies of institutional literature.

१४६. With reference to Chapter 78 (Siyaram Jha 'Saras'), which statement belongs to the source discussion?

- (A) Gaṅgeśa's analysis of Śabda pramāṇa — requiring ākāṅkṣā (syntactic completeness), yogyatā (semantic fitness), sannidhi (temporal proximity), and tātparya (speaker's intention) — provides a rigorous framework for evaluating the reliability of critical statements about a literary work.
- (B) argues that samālocanā must examine a work from all ten directions (daso disasse) — not merely from the outside (chāru kāt se dekhab, 'looking from the four sides') but from within, comprehensively, with the intent of understanding and enhancing creative vitality rather than diminishing it.
- (C) The framework's epistemological claim is that no single critical lens is adequate to the complexity of Maithili literary history; only their simultaneous application produces what Thakur calls 'samaantar' (parallel, simultaneous) access to a literary text's multiple dimensions.
- (D) The stories and poems collectively argue that Maithili is not a 'dialect of Hindi' (as colonial and postcolonial language politics has often classified it) but a living, generative language with its own poetics, its own social subjects, and its own aesthetic traditions.

१४७. With reference to Chapter 78 (Siyaram Jha 'Saras'), which statement belongs to the source discussion?

- (A) The Rasa here is Vira (heroism, in the civic-empathetic sense), combined with Shringaar-Vatsalya (affectionate love for the nation's protector).
- (B) Feminist Critical Reading Read through Judith Butler's lens of gender performativity, Balchandā is literally a performance of the performance of femininity.
- (C) Contemporary Maithili poets must position themselves in relation to this tradition: to imitate it is to court pastiche; to ignore it is to sever roots.
- (D) The Videha Parallel History (Part 4: 'The Revitalization of Maithili Ghazal: The Anchinhar Aakhar Movement') provides the essential historical context.

१४८. With reference to Chapter 78 (Siyaram Jha 'Saras'), which statement belongs to the source discussion?

- (A) Paswan's poetry is more accessible, more pedagogically oriented — it aims to be heard and understood by a broad community audience, not only by literary sophisticates.
- (B) The tragic closure of Lukács's realist novel — the refusal to impose false consolation on social contradictions — is present in Mujrim as ironic resolution rather than tragic defeat.
- (C) The Hindu Marriage Act was enacted in 1955, but in the novel published in 1982 about a Mithila village, it is not in effect; it might have been in the city's VIP areas.
- (D) From the rasa-theory perspective, the dominant rasa is śṛṅgāra — but in its mature, complex form where erotic delight and separation longing exist in creative tension.

१४९. With reference to Chapter 78 (Siyaram Jha 'Saras'), which statement belongs to the source discussion?

- (A) From the Formalist perspective, Saras's geet display careful attention to the prosodic requirements of the genre: the mātrā (rhythmic unit) structure of Maithili geet follows specific patterns that are simultaneously aids to oral memorability and constraints within which the poet demonstrates skill.
- (B) The art historian Partha Mitter (The Triumph of Modernism: India's Artists and the Avant-Garde, 2007) has argued that the dichotomy between 'folk' and 'modern' in Indian art was partly a colonial construction, one that undervalued the sophisticated visual intelligence of folk practitioners.
- (C) The New Critical concept of the 'intentional fallacy' (Wimsatt and Beardsley) — the rejection of authorial intention as a criterion for interpretation — is less directly applicable to the folk literature tradition, where the concept of individual authorial intention is in any case inapplicable.
- (D) Applying Bakhtin's dialogic principle, one can read Nistuki as a site of heteroglossia — where the lyric 'I' carries the traces of multiple social voices, and where the poem's apparent interiority is always shadowed by the exterior pressures of caste, migration, and ecological collapse.

१५०. With reference to Chapter 78 (Siyaram Jha 'Saras'), which statement belongs to the source discussion?

- (A) The Framework's founding commitment to subaltern, Dalit, and women's voices in Maithili literature is enacted in Chaudhary's corpus.
- (B) Gaṅgeśa's epistemology centres on the question of pramā — valid knowledge — and the conditions under which it can be established.
- (C) Gangesa's concept of avacchedakatva (delimitation/qualification) is particularly productive for literary criticism.
- (D) The preface reveals a writer conscious of his place within a tradition and anxious to distinguish his contribution from mere imitation.

१५१. With reference to Chapter 78 (Siyaram Jha 'Saras'), which statement belongs to the source discussion?

- (A) Mishra's refrain 'muda ena kie?' (but why this?) is a prime example of dhvani: the question reverberates beyond its literal function, suggesting an entire universe of unexplained pain, constrained emotion, and social entrapment.
- (B) The capacity to move across these three very different rasa-registers — the devotionaltranscendent, the festive-comic, and the lyric-amorous — within a single Videha corpus marks Mishra as a poet of genuine generic breadth.
- (C) Launched on April 11, 2008, this movement sought to correct a "dark interlude" in Maithili literary history during which the formal constraints of the ghazal—such as Behr (meter) and Qaafiyaa (rhyme)—were largely abandoned.
- (D) The New Critical principle that form and content are inseparable finds strong support in Saras's practice: the sonic textures of his geet — alliteration, internal rhyme, assonance — are not decorative but semantically active.

१५२. Which statement about Published in 2015 under the Jharkhand Mithila Manch imprint, it is supported by Chapter 78 (Siyaram Jha 'Saras')?

- (A) Published in 2015 under the Jharkhand Mithila Manch imprint, it represents a Maithili writer in the diaspora using the lyric form to interrogate not just personal experience but structural social conditions — particularly the condition of women in Maithili society.
- (B) Founded in 2004 by the polymathic editor Gajendra Thakur, the archive operates under the auspices of the first Maithili fortnightly e-journal (ISSN 2229-547X), which has consistently challenged the centralized, elitecaste hegemony of state-sponsored literary academies.
- (C) The Paswan community in the post-independence period has produced significant political leadership (Ram Vilas Paswan, founder of the Lok Jan Shakti Party, emerged from this community) and has benefited from constitutional reservations in education and employment.
- (D) Ghazal Apan Yudhak Sākṣya (1991/2017) Insists on strict Urdu-Persian bahar (meter), claiming the form as a "combative platform." Short Fiction Atikramaṇ (1997), Chiyānat (2020) Explores the globalizing millennial moment and its effects on rural Bihar.

१५३. With reference to Chapter 78 (Siyaram Jha 'Saras'), which statement belongs to the source discussion?

- (A) Diaspora Continuity The corpus explicitly includes contributions from Maithili authors in Nepal, the UK, Singapore, and the Indian diaspora, refusing the nation-state as the boundary of the literary tradition.
- (B) The Navya-Nyāya avacchedaka principle — specify exactly which property of which entity is being predicated — corresponds to the ghazal discipline of making every word carry its full semantic weight.
- (C) That Jha's debut collection is named for this bird suggests a self-positioning within the lyric-social tradition of Maithili literature, from Vidyapati's bird-imagery through the modern period.
- (D) The infrastructure of speaking (the Maithil Navayu Sahitya Parishad, the Videha archive, the Posput print run of 3,500) constitutes the institutional parallel to the dominant Nepali Academy.

१५४. With reference to Chapter 78 (Siyaram Jha 'Saras'), which statement belongs to the source discussion?

- (A) Dr. Prasad has been a contributor across multiple decades of this archive, appearing in issues as early as Issue 14 and continuing through Issue 37 and the broader 438-issue run.
- (B) The word 'shonitayal' (bloodstained) places the collection squarely within the tradition of the ghazal as witness literature — poetry that testifies to suffering without sentimentalizing it.
- (C) The gazhal form — historically associated with Urdu, Farsi, and Hindi literary high culture — is here democratized into Maithili vernacular, performing a cross-linguistic solidarity.
- (D) 9th century CE): Ānandavardhana argues that the highest poetry operates through dhvani- suggestion or resonance whereby what is not directly said becomes the primary meaning.

१५५. With reference to Chapter 78 (Siyaram Jha 'Saras'), which statement belongs to the source discussion?

- (A) CIEFL Hyderabad in the late 1970s and early 1980s was among the foremost centres of Indian linguistics, and Yadava's doctoral work placed Maithili for the first time within the mainstream of international formal syntactic theory.
- (B) Utpal's choice to translate this work is itself a critical act: he brings into Maithili a Hindi text that exposes precisely the caste-based institutional corruption that Videha's RTI work was simultaneously challenging in the Maithili literary world.
- (C) Jānakī (Sita as the daughter of Janaka, King of Mithila) is the most locally resonant of all Maithili divine figures — she was born in the soil of Mithila (specifically at Janakpur, now in Nepal), and her story is the story of Mithila itself.
- (D) The title's grammar is significant: Dhari is a feminine pronoun/noun ('she' or 'a woman'), and the verb Uthaiye ('raises') in the imperative-present form suggests both 'she raises' and 'let her raise' — a claim and an exhortation simultaneously.

१५६. Which statement about Saras's title 'Saras' is supported by Chapter 78 (Siyaram Jha 'Saras')?

- (A) Radha got a first division in Intermediate (meaning she had also gotten a first division in matric).
- (B) The Navya-Nyāya assessment of his children's poetry is strongly positive across all four pramāṇa criteria.
- (C) Saras's title 'Saras' appears as his takhallus in the maqta of his ghazals, following classical convention.
- (D) To date, Tillu ji has written more than 8,000 verses, including both poems and songs.

१५७. With reference to Chapter 78 (Siyaram Jha 'Saras'), which statement belongs to the source discussion?

- (A) The cultural-political significance of high-quality children's literature in Maithili is considerable.
- (B) 200 BCE–200 CE) identifies rasa as the essential aesthetic experience of a literary work.
- (C) Limbale also argues that Dalit literature must go beyond documenting suffering to assert dignity and resistance.
- (D) Someone born in a city might find it hard to understand the attachment to ancestral land.

१५८. With reference to Chapter 78 (Siyaram Jha 'Saras'), which statement belongs to the source discussion?

- (A) From a Jakobsonian Formalist perspective, children's literature is the genre in which the 'poetic function' — the orientation of language toward itself, its sound and rhythm — is most nakedly primary.
- (B) The single work archived in the Videha Digital Library — Maithilik Bhojan Sambandhi Sabdavalī represents a focused and substantial contribution to the lexicography of Maithili food culture.
- (C) The series is particularly focused on those entities, individuals, or organizations that have not yet received a dedicated special issue but are essential to the tapestry of the Parallel Tradition.
- (D) In Bhāg Rau, the stage directions explicitly invite the audience into the dramatic action: a 'Darśaka' (spectator) character is listed in the dramatis personae and delivers lines from within the audience space.

१५९. With reference to Chapter 78 (Siyaram Jha 'Saras'), which statement belongs to the source discussion?

- (A) From the perspective of Ramvilas Sharma's historical-materialist criticism, this collection is the most fully realized of Saras's five books: it demonstrates the connection between literary production and social conditions that Sharma argued was the ultimate measure of literary significance.
- (B) Navya-Nyāya's radical epistemological program (subjecting every claim to rigorous logical analysis, refusing to accept authority without reasoned examination) is itself subversive of the caste-hierarchical social order that claims to honour Gaṅgeśa while suppressing knowledge of his origins.
- (C) The Maithili singing tradition is ancient and central to Mithila's cultural identity — from the Vidyapati padas (songs in the Vidyapati tradition sung across Mithila as religious and seasonal music) to the lokgeet (folk songs), to the more recent classical Maithili song forms.
- (D) First, it produces a systematic and chronologically comprehensive account of a major poet's oeuvre — a form of scholarly labour that is fundamental to any literary culture's self-knowledge and that has been systematically denied to Parallel Maithili writers by the official critical establishment.

१६०. With reference to Chapter 78 (Siyaram Jha 'Saras'), which statement belongs to the source discussion?

- (A) The preface indicates that the collection is organized around specific social themes: marriage violence, land rights, migration and displacement, and the intersection of caste and gender.
- (B) Srinivas's distinctiveness, his advantage as a writer, is his genuine, embodied knowledge of the rural Mithila world that gives his fiction its ethnographic authority.
- (C) The drama weaves together AI/cybernetics (the scientist Anupam is an expert in 'artificial intelligence and cyborg technology') with Hindu cosmology (yama, narka, svarga).
- (D) relation with other Maithili poets and literary traditions, establishing its distinctiveness through a logic of resemblance and difference that is the literary-critical equivalent of upamāna.

१६१. With reference to Chapter 78 (Siyaram Jha 'Saras'), which statement belongs to the source discussion?

- (A) Navya-Nyāya's concept of vyāpti — the pervasive concomitance between sāhityatva and universality — provides the logical ground for this claim.
- (B) In 'Sipahi,' the vyāpti operates: wherever there is institutional pride in Nepal's transitional period, there is disillusionment awaiting.
- (C) The title's central image — the 'golden window of light' — is the kind of compressed symbolic image that the dhvani theory was developed to analyse.
- (D) The urban Kathmandu-Janakpur social panorama — the 'mahānagaronmukh śaharaka parivesh' (urban-oriented city environment) — is the dominant setting of Jiddi.

१६२. Which statement about Saras's book is supported by Chapter 78 (Siyaram Jha 'Saras')?

- (A) The Videha Parallel History Framework's attention to cross-border Maithili — treating the language as a cultural unity that transcends the India-Nepal border — is directly supported by Yadava's scholarly agenda.
- (B) Saras's book appears to participate in this tradition, positioning itself within the democratic literary lineage that Videha has documented from the Charyapadas through Harimohan Jha to the contemporary moment.
- (C) writing is analyzed through the Parallel History Framework as a voice of the "Jan Kavi" tradition, prioritizing the linguistic and social realities of the marginalized over Sanskritized academic norms.
- (D) The Integration of "Craft" into "Art": The movement's recognition of woodcarvers, farmers, and rasan-chauki players as "Artists" is a necessary step in dismantling the caste-based hierarchies of institutional literature.

१६३. With reference to Chapter 78 (Siyaram Jha 'Saras'), which statement belongs to the source discussion?

- (A) Writing poetry about Bathūāka Tīmana (the cooked dish of Bathūā leaves) treats the everyday culinary practice of Mithila as a worthy subject of literary attention — a democratic aesthetic move consistent with the Parallel History's commitment to the fullness of Maithili community life.
- (B) The Videha Parallel History's discussion of the 'Bīhani Kathā' (Seed Story) tradition in Maithili literature (Part 32) is relevant to Sonhula Ijotbala Khirki: the tradition of compact, imagistically dense short prose narratives that function simultaneously as story, meditation, and cultural memory.
- (C) The reduction of this system by lower-caste speakers, documented in the paper, illustrates Bourdieu's point that linguistic capital is unequally distributed along social hierarchies — and that those positioned outside the dominant culture may resist or simplify its most elaborate linguistic forms.
- (D) When Utpal translates Mohandas into Maithili, the Benjaminian afterlife of Uday Prakash's Hindi novella intersects with the *sphoṭa*-dimension of Maithili's own linguistic being: the translation reveals, momentarily, a literary essence that neither Hindi nor Maithili alone can fully express.

१६४. Which statement about There is supported by Chapter 78 (Siyaram Jha 'Saras')?

- (A) The juxtaposition of the haiku's imagistic compression with the ghazal's two-line sher-by-sher structure and the prose poem's expansive non-metrical space suggests a poet consciously exploring the different modes of lyric attention.
- (B) There is a collection that oscillates between the lyric poem and the lyric prose piece, deploying an imagistic, reflective style that draws on the traditions of both the Maithili geet and the Hindi-Maithili prose poem.
- (C) The structural parallel is striking: both are Madhubaniborn intellectuals who developed technically precise analytical systems; both worked at the boundary between specialised knowledge and its broader social application.
- (D) Mishra's refrain 'muda ena kie?' (but why this?) is a prime example of *dhvani*: the question reverberates beyond its literal function, suggesting an entire universe of unexplained pain, constrained emotion, and social entrapment.

१६५. With reference to Chapter 78 (Siyaram Jha 'Saras'), which statement belongs to the source discussion?

- (A) The Integration of "Craft" into "Art": The movement's recognition of woodcarvers, farmers, and rasan-chauki players as "Artists" is a necessary step in dismantling the caste-based hierarchies of institutional literature.
- (B) The very act of writing in Maithili — a language classified by the Indian state as a 'dialect of Hindi' for decades, despite the contrary findings of Grierson and Suniti Kumar Chatterjee⁴ — is itself a political act.
- (C) The comparison with Vijaynath Jha and Yoganand Heera — the ghazal practitioners who were erased from literary history during the 'dark interlude' and whose restoration the Anchinhar movement undertook — is instructive.
- (D) In Navya-Nyaya terms, the translated text is a case of *paraprakasha* (illumination by another) — the target-language reader's understanding of the source text is mediated by the translator's *apta* (reliable testimony).

१६६. With reference to Chapter 78 (Siyaram Jha 'Saras'), which statement belongs to the source discussion?

- (A) Karukku (1992) combines autobiography, social critique, and spiritual reflection in a fragmented, oral-inflected form — reveals the gender dimension of Dalit literary production.
- (B) The poem 'Akash' ('Sky' / 'Alas') — a two-word *laghu kavita* — functions as a compressed haikulike utterance that exemplifies Ānandavardhana's *dhvani* at its most concentrated.
- (C) Maithili passages have been rendered in approximate English paraphrase for the purposes of critical analysis; full translations would require a separate scholarly undertaking.
- (D) Saras's work raises the same question: how much Maithili literary production has been lost because institutional mechanisms of recognition have failed to document and preserve it?

१६७. With reference to Chapter 78 (Siyaram Jha 'Saras'), which statement belongs to the source discussion?

- (A) The audience/reader is made to see what was invisible: the labour that makes the upper-caste household function is Dalit labour, and its withdrawal exposes the household's actual dependence.
- (B) The title itself—'Acta' (Latin: proceedings, records) combined with 'Misiya' (mission)— suggests an archive of missions: each story is a record of a different kind of intervention into reality.
- (C) The five books available in this study were preserved and made accessible through the Videha digital archive — without that archival intervention, their critical recovery would have been far more difficult.
- (D) The editor of Videha articulates the significance of the special issue itself: in the Maithili world, recognition by living peers and by a committed readership is, in many ways, more meaningful than institutional awards.

१६८. Which statement about Saras is supported by Chapter 78 (Siyaram Jha 'Saras')?

- (A) The original novel is set in the Goan Catholic community and engages with themes of social mobility, cultural memory, and the tensions between tradition and modernity — themes that resonate deeply with the social conditions of Mithila.
- (B) Ulkamukha: Magic Realism and Natyadharmi Prowess Ulkamukha, written by Gajendra Thakur and directed by Bechan Thakur, represents a landmark in modern Maithili drama for its integration of "magic realism" and classical Natyadharmi stagecraft.
- (C) Yug Prabha (2016): The Poetic Achievement in Context Dr. ShivPrasad Yadav's poetry collection Yug Prabha, published in 2016 in Maithili, is the creative crystallisation of a decade-long participation in the Videha literary movement.
- (D) Saras occupies a different position in this geography: not in the highest tier of the official counter-canon, but as a productive, prolific, and formally accomplished lyricist whose contribution is to breadth rather than singular depth.

१६९. With reference to Chapter 78 (Siyaram Jha 'Saras'), which statement belongs to the source discussion?

- (A) The 'true avant-garde' of contemporary Maithili are Jagdish Prasad Mandal (novelist), Rajdeo Mandal (poet), and Bechan Thakur (dramatist) — all long ignored by official machinery.
- (B) Contemporary Prose: The Bihani Kathā and Modern Realism The Videha archive is a major institutional home for contemporary Maithili fiction, particularly the Bihani Kathā (Seed Story).
- (C) Through the Western critical frameworks — New Criticism, Formalism, postcolonial theory, feminist theory — his work reveals its engagement with both formal tradition and social challenge.
- (D) The Parallel History Framework's concept of 'literature from below' — grounded in agrarian experience, caste consciousness, and ecological reality — is embodied in Mandal's entire literary career.

१७०. With reference to Chapter 78 (Siyaram Jha 'Saras'), which statement belongs to the source discussion?

- (A) Founding of Maithili popular science writing: Vigyanak Batkahi (Parts 1 & 2) establishes a tradition of scientifically rigorous, literarily accomplished popular science writing in Maithili—a tradition that did not previously exist.
- (B) Ganesh Devy's argument for 'translation as self-discovery' — the idea that translating another literature forces a language to discover its own capacities for expression that were previously dormant — is also relevant.
- (C) In Narak Vijay, the sacred and scientific intersect dramatically: the scientist Anupam Amit is not merely a laboratory figure but moves into dialogue with Hindu mythological figures (Narada, Yamaraja, Brahma).
- (D) C o n c l u s i o n Siyaram Jha 'Saras' emerges from this study as a significant figure in the democratic strand of contemporary Maithili literature: prolific, formally skilled, emotionally honest, and politically aware.

१७१. With reference to Chapter 78 (Siyaram Jha 'Saras'), which statement belongs to the source discussion?

- (A) Secondary Framework: Folk Art as Cultural Memory and Social Document Chaudhary has formal training that sets her apart from many Mithila painters; she is one of the few with both academic art education and a grounding in the folk tradition.
- (B) From a feminist critical perspective — informed by Elaine Showalter's gynocriticism, Julia Kristeva's semanalysis, and Adrienne Rich's poetics of the 'coming out' of marginalised experience — these texts are productively ambivalent.
- (C) Tatar Das's situation recapitulates this historical pattern in a contemporary setting, demonstrating that the caste system's refusal of Dalit spiritual authority has not ended despite constitutional protections and formal religious equality.
- (D) The Devanāgarī script in which all five books are written (rather than the traditional Tirhuta/Mithilākṣara script) reflects the practical reality of contemporary Maithili publishing: Devanāgarī has wider readership among the diaspora.

१७२. With reference to Chapter 78 (Siyaram Jha 'Saras'), which statement belongs to the source discussion?

- (A) A future comparative study that places both Jagdish Prasad Mandal and Umesh Mandal's own poetry in relation to other South Asian literatures of migration, ecology, and caste — Bengali, Bhojpuri, Odia — would extend the reach of both critical and creative projects.
- (B) By unearthing these suppressed narratives, the framework demonstrates how the Panji system (the sophisticated genealogical record-keeping of Maithil Brahmins) was historically used as a tool of social engineering and cultural gatekeeping.
- (C) Identity and Formation Shanti Lakshmi Chaudhary (शान्ति लक्ष्मी चौधरी / शान्ति लक्ष्मी चौधरी) is a Maithili poet, essayist, and cultural critic — one of the most distinctive feminist voices in the Videha Parallel History's literary archive.
- (D) Saras deserves — and this study attempts to provide — the kind of careful, theoretically grounded, documentarily thorough critical attention that the Sahitya Akademi's machinery has too often withheld from writers of the democratic Maithili tradition.

१७३. With reference to Chapter 78 (Siyaram Jha 'Saras'), which statement belongs to the source discussion?

- (A) pramāṇa-based knowledge — know on the basis of valid evidence, suppress no testimony, specify your claims with avacchedaka precision — is both a philosophical and an ethical demand: see clearly, speak honestly, and do not honour-kill the truth.
- (B) Ramanand Jha 'Raman' replied to Subhash Chandra Yadav on 10 December 2022, after my 'Nit Naval Subhashchandra Yadav (Part-1)' was published on 01 December 2022 in Videha; Dinesh Yadav from Nepal opposed it, and Lalitesh Mishra from India supported it.
- (C) Profiled in Outlook India (December 2023). • Shivshankara Srinivas (born 1953, Lohana, Madhubani) — author of Trikona, Adahan, Mati, Guna Katha, Gamak Lok; critical study Badalait Swar; editor of Maithili Katha Sanchayan (National Book Trust, 2004).
- (D) The portal's holdings, drawn from the Videha Shishu Utsav series and direct contributions, include the following categories: Format / Genre Description & Key Works PDF Books (Free Download) All books freely downloadable from or Archive.org.

१७४. With reference to Chapter 79 (Dr. Shambhu Kumar Singh), which statement belongs to the source discussion?

- (A) The five books available in this study were preserved and made accessible through the Videha digital archive — without that archival intervention, their critical recovery would have been far more difficult.
- (B) Saras's book appears to participate in this tradition, positioning itself within the democratic literary lineage that Videha has documented from the Charyapadas through Harimohan Jha to the contemporary moment.
- (C) As fellow artist Sanju Das has noted, these paintings were never made public by Kashyap himself, precisely because of the risk of miscomprehension in an environment hostile to explicit sacred-erotic imagery.
- (D) Dr. Shambhu Kumar Singh (Devanagari: डॉ. शम्भु कुमार सिंह) was born on 18 April 1965 in the village of Lahuaar, Mahishi Block, Saharsa District, Bihar — a locale embedded in the cultural heartland of Mithila.

१७५. With reference to Chapter 79 (Dr. Shambhu Kumar Singh), which statement belongs to the source discussion?

- (A) The NTM, established on 1 July 2008 under the directorship of the eminent linguist-poet Prof. Uday Narayana Singh 'Nachibeta', had as its central mission the translation of high-level knowledge textbooks from English into all eighteen scheduled languages of India.
- (B) The poem's climactic identification: 'Ki Ravan-Kans akhan dhari / nai maaral gael jena / Hu-ba-hu karmas / ekke shatabdime gadhal san lagait chhal oo' (It seemed as if Ravan and Kansa / had not yet been slain / their deeds were identical / moulded in the same century).
- (C) Vibha Rani is a national-level dramatist, fiction writer, and performer who writes in both Maithili and Hindi; her plays Bhāg Rau and Balchandā, published by Shruti Prakashan and archived on videha.co.in, constitute the primary textual corpus for this study.
- (D) Thematic Analysis The play's central theme is the paradox of visible invisibility: Mangtū is hyper-visible as a disabled beggar (people see his disability immediately) yet invisible as a person (no one sees his literacy, his inner life, his capacity for labour).

१७६. With reference to Chapter 79 (Dr. Shambhu Kumar Singh), which statement belongs to the source discussion?

- (A) In 'Posput,' the old man's relationship with his sons is inseparable from Nepal's political history: the son who becomes an engineer at Tribhuvan International Airport, the one who goes to business school in Bangkok, the one who goes into student politics.
- (B) In sum: Vineet Utpal is a significant minor master of contemporary Maithili poetry and a distinguished translator whose contributions to the digitally democratized Videha tradition of Maithili letters deserve far wider scholarly recognition than they have hitherto received.
- (C) Unlike Huxley or Sagan writing for a broadly educated English-reading public, Viyogi writes for a community that may have no formal scientific education but has a deep cultural tradition (Sanskrit learning, agricultural knowledge, folklore) that science writing can build upon.
- (D) SHAMBHU KUMAR SINGH Scholar • Translator • Critic • Poet • Educator Linguist of Maithili Literary History • Pioneer of Cross-Linguistic Translation Analysed through Indian & Western Literary Theory Videha Parallel History Framework • Navya-Nyāya Epistemology of Gaṅgeśa I .

१७७. With reference to Chapter 79 (Dr. Shambhu Kumar Singh), which statement belongs to the source discussion?

- (A) Ray's Shonku is an inventor-scientist who creates fantastic gadgets and encounters adventures globally; his SF is fundamentally optimistic about science and tends toward the adbhuta rasa.
- (B) But the pattern of the exclusions speaks for itself: women poets, dalit poets, and poets whose social criticism was too sharp for the conservative mainstream were systematically missed.
- (C) Dr. Singh was one of the Maithili team's pivotal figures, representing the mission at translation-orientation workshops and facilitating the production of knowledge materials in Maithili.
- (D) Viyogi's novel is not nostalgic in the manner of a pastoral romance; it is the work of a physicist who grew up in Madhubani and has observed, with a scientist's precision, what has changed and what has not.

१७८. With reference to Chapter 79 (Dr. Shambhu Kumar Singh), which statement belongs to the source discussion?

- (A) Paswan writes as a Dalit man — he is attentive to women's conditions (as in 'Mithilaak Naari', 'Sunanda', 'Vidhva Vivah') but writes from a male perspective, not a female one.
- (B) From a Navya Nyāya perspective, the weakness in Mishra's earlier work is what might be called insufficient avacchedakātā — insufficient precision in delimiting the scope of his narratives.
- (C) For Rani: the conditioning of her work by her bilingual Hindi/Maithili practice (some of her Maithili dramatic vocabulary is influenced by Hindi theatrical conventions).
- (D) Aasheervacan' ('Surviving in Memory: An Affectionate Blessing'), is among his most personally revealing prose-poem pieces, combining memoir, intellectual history, and lyric elegy.

१७९. With reference to Chapter 79 (Dr. Shambhu Kumar Singh), which statement belongs to the source discussion?

- (A) The essay surveys thirteen major scholarly positions on the periodisation of Maithili literature, from M.M.
- (B) The discourse of the tale is expressed in poetic form like this – Elephant, elephant, elephant!
- (C) The tale's dhvani operates through the inversion of the king's literal reading and the labourer's metaphorical one.
- (D) 950 CE) identifies the characteristic 'swerve' of poetic language from the prosaic norm as the source of literary pleasure.

१८०. With reference to Chapter 79 (Dr. Shambhu Kumar Singh), which statement belongs to the source discussion?

- (A) Moreover, he ignores the presence of Chhanda in early Maithili literature, despite the fact that both the Ṛgveda and the Charyapada are composed in Chhanda.
- (B) From the perspective of Navya-Nyaya epistemology, this essay demonstrates a sophisticated use of anumana (inference) and tarka (critical reasoning).
- (C) A singer who participates in Maithili literary gatherings bridges the oral and written traditions that the Videha movement sees as inseparable.
- (D) With nearly forty published titles across poetry, ghazal, fiction, criticism, and history, he is arguably the most versatile Maithili writer of his generation.

१८१. Which statement about Each previous scholar's position is supported by Chapter 79 (Dr. Shambhu Kumar Singh)?

- (A) Each previous scholar's position is treated as a paksha (proposition) whose sadhya (the property it claims to establish: a valid scheme of Maithili literary history) is subjected to scrutiny of its hetu (reasons offered).
- (B) Gaṅgeśa Upādhyāya was himself a Maithil — born in Karion, Darbhanga, the heart of Mithila — writing in Sanskrit in the fourteenth century about the nature of valid knowledge, including knowledge conveyed through language (śabda).
- (C) The folk literature tradition itself is characterised by a distinctive kind of vakrata — the formulaic obliqueness of proverbs, riddles, and traditional song-forms that encode meaning in non-obvious ways.
- (D) Crucially, the essay does not oppose East and West but synthesises them, treating both as resources for the same critical project, which is the development of a Maithili literary-critical practice adequate to the complexity of the present.

१८२. With reference to Chapter 79 (Dr. Shambhu Kumar Singh), which statement belongs to the source discussion?

- (A) Dr. Singh's critical engagement with these positions is not merely descriptive but analytically independent.
- (B) Printer: (not identified; the imprint page is partially unclear in the scanned facsimile).
- (C) The placement of Yadava as the second interviewee in this series — after Ravindra Kumar Das — is significant.
- (D) "As soon as so many of the children went abroad, they had already bought that country's currency.

१८३. Which statement about Georg Lukacs' concept of 'typicality' ('Studies in European Realism', 1950) is supported by Chapter 79 (Dr. Shambhu Kumar Singh)?

- (A) First, it produces a systematic and chronologically comprehensive account of a major poet's oeuvre — a form of scholarly labour that is fundamental to any literary culture's self-knowledge and that has been systematically denied to Parallel Maithili writers by the official critical establishment.
- (B) Theoretical Frameworks Bakhtin's parody (Problems of Dostoevsky's Poetics): 'Ripōrta' is parody in the technical Bakhtinian sense — it takes a non-literary genre (the bureaucratic report) and places it in a literary context where it is both itself and its own ironic commentary.
- (C) Pierre Bourdieu's sociology of culture (The Field of Cultural Production, 1993) argues that what constitutes cultural legitimacy in any field is determined by the positions of agents within it, their accumulated cultural, social, and symbolic capital and by the struggles over those positions.
- (D) Georg Lukacs' concept of 'typicality' ('Studies in European Realism', 1950) is relevant here: the poverty figures in these plays are not random individuals but typical representatives of a social class, whose individual suffering enacts the systemic conditions of agrarian under-development.

१८४. With reference to Chapter 79 (Dr. Shambhu Kumar Singh), which statement belongs to the source discussion?

- (A) Tilakora (taro plant/colocasia) and Bathūā (Chenopodium/pigweed, eaten as leafy greens in Maithili cooking) are not merely peasant subjects but specific presences in the Mithila kitchen-garden landscape that carry cultural, nutritional, and social meanings.
- (B) The essay's analytical framework is socio-literary: it traces the representation of the poor — the landless labourer, the migrant worker, the hungry child, the family without shelter — through close readings of dialogue and situation in these plays.
- (C) The collection is written in the colloquial register of Maithili spoken in the Janakpur-Mahottari region — a register distinct from the high Sanskritinflected literary Maithili of the Brahmin scholarly tradition, and from the Darbhanga/Madhubani dialect of Bihar.
- (D) The collection is internally diverse: it ranges from meditative verse on exile and landscape, to sharply political miniatures, to compressed lyric forms that test the genre boundaries of haiku and tanka within a Maithili matrix.

१८५. With reference to Chapter 79 (Dr. Shambhu Kumar Singh), which statement belongs to the source discussion?

- (A) First, there is a consistent commitment to the documentation and elevation of Maithili cultural heritage — from the technical vocabulary of occupational communities to the oral narratives of the folk tradition to the philosophical richness of the Shakta literary heritage.
- (B) From a Marxist-materialist perspective, the essay situates Maithili drama within the structural contradictions of Bihar's agrarian economy: the landless labourer's dependence on the monsoon, the contractor's exploitation of migrant workers, the failure of state welfare to reach the poor.
- (C) The archive highlights the transition of Maithili music into the digital era, noting that while recording studios are proliferating, the lack of professional training for new entrants has led to the "invasion" of Hindi and Bhojpuri influences on the authentic Maithili "flavor".
- (D) By insisting that Mithila painting be understood not as decorative handicraft but as a medium of economic empowerment and social transformation, Kashyap anticipates Pierre Bourdieu's analysis of cultural capital (The Rules of Art, 1992): art is not merely aesthetic; it is a form of social power.

१८६. With reference to Chapter 79 (Dr. Shambhu Kumar Singh), which statement belongs to the source discussion?

- (A) By positioning itself as a "parallel" tradition, it systematically challenges the caste-centric, institutionalized narratives that have historically dominated Maithili letters, specifically critiquing the aesthetic and linguistic hegemony sanctioned by mainstream bodies such as the Sahitya Akademi.
- (B) As documented in the Videha pothi.htm archive and the 'Ham Mithilawasi' blog, the major journals that shaped modern Maithili writing include: Mithila Mihir (Darbhanga/Patna), Vaidehi (Kashi/Sitamarhi/Darbhanga), Abhivyanjana (Patna/Saharsa), Mithila Darshan, Akhar, Dainik Swadesh, and many others.
- (C) The critical method is comparative and contextual: the plays are not treated in isolation but as documents of a shared social reality, and their formal devices (the lament, the ironic juxtaposition, the dramatic monologue of the poor person) are analysed in relation to their social referents.
- (D) Applying Bakhtin's dialogic principle, one can read Nistuki as a site of heteroglossia — where the lyric 'I' carries the traces of multiple social voices, and where the poem's apparent interiority is always shadowed by the exterior pressures of caste, migration, and ecological collapse.

१८७. With reference to Chapter 79 (Dr. Shambhu Kumar Singh), which statement belongs to the source discussion?

- (A) From a feminist critical perspective — informed by Elaine Showalter's gynocriticism, Julia Kristeva's semanalysis, and Adrienne Rich's poetics of the 'coming out' of marginalised experience — these texts are productively ambivalent.
- (B) The open-access character of the Videha archive is itself a philosophical and political statement: it asserts that cultural heritage belongs to the community and to humanity, not to commercial publishers or institutional gatekeepers.
- (C) Applying Navya Nyāya to Jha's Fiction Pratyakṣa (direct perception) in literary criticism corresponds to the close reading of the primary text: what is actually on the page, what specific words, images, and structures the author deploys.
- (D) Smriti Shesh: Snehil Aasheervacan (Surviving in Memory: An Affectionate Blessing) Published in Videha 365 (Issue 365, the 2025 commemorative volume), this prose-lyric memoir is one of Dr. Singh's most artistically accomplished pieces.

१८८. With reference to Chapter 79 (Dr. Shambhu Kumar Singh), which statement belongs to the source discussion?

- (A) The visit is framed by the opening discovery, in 2016, of the newspaper obituary announcing Prof. Anima Singh's death — and the resurgence of her remembered blessing ('Jeebu!)
- (B) LeviStrauss's structural analysis of food traditions in *The Raw and the Cooked* (1964) suggests that what a culture cooks and how it cooks reveals its fundamental cognitive and social structures.
- (C) The NCERT Bhasha Sangam Maithili video (mp4), downloadable from Archive.org and linked from the kids.htm portal, is a landmark resource: it includes Maithili
- (D) Works – Aadi Katha, Andolan, Pathar Phool (novel), Swar Gandha (poetry collection), Lalka Pag (story collection), Katha Parag (edited story collection).

१८९. With reference to Chapter 79 (Dr. Shambhu Kumar Singh), which statement belongs to the source discussion?

- (A) In Manak Haat, the dominant rasas are karuṇa (compassion, sorrow) and vīra (heroic energy) — a combination that characterises much of the democratic Maithili literary tradition from the charyapadas onward.
- (B) Applying Nikolajeva's framework: the stories' child protagonists are agents of ecological and cultural wisdom, counterposing an innocent, direct relationship with nature against the adult world's complications.
- (C) In Anandavardhana's terms, this is vivartana dhvani (transformative suggestion): the stated meaning (the Mahabharat myth) is replaced by a more powerful unstated meaning (contemporary caste-sexual oppression).
- (D) The title page of Viyogi's translation explicitly names the original (Rossumovi Univerzální Roboti), provides the subtitle 'Science Fiction / Artificial Intelligence / AI', and quotes the MIT warning about AI.

१९०. With reference to Chapter 79 (Dr. Shambhu Kumar Singh), which statement belongs to the source discussion?

- (A) The Navya Nyāya tradition's insistence on the primacy of pramā — valid, verifiable, honestly arrived-at knowledge — as against the comfortable repetition of received opinion (svīkṛti without examination) is the deep methodological principle that Tillu's work embodies.
- (B) From a feminist theoretical perspective, the essay engages with what Adrienne Rich calls 'the politics of location': the specific, bodily, historically embedded experience of Maithili women's oppression is not reducible to a general feminist or humanist account.
- (C) The review of the Maithili Chitrakatha (comic books, essay 8) shows his attentiveness to new and hybrid forms, recognising that the expansion of Maithili into visual storytelling is not a dilution of the literary tradition but an extension of its reach.
- (D) The interview's presence in the special issue is itself significant: it places Shardindu Chaudhary's own articulations of his literary aims, his understanding of the Maithili situation, and his views on language and culture at the centre of the documentary record.

१११. Which statement about By documenting that Maithili dramatists from the 1950s onward is supported by Chapter 79 (Dr. Shambhu Kumar Singh)?

- (A) By documenting that Maithili dramatists from the 1950s onward have consistently addressed women's oppression, the essay implicitly claims for Maithili drama a socially progressive tradition that has been underrecognised.
- (B) The Parallel History documents the suppressed counter-tradition: Buddhist charyapada, Dalit and subaltern writing, women's writing, Nepal-Terai Maithili, and the democratic-satiric tradition represented by Harimohan Jha.
- (C) The story's temporal structure moves between memory and present, deploying a technique Mishra uses throughout: the 'hamar yaad achhi' (I remember) structure that uses memory as a critical lens on the present.
- (D) The compilation of folktales is a form of cultural translation — the transfer of oral narrative from the performative, communal, contextual register of live storytelling into the fixed, decontextualised register of the written text.

११२. With reference to Chapter 79 (Dr. Shambhu Kumar Singh), which statement belongs to the source discussion?

- (A) Epistemological Foundations: The Application of Navya Nyāya to Drama The most intellectually distinctive feature of the Videha movement is its application of the technical apparatus of Navya Nyāya (New Logic) to literary criticism and performance theory.
- (B) The poem 'Hamara Kaniya' (Our Wife) is a satirical portrait of the husband-wife relationship structured by dowry, economic dependence, and patriarchal expectation — narrated from the male perspective with the irony turned against the narrator himself.
- (C) Jha's work participates in what the Parallel History calls the 'Digital Era' Maithili (2000–present): the period when internet platforms, radio, and community publishing networks have enabled a grassroots literary renaissance outside institutional control.
- (D) The essay's most theoretically sophisticated moment is its analysis of the play 'Karn' by Kanchinath Jha 'Kiran', in which the author uses the mythological figures of Surya and Kunti to allegorise the sexual exploitation of lower-caste women by upper-caste men.

११३. With reference to Chapter 79 (Dr. Shambhu Kumar Singh), which statement belongs to the source discussion?

- (A) The dal — ground on the stone grinder, fragrant with the memory of village life — represents exactly what Prof. Anima Singh says she misses: the maati-paani (soil and water) of Mithila, the sensory textures of a world that urban and academic life has distanced her from.
- (B) The Videha interview series functions within the Parallel History Framework as a form of oral-documentary history: the recorded testimony of living intellectual practitioners, whose voices the mainstream canonical institutions have not always privileged.
- (C) RTI Activism as Literary-Political Act: The Parallel History identifies the RTI exposé by Utpal and Anchinhar as a landmark moment in the Maithili literary struggle: an act that deployed the tools of democratic governance against the cultural bureaucracy of the postcolonial state.
- (D) The Navya Nyāya tradition's insistence on the primacy of pramā — valid, verifiable, honestly arrived-at knowledge — as against the comfortable repetition of received opinion (svīkṛti without examination) is the deep methodological principle that Tillu's work embodies.

१९४. With reference to Chapter 79 (Dr. Shambhu Kumar Singh), which statement belongs to the source discussion?

- (A) The Navya Nyāya tradition's insistence on the primacy of pramā — valid, verifiable, honestly arrived-at knowledge — as against the comfortable repetition of received opinion (svikṛti without examination) is the deep methodological principle that Tillu's work embodies.
- (B) The New Critical concept of the 'intentional fallacy' (Wimsatt and Beardsley) — the rejection of authorial intention as a criterion for interpretation — is less directly applicable to the folk literature tradition, where the concept of individual authorial intention is in any case inapplicable.
- (C) The piece's structural principle is the chiasmus: it opens with the 2016 obituary, moves back to the 2009 visit, and returns to the 2016 obituary, so that the remembered blessing ('live and flourish') frames both the life of the remembered person and the continued life of the rememberer.
- (D) The four-fold methodology of the Videha Parallel History Series is applied: (1) Indian Rasa-Dhvani-Vakrokti Aesthetics (Bharata, Abhinavagupta, Anandavardhana, Kuntaka, Kshemendra); (2) Western Critical Theory; (3) NavyaNyaya Epistemology of Gangesa Upadhyaya; (4) Videha Parallel History Framework.

१९५. With reference to Chapter 79 (Dr. Shambhu Kumar Singh), which statement belongs to the source discussion?

- (A) So the condition of the proletariat here is worse; the Forest Act does not apply here.
- (B) Where Are You?), and the epistolary-celebratory ('Priyvaar Sampadakji' — 'Dear Editor').
- (C) The critical question raised by Dharendra Premrishi—whether the state is doing enough to
- (D) You are right, this excerpt is from the best Maithili love story, 'Prem Ne Baḍi Upajay'.

१९६. With reference to Chapter 79 (Dr. Shambhu Kumar Singh), which statement belongs to the source discussion?

- (A) In Bakhtin's terms, the poem is a carnivalesque inversion of the social hierarchy: the dog (symbol of the wealthy's petted comfort) is
- (B) The effect is profoundly Brechtian: the audience is moved (karuṇa) but simultaneously jolted into reflection (a rasa-V-Effekt synthesis).
- (C) But in its opposition comes Story Science, which pre-analyzes what effect listening to a particular story has on people and society.
- (D) Publisher's Preface: Diagnostic Self-Criticism Naresh Mishra's publisher's preface to Udas Mon is remarkably self-critical for its genre.

१९७. With reference to Chapter 79 (Dr. Shambhu Kumar Singh), which statement belongs to the source discussion?

- (A) The village immediately brands her as morally fallen: 'Raman Master ki beti ki kumaare bacha bhaile hen' (Raman Master's daughter had a child out of wedlock).
- (B) The poem's Rasa is Shant (tranquillity), the ninth rasa recognised by Abhinavagupta, arising from a non-attached, contemplative stance toward temporal experience.
- (C) Shahar O Gel (The City He Went To) is a classic viyoga poem — the lament of the village left behind, of human bonds dissolving in the stone jungle of the city.
- (D) The series has been instrumental in the recovery of "suppressed radical modernity," most notably seen in the recovery of Rajkamal Chaudhary's legacy.

१९८. With reference to Chapter 79 (Dr. Shambhu Kumar Singh), which statement belongs to the source discussion?

- (A) 15 Chaubatia (Junction) (1969) The protagonist is sitting in a hotel, feeling dizzy from hunger.
- (B) 'Priyvaar Sampadakji' is an apostrophe addressed to the editor of Videha, Gajendra Thakur.
- (C) Close Reading: 'Sipahi' (The Soldier) 'Sipahi' is Mishra's most sustained political story.
- (D) Feminist Criticism and Gender Mishra's relationship to gender in his texts is complex.

१९९. With reference to Chapter 79 (Dr. Shambhu Kumar Singh), which statement belongs to the source discussion?

- (A) The Rasa here is Vira (heroism, in the civic-empathetic sense), combined with Shringaar-Vatsalya (affectionate love for the nation's protector).
- (B) Conclusion The Videha Parallel Audio Video Archive is a monumental achievement in the field of digital humanities and linguistic preservation.
- (C) Uday Prakash's prose style is notably cinematic, hallucinatory, and elliptical — characteristics that present significant translation challenges.
- (D) Applied through Navya Nyaya: the social label 'mujrim' is a bhrama — a false cognition — imposed by caste hierarchy's self-serving epistemology.

२००. With reference to Chapter 79 (Dr. Shambhu Kumar Singh), which statement belongs to the source discussion?

- (A) Gulo Mandal's caste is not mentioned; from the title, you can guess; 'Mandal' was from the Mandal Commission, and in West Bengal, 'Mandal' appears among Dalits.
- (B) The novel uses this structured fantasy to alert children to environmental pollution — the desert beyond the Northern Embankment results from the Queen's misuse of science.
- (C) Shiv Kumar Jha 'Tillu' A poet and critic described as a "Cultural Witness" and a "Parallel Voice" of Mithila, whose work provides a lyrical record of social transitions.
- (D) In Maithili literary culture, translation from other Indian languages has been relatively uncommon; the bulk of translation has been into or from Hindi and English.

२०१. With reference to Chapter 79 (Dr. Shambhu Kumar Singh), which statement belongs to the source discussion?

- (A) Close Reading: 'Daag' (Stain) 'Daag' follows Rani, a young woman whose love marriage to one man is followed by her elopement with another — treated by Mishra as a story of female agency rather than female transgression.
- (B) Pakhalo: The Konkani Novel in Maithili Translation The translation of Tukaram Rama Shet's Goa Kala Akademi-awarded Konkani novel 'Pakhalo' into Maithili represents Dr. Singh's most substantial creative-intellectual achievement.
- (C) Reclaiming Linguistic Limitors (Avacchedaka): The continued reclamation of the Tirhuta script and the removal of "corrupt" Hindi-calques from Maithili dialogue are essential to maintaining a distinct cultural field.
- (D) Historically, Mithila—the ancient kingdom of Videha—has served as a pivotal center of Indian civilization, producing foundational works in Sanskrit logic (Navya Nyāya) and the devotional lyrical poetry of Vidyāpati.

२०२. With reference to Chapter 79 (Dr. Shambhu Kumar Singh), which statement belongs to the source discussion?

- (A) The original novel is set in the Goan Catholic community and engages with themes of social mobility, cultural memory, and the tensions between tradition and modernity — themes that resonate deeply with the social conditions of Mithila.
- (B) Tetar Das's situation recapitulates this historical pattern in a contemporary setting, demonstrating that the caste system's refusal of Dalit spiritual authority has not ended despite constitutional protections and formal religious equality.
- (C) Introduction: A Fourteen-Sutra Approach to Maithili Literature Dr. Yoganand Jha's Chaturdash Sootra (Fourteen Aphorisms) is a collection of fourteen critical essays spanning poetry, prose, literary history, and folk literature.
- (D) The institutional history, often mediated through influential figures like Ramanath Jha, prioritized a high-born, Sanskritized aesthetic while neglecting the organic, subaltern traditions of the broader linguistic community.

२०३. With reference to Chapter 79 (Dr. Shambhu Kumar Singh), which statement belongs to the source discussion?

- (A) And behold the irony; the slap on Indrakant Jha's cheek was sweetened when Jagdish Prasad Mandal was given the 2021 Maithili Sahitya Akademi Award for his novel "Pangu" in Thethi/Pachpania spelling.
- (B) Perry Nodelman's The Hidden Adult argues that all children's literature encodes an adult ideological perspective that is simultaneously presented and concealed; Maria Nikolajeva's Power, Voice and Subjectivity in
- (C) In Susan Bassnett's terms ('Translation Studies', 1980), translation is a form of cultural exchange that, at its best, enriches the receiving culture by bringing it into contact with otherwise inaccessible worldviews.
- (D) Stephen Phillips and others have compared this to the type-theoretic precision of modern analytic philosophy (Frege, Russell), but it is more directly analogous to the precision demanded of any serious critical vocabulary.

२०४. With reference to Chapter 79 (Dr. Shambhu Kumar Singh), which statement belongs to the source discussion?

- (A) The introduction of Goan Catholic social life into the Maithili literary world through 'Pakhalo' is precisely this kind of enrichment.
- (B) And if they have no conscience, then they should shamelessly take awards like Hirendra Jha/Kamal Mohan Jha or Mishra Chunoo—our best wishes.
- (C) The Framework's founding commitment to subaltern, Dalit, and women's voices in Maithili literature is enacted in Chaudhary's corpus.
- (D) In the PDF (available in the Videha Petar), where it appears initially, he has crossed it out with a pen; the later version is correct.

२०५. Which statement about That it is supported by Chapter 79 (Dr. Shambhu Kumar Singh)?

- (A) The Anchinhar Movement: Restoring the Maithili Ghazal The Videha archive has been instrumental in the revitalization of the Maithili ghazal through the "Anchinhar Aakhar" (Unfamiliar Word) movement.
- (B) Both roles were essential to the journal's selfunderstanding; the Sandesh section was not a consolation prize but a foundational feature, not a reduced version of the active-contributor role.
- (C) That it was possible at all — and that it was first published not in print but in a digital journal accessible globally — is itself a fact with significance for the sociology of Maithili literature.
- (D) First, he represents the Nepal-Terai voice in Maithili literature — a voice that the VPHF insists is central but which official institutions in both India and Nepal have marginalized.

२०६. With reference to Chapter 79 (Dr. Shambhu Kumar Singh), which statement belongs to the source discussion?

- (A) Maithili data appears in Linguistics, Lingua, Himalayan Linguistics, and Oxford University Press volumes alongside data from European, African, and East Asian languages, asserting Maithili's equivalence as a reference language for universal grammar theory.
- (B) 1000 CE) universalises this into a theory of aesthetic experience as a form of self-recognition (pratibha).The Natyashastra of Bharatamuni and its subsequent elaboration by Abhinavagupta in the Abhinavabharati identifies eight (later nine) primary rasas.
- (C) The anthology's claim to represent 'contemporary Maithili poetry' is therefore structurally false — it represents a portion of the tradition, selected through filters that reflect the social and aesthetic preferences of its editors.
- (D) Dr. Singh's transparent acknowledgement of this mediation in his preface is a Navya-Nyaya-consistent act: it specifies the pramana (source of cognition) and its conditions of reliability, allowing the reader to calibrate their epistemic trust accordingly.

२०७. With reference to Chapter 79 (Dr. Shambhu Kumar Singh), which statement belongs to the source discussion?

- (A) N Nagendra Kumar A poet and scholar analyzed in the collective research of Part 96, recognized for his contribution to the intellectualization of Maithili verse.
- (B) The systematic identification and removal of upAdhis in previous schemes constitutes the logical core of Dr. Singh's argument for his own three-period scheme.
- (C) Limitations Character psychology, as Thakur observes, tends toward the one-dimensional: characters are socially constituted rather than individually complex.
- (D) But the cases of all five artists suggest that the real question is not the mode of training but the quality of visual and intellectual engagement.

२०८. With reference to Chapter 79 (Dr. Shambhu Kumar Singh), which statement belongs to the source discussion?

- (A) The Navya-Nyāya requirement of avacchedaka precision — always specifying exactly what delimited entity is being discussed — serves as a corrective to the vagueness that afflicts much literary criticism.
- (B) Detailed List of the 37 Videha Special Issues (विशेषांक) The "Videha Visheshank" (Special Issue) series represents a targeted effort to archive specific genres, movements, and authors within the Parallel Tradition.
- (C) In Navya-Nyaya terms, this constitutes what might be called a 'certified testimony': the translator has specified the conditions of his knowledge, identified the mediating steps, and named the co-witnesses.
- (D) The poem's insight — that the 'suahiwaala' (the person who likes conventional wisdom) might themselves be cognitively deficient — is a Navya Nyāya move: testing the limits of accepted vyāpti (universal concomitance).

२०९. With reference to Chapter 79 (Dr. Shambhu Kumar Singh), which statement belongs to the source discussion?

- (A) Close Reading: 'Daag' (Stain) 'Daag' follows Rani, a young woman whose love marriage to one man is followed by her elopement with another — treated by Mishra as a story of female agency rather than female transgression.
- (B) The Mithila Art Tradition: A Brief Theoretical Background Mithila painting (also called Madhubani art) has its roots in ritual wall-painting in the Mithila region of northern Bihar and southern Nepal.
- (C) The presence of Virendra Kumar Yadav in the same critical anthology that carries Sanskrit ālankārika scholarship and Maithili Dalit studies marks precisely the democratic amplitude that the journal was constructing.
- (D) The Epistemology of Literary Translation The question of how a translated text yields valid knowledge of the original is a question with deep roots in both the Navya-Nyaya and the Western hermeneutic traditions.

२१०. With reference to Chapter 79 (Dr. Shambhu Kumar Singh), which statement belongs to the source discussion?

- (A) In Suman's hands, this principle is retained but the subject matter broadens from ritual to include the contemporary Mithila life-world, giving his paintings both formal coherence and social documentation value.
- (B) In Narak Vijay, the sacred and scientific intersect dramatically: the scientist Anupam Amit is not merely a laboratory figure but moves into dialogue with Hindu mythological figures (Narada, Yamaraja, Brahma).
- (C) The comparison with Vijaynath Jha and Yoganand Heera — the ghazal practitioners who were erased from literary history during the 'dark interlude' and whose restoration the Anchinhar movement undertook — is instructive.
- (D) In Navya-Nyaya terms, the translated text is a case of paraprakasha (illumination by another) — the target-language reader's understanding of the source text is mediated by the translator's apta (reliable testimony).

२११. With reference to Chapter 79 (Dr. Shambhu Kumar Singh), which statement belongs to the source discussion?

- (A) The Claim of Socially Grounded Universalism Kavyashastra (rasa) establishes that the emotional experience generated is universal (sādhāraṇīkaraṇa — the generalisation of emotional response across all sensitive readers).
- (B) Bībhatsa rasa (disgust/uncanny): Activated in Narak Vijay when the criminal-politicians who are the play's moral villains are described—their nonchalance about killing, their use of scientific knowledge for criminal ends.
- (C) The dominant rasas in his creative work are Shant (tranquillity: 'Ateet', 'Aas'), Karuna (sorrow and compassion: 'Lori', the poverty-drama essays, the memoir of Prof. Anima Singh), and Vira (heroism: 'Baaju Sainik').
- (D) Mujrim (alongside Sandeep Kumar Safi's Baishakh Me Dalan Par, Rajdeo Mandal's Hamar Tol and other works) has created what did not previously exist: a publicly accessible, globally readable archive of Maithili Dalit literature.

२१२. With reference to Chapter 79 (Dr. Shambhu Kumar Singh), which statement belongs to the source discussion?

- (A) The indirection through Hindi is not concealed but foregrounded; the translator's debt to Sebi Fernandes is not minimised but honoured.
- (B) The Maithili kitchen is simultaneously a site of cultural production, religious observance, social distinction, and aesthetic pleasure.
- (C) The Intersection of Science and Fantasy: 'Tarharime Pariloke' This novel by Gajendra Thakur is an excellent example of magical realism.
- (D) Purushottam Ram allowed her to bathe there; the Ganga had mixed into it, and the water of Pampasar became nectar.

२१३. With reference to Chapter 79 (Dr. Shambhu Kumar Singh), which statement belongs to the source discussion?

- (A) Dhvani Theory (Anandavardhana) In Dr. Singh's critical essays, dhvani (suggestion) operates at two levels.
- (B) Kainari Ailandak Larel (Laurel of Canary Island) – In the story, Subhash and Upiya are characters.
- (C) ACTA MISIYA: SHORT FICTION AND THE SF SHORT STORY FORM Acta Misiya is Viyogi's most formally experimental literary work.
- (D) Technological Sovereignty: Digital Standards and Accessibility The Videha archive is a pioneer in digital inclusion.

२१४. With reference to Chapter 79 (Dr. Shambhu Kumar Singh), which statement belongs to the source discussion?

- (A) The Videha Parallel Children's Literature project represents one of the most significant systematic efforts to create, document, and theorize children's literature in any minority/classical Indian language in the 21st century.
- (B) Videha Parallel History Framework Rajeev Ranjan Mishra's corpus represents the Parallel History's most consistent ghazal tradition — spanning six Sadeha volumes and demonstrating sustained engagement with the form over multiple years.
- (C) Marxist and Materialist Criticism Dr. Singh's doctoral research on the social themes of Maithili drama is, in method and orientation, broadly consistent with Marxist literary criticism as theorised by Georg Lukacs and Raymond Williams.
- (D) The present study examines this corpus through the dual lens of Indian (with special attention to Navya-Nyāya epistemology) and Western literary theories of children's literature, and situates it within the Videha Parallel History framework.

२१५. With reference to Chapter 79 (Dr. Shambhu Kumar Singh), which statement belongs to the source discussion?

- (A) Navya-Nyāya: 'Kṣamatāvāna' as an epistemological claim — the assertion that the woman (or subaltern) is kṣamatāvāna (capable of knowing, acting, transforming) is a claim about the conditions of valid pramāṇa that extend to previously excluded knowers.
- (B) The use of allegorical characters in 'Karn', the direct address of the audience in some of the social dramas, and the deployment of folk song and lullaby forms in hybrid dramatic texts all constitute moments of Brechtian defamiliarisation within
- (C) Utpal's choice to translate this work is itself a critical act: he brings into Maithili a Hindi text that exposes precisely the caste-based institutional corruption that Videha's RTI work was simultaneously challenging in the Maithili literary world.
- (D) Yadava's career-long advocacy for Maithili in Nepalese education is a practical application of this framework, and his academic engagement with the LHR tradition places him within the most progressive current of contemporary sociolinguistics.

२१६. With reference to Chapter 79 (Dr. Shambhu Kumar Singh), which statement belongs to the source discussion?

- (A) The parallel literature announces this ambition; its community of reception- the Videha movement, with its commitment to inclusive democratic Maithili literature- provides the sahrdaya readership capable of receiving it.
- (B) The poem's formal 'twist' is precisely what Kuntaka means by vakrata (the turned, the oblique): the genre's conventional expectations are established only to be violated, and the violation is the poem's expressive engine.
- (C) 2078) is distressing. □ Preface of Gulo "The Story of the Last Destitute Person" - Author Kedar Kanan Before the beginning of the original Maithili Gulo, there is a preface titled "The Story of the Last Destitute Person".
- (D) Bindeshwar Thakur's choice of the ghazal—an Urdu-Persian import that is nonetheless deeply naturalised in Maithili culture through the Bihar Urdu literary tradition—makes a claim for Maithili's cosmopolitan openness.

२१७. With reference to Chapter 79 (Dr. Shambhu Kumar Singh), which statement belongs to the source discussion?

- (A) The Videha 424 critical discourse itself constitutes a multi-vocal shabda about Srinivas's reliability as a social witness — with Katna Jha, Kailash Kumar Mishra, and Dhanakhar Thakur offering different assessments of the validity of his testimony.
- (B) Through the Navya Nyaya framework, the monak pauti presents itself as a study in upamana-pramana: the analogy or comparison through which the material object is understood through its resemblance to and difference from other signs in the cultural system.
- (C) The Jānakī Gīta (song to Jānakī/Sita) is of particular significance: Sita/Jānakī is the presiding divine figure of Mithila (her birthplace), and devotional composition to her is the most locally rooted of all Maithili literary-religious practices.
- (D) In his critical essays, vakrokti operates through ironic juxtaposition: the quoted dialogue of the oppressive husband or corrupt politician is placed against the background of stated social ideals, and the gap between them is the essay's critical thrust.

२१८. With reference to Chapter 79 (Dr. Shambhu Kumar Singh), which statement belongs to the source discussion?

- (A) Greyersonian Legacy and its Critique Sir George Abraham Grierson's Linguistic Survey of India (1903–1928) provides the colonial-era framework within which Maithili was first formally documented.
- (B) 200 is Tillu's debut poetry collection, gathering verse in multiple forms: traditional Maithili gīt (song-poems), shorter lyric poems, poems on seasonal and ecological themes, social satire, haiku, and two ghazals.
- (C) Reception Theory and the Sociology of Literature Hans Robert Jauss's concept of the 'horizon of expectations' ('Toward an Aesthetic of Reception', 1982) is illuminating for understanding Dr. Singh's pedagogical essays.
- (D) Bībhatsa rasa (disgust/uncanny): Activated in Narak Vijay when the criminal-politicians who are the play's moral villains are described—their nonchalance about killing, their use of scientific knowledge for criminal ends.

२१९. With reference to Chapter 79 (Dr. Shambhu Kumar Singh), which statement belongs to the source discussion?

- (A) Postcolonial and Subaltern Studies The discipline of translation studies within postcolonial theory (as theorised by Tejaswini Niranjana in 'Siting Translation', 1992, and Ganesh Devy in 'After Amnesia', 1992) is directly relevant to Dr. Singh's translatorial project.
- (B) Loksahitya (Folk Life and Folk Literature) This 77-page scholarly work is Yoganand Jha's systematic engagement with the folk tradition — the oral culture, custom, song, narrative, and ritual practice that forms the living substrate of Mithila's cultural identity.
- (C) HAMAR GAAM: NOVEL OF VILLAGE MEMORY AND SCIENTIFIC MODERNITY Hamar Gaam (Pallavi Publications, 2018) is Viyogi's most personal literary work—a novelmemoir of his birth village that reads simultaneously as social history, cultural documentation, and scientific-humanist reflection.
- (D) Central to this critique is the legacy of Harimohan Jha (1908–1984), a novelist and satirist whose direct attacks on caste orthodoxy and Brahmin hypocrisy led to his systematic exclusion from institutional accolades like the Sahitya Akademi Award.

२२०. Which statement about The Maithili plays' sustained critique of this ideological mystification is supported by Chapter 79 (Dr. Shambhu Kumar Singh)?

- (A) The Maithili plays' sustained critique of this ideological mystification is what Dr. Singh identifies as their social-critical value.
- (B) Ramesh Narayan Analyzed alongside other regional poets in Part 96 for his role in sustaining the tradition of Maithili lyricism.
- (C) The Anchinhar Aakhar movement, in particular, represents a rigorous application of prosodic grammar to the Maithili Ghazal.
- (D) Asian Art Museum, San Francisco. 'Painting is My Everything: Art from India's Mithila Region.' exhibitions.asianart.org.

२२२. With reference to Chapter 79 (Dr. Shambhu Kumar Singh), which statement belongs to the source discussion?

- (A) The MNSP's publication of Aena — a poetry anthology representing multiple Maithili voices from Nepal — is an act of institutional parallel history: it creates an alternative archive outside the Sahitya Akademi system.
- (B) Ganesh Devy's argument for 'translation as self-discovery' — the idea that translating another literature forces a language to discover its own capacities for expression that were previously dormant — is also relevant.
- (C) Founding of Maithili popular science writing: Vigyanak Batkahi (Parts 1 & 2) establishes a tradition of scientifically rigorous, literarily accomplished popular science writing in Maithili—a tradition that did not previously exist.
- (D) In Suman's hands, this principle is retained but the subject matter broadens from ritual to include the contemporary Mithila life-world, giving his paintings both formal coherence and social documentation value.

२२३. With reference to Chapter 79 (Dr. Shambhu Kumar Singh), which statement belongs to the source discussion?

- (A) The collection's typography and typesetting (carried out by Ashish Chaudhary, unlike *Aṃśu* which was typeset by Umesh Mandal) reflects the modest production values of the parallel publishing circuit, but the range and ambition of the verse transcend any material limitations.
- (B) The Maithili translation of 'Pakhalo' required Dr. Singh to find Maithili equivalents for Goan social realities (the Catholic family structure, the Goan landscape, the specific registers of Konkani daily life) that have no ready-made counterpart in the Maithili lexicon.
- (C) The collection's title — *Hum Puchhait Chhi* (We Are Asking / I Keep Asking) — announces an interrogative poetic consciousness, one that refuses settlement and comfort, that insists on the unresolved question as the proper posture of the engaged citizen-poet.
- (D) Lens 3: Structuralist Lens Structurally, Dr. Prasad's poetry employs the refrain (*dhruvapadam / tikam*) as its primary structural device — a feature shared with both the classical Maithili geet tradition (Vidyapati's compositions are refrain-structured) and the folk doha tradition.

२२४. With reference to Chapter 79 (Dr. Shambhu Kumar Singh), which statement belongs to the source discussion?

- (A) Julia Kristeva describes the right and duty of the writer as a form of preserving speech and dialect, and some text that is separate from human beings.
- (B) Since its inception, Videha has served not merely as a repository of texts but as an active participant in the construction of a "Parallel Tradition".
- (C) Pierre Bourdieu's sociology of cultural production ('The Rules of Art', 1992) is also relevant to the institutional dimension of Dr. Singh's career.
- (D) Erwartungshorizont (horizon of expectations, Toward an Aesthetic of Reception, 1970) is particularly illuminating for Utpal's translation practice.

२२५. With reference to Chapter 79 (Dr. Shambhu Kumar Singh), which statement belongs to the source discussion?

- (A) The "Parallel" view of Mithila art emphasizes its role as a living, democratic practice rather than a static aesthetic category.
- (B) Navya-Nyāya's concept of *vyāpti* — the pervasive concomitance between *sāhityatva* and universality — provides the logical ground for this claim.
- (C) Dr. Singh's Maithili readers, through his translation, have access to a Goan story that would otherwise be entirely unknown to them.
- (D) Within this movement, the practice of publishing living-writer special issues (*visheshank*) has been a key mode of recognition.

२२५. With reference to Chapter 79 (Dr. Shambhu Kumar Singh), which statement belongs to the source discussion?

- (A) Bindeshwar Thakur's *Nepālak Nor Marubhūmi Me* is a landmark in the literature of the Maithili diaspora and specifically in the emerging genre of Gulf migrant labour literature.
- (B) Shiv Kumar Jha 'Tillu' A poet and critic described as a "Cultural Witness" and a "Parallel Voice" of Mithila, whose work provides a lyrical record of social transitions.
- (C) Feminist Theory Simone de Beauvoir's insight that 'woman is not born, but made' and Judith Butler's theory of gender as performativity are essential for reading Balchandā.
- (D) Dr. Singh's translation practice is thus a form of what philosopher Luce Irigaray calls 'wonder' — the ethical and cognitive openness to the irreducibly different other.

२२६. With reference to Chapter 79 (Dr. Shambhu Kumar Singh), which statement belongs to the source discussion?

- (A) The Framework's founding commitment to subaltern, Dalit, and women's voices in Maithili literature is enacted in Chaudhary's corpus.
- (B) THEMATIC ANALYSIS OF MAJOR WORKS IV.A Gamak Lok (2005) — The Village People This is Srinivas's most socially engaged collection.
- (C) The festive Holi poems use the gīt's refrain-based structure because the Holi tradition is itself refrain-based, communal, participatory.
- (D) Dr. Singh occupies neither of these positions but a third one: the worker who translates, explains, contextualises, and transmits.

२२७. With reference to Chapter 79 (Dr. Shambhu Kumar Singh), which statement belongs to the source discussion?

- (A) recognizable states of human emotion, social condition, and natural experience with sufficient precision that the reader/listener undergoes the clarification Aristotle describes.
- (B) The Videha Parallel History, by recovering the suppressed biographical fact from the Panji records, restores the conditions for valid cognition (*pramā*) about Gaṅgeśa's life.
- (C) Anumāna — inference from these textual facts supports the conclusion that Jha is the most significant fiction writer of the contemporary Nepal-side Maithili parallel tradition.
- (D) By framing complex literary-historical knowledge as 'useful for competitive examinees,' Dr. Singh explicitly democratises knowledge that has been restricted to an academic elite.

२२८. With reference to Chapter 79 (Dr. Shambhu Kumar Singh), which statement belongs to the source discussion?

- (A) Significance within the Videha Parallel History Framework Within the Videha Parallel History Framework, Dr. Shambhu Kumar Singh's significance is substantial and distinctive.
- (B) The collection is prefaced by a substantial critical essay, 'Rachanātmak Bimarśak Ayanāme Chīrai' (In the Mirror of Creative Criticism: Chīrai), written by Chandresh.
- (C) In Gangesa's terms, the board functions as an *apta* (reliable authority) whose testimony about cultural merit creates valid *shabda-pramana* for the purpose of the parallel archive.
- (D) The Videha 424 editor's comparative verdict is nuanced: "Quantitatively, Srinivas has written more than Ashok, but Srinivas is not the polished narrator that Sushil is.

२२९. With reference to Chapter 79 (Dr. Shambhu Kumar Singh), which statement belongs to the source discussion?

- (A) The section-heading of the preface to Gunjan’s introduction, “Kaviak Atmukti: Kavitaak Aena” (The Poet’s Self-Liberation: The Mirror of Poetry), offers a striking conceptual frame: poetry as both the poet’s self-release and the mirror in which society sees its own face.
- (B) The coupling of the Brahmin surname with the Faguā/Jogīrā folk forms in his Sadeha 20 contribution is culturally significant: these Holi-associated performative forms traditionally cross caste boundaries and are associated with communal festivity and social inversion.
- (C) Tilakora (taro plant/colocasia) and Bathūā (Chenopodium/pigweed, eaten as leafy greens in Maithili cooking) are not merely peasant subjects but specific presences in the Mithila kitchen-garden landscape that carry cultural, nutritional, and social meanings.
- (D) to Dr. Singh’s continued labour — is itself a form of literary history, one that the formal institutions of canon and award have difficulty recording but that Videha, with its commitment to the full and democratic account of Maithili literary life, is designed to preserve.

२३०. With reference to Chapter 80 (Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra), which statement belongs to the source discussion?

- (A) Pakhalo: The Konkani Novel in Maithili Translation The translation of Tukaram Rama Shet’s Goa Kala Akademi-awarded Konkani novel ‘Pakhalo’ into Maithili represents Dr. Singh’s most substantial creative-intellectual achievement.
- (B) Interview (Videha 358, pp. 21–25) The interview conducted by Jagdish Chandra Thakur 'Anil' and published in Videha 358 (pp. 21– 25) is the only extended first-person document of Shardindu Chaudhary’s voice in the special issue.
- (C) Identity and Formation Shanti Lakshmi Chaudhary (शान्ति लक्ष्मी चौधरी / शान्ति लक्ष्मी चौधरी) is a Maithili poet, essayist, and cultural critic — one of the most distinctive feminist voices in the Videha Parallel History’s literary archive.
- (D) Synthesis with Classical Indian Theory: Bharata’s Nāṭyaśāstra While the Videha movement is radically modernist in its political orientation, it is deeply conservative—in the original sense of "preserving"—regarding classical performance theory.

२३१. With reference to Chapter 80 (Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra), which statement belongs to the source discussion?

- (A) From the rasa-theory perspective, the dominant rasa is śṛṅgāra — but in its mature, complex form where erotic delight and separation longing exist in creative tension.
- (B) 335 BCE) defines poetry as mimesis — an imitation or representation of human action — and identifies catharsis (purification/clarification of emotion) as the effect of tragedy.
- (C) The deployment of this theoretical concept in Maithili — in a journal published from Mithila, Bihar — is a remarkable act of intellectual cross-cultural translation.
- (D) For a language whose literary history is measured in over a thousand years (from Vidyapati to the present), the absence of science writing was a significant lacuna.

२३२. Which statement about Cultural-devotional poetry — Jar-Jājan is supported by Chapter 80 (Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra)?

- (A) following figures appear across the Videha archive and are connected to him either as contributors to his special issue or as literary peers whose works are archived in close association with his.
- (B) In “Nokari aaki aajivan karaawas,” the implicit vyāpti is: wherever there is modern employment in the Maithili social structure, there is loss of freedom (parigraha).
- (C) Cultural-devotional poetry — Jar-Jājan is a traditional Maithili ritual associated with ancestral worship; Durgāpūjā engages with the major Shakta festival from a Maithili perspective.
- (D) The gazhal form — historically associated with Urdu, Farsi, and Hindi literary high culture — is here democratized into Maithili vernacular, performing a cross-linguistic solidarity.

२३३. With reference to Chapter 80 (Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra), which statement belongs to the source discussion?

- (A) Adrienne Rich and Feminist Continuum Theory Adrienne Rich's 'Compulsory Heterosexuality and Lesbian Existence' (1980) is the direct theoretical source for Chaudhary's most significant essay.
- (B) The archive systematically records the songs associated with these rituals, which are often passed down verbally across generations in the woman-dominated space of the Angana (courtyard).
- (C) The archiving of his works with Shardindu Chaudhary's name attached to them suggests a relationship of deep mutual trust and shared commitment to the preservation of Maithili literary heritage.
- (D) Through the Western critical frameworks — New Criticism, Formalism, postcolonial theory, feminist theory — his work reveals its engagement with both formal tradition and social challenge.

२३४. With reference to Chapter 80 (Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra), which statement belongs to the source discussion?

- (A) Social Realism and the Feminine "Unwriteable": The Contribution of Meena Jha The critical appreciation of Meena Jha (Sadeha 31 and Issue 420) focuses on her role as a pioneer of women's social realism.
- (B) Ghazal: Register and Style Her ghazal contributions span multiple Sadeha volumes (7, 11, 14, 15) and include both ghazals in the standard adult register and the children's ghazals (Sadeha 9).
- (C) According to multiple critics published in Videha Issue 368, Das's paintings combine folk memory, rural feminist subjectivity, and a formal vocabulary drawn from both Mithila tradition and modern art.
- (D) Y Yogendra Pathak Viyogi A physicist and science-fiction pioneer who has expanded the thematic boundaries of Maithili literature to include scientific rationalism and speculative narratives.

२३५. With reference to Chapter 80 (Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra), which statement belongs to the source discussion?

- (A) Lens 3: Structuralist Lens Structurally, Dr. Prasad's poetry employs the refrain (dhruvapadam / tikam) as its primary structural device — a feature shared with both the classical Maithili geet tradition (Vidyapati's compositions are refrain-structured) and the folk doha tradition.
- (B) Brooks's concept of 'the paradox at the heart of poetry' applies directly to the haiku about Maithili language: the language's voicelessness is enacted in the haiku's radical economy — saying little, meaning much, in a form that itself embodies the compression of linguistic survival.
- (C) In his article (calling it a critical article would be inaccurate) "Daag: Sthapit-Bodhme Hilkor" in Samdiya Mithila (issue dated January 4, 2024), he writes under the characteristics of pseudocriticism: "It is not that no novel on inter-caste marriage was written in Maithili before Daag.
- (D) Writing poetry about Bathūāka Tīmana (the cooked dish of Bathūā leaves) treats the everyday culinary practice of Mithila as a worthy subject of literary attention — a democratic aesthetic move consistent with the Parallel History's commitment to the fullness of Maithili community life.

२३६. With reference to Chapter 80 (Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra), which statement belongs to the source discussion?

- (A) Nature Poetry and the Mithila Ecological Imagination Chaudhary's nature poetry — Tilakora, Bathuāka Tīmana, Kumhar, Barkha Rānī — belongs to a strand of Maithili poetic practice that treats the local agricultural and ecological universe of Mithila as the primary substance of literary imagination.
- (B) Yadava's Mithila Ratna Award (2010) — given at an International Maithili Conference — and his Vidyapati Anusandhan Puraskar (2013) from the Nepalese Ministry of Culture are markers of recognition by the transnational Maithili community itself, rather than by the narrow canonical establishment.
- (C) The four-fold methodology of the Videha Parallel History Series is applied: (1) Indian Rasa-Dhvani-Vakrokti Aesthetics (Bharata, Abhinavagupta, Anandavardhana, Kuntaka, Kshemendra); (2) Western Critical Theory; (3) NavyaNyaya Epistemology of Gangesa Upadhyaya; (4) Videha Parallel History Framework.
- (D) Narratologically (applying Gerard Genette's framework), the folktale operates through a fundamentally different narrative time and mood from the modern short story: its narrative time is the eternal present of myth, its mood is the indicative of collective truth rather than the conditional

२३७. Which statement about Kumhar (Potter) is supported by Chapter 80 (Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra)?

- (A) In the VPHF's framework, the insistence on speaking Maithili — in Nepal's capital, in the face of Nepali-language dominance — is an act of counterhegemonic assertion.
- (B) □ Aripāna (Floor Art): Ritualistic drawings created during festivals and life-cycle ceremonies. □ Pata-Chitra (Canvas Painting): More contemporary adaptations of traditional motifs.
- (C) Kumhar (Potter) suggests an engagement with the craft tradition of Mithila, specifically the potter community whose earthenware is foundational to Maithili ritual and domestic life.
- (D) Yadava's Linguistic Survey of Nepal (2008–2009) — of which he was Founder Director — is explicitly a post-colonial updating and indigenisation of the Greysonian project: it applies

२३८. With reference to Chapter 80 (Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra), which statement belongs to the source discussion?

- (A) Mainstream people translate without reading translation theory; when the Brahminical and neoBrahminical writers of the mainstream are dried up of vocabulary in original writing, what can they do in translation?
- (B) The bāla ghazal is a Videha innovation: the ghazal form, adapted for children with simpler vocabulary, accessible imagery, and playful themes while maintaining the formal structure of bahr and radif.
- (C) The most urgent critical question for Mithila art today is whether the field can sustain spaces of non-market practice and critical experimentation alongside the commercial mainstream.
- (D) That it was possible at all — and that it was first published not in print but in a digital journal accessible globally — is itself a fact with significance for the sociology of Maithili literature.

२३९. With reference to Chapter 80 (Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra), which statement belongs to the source discussion?

- (A) The translated Mohandas operates in a productive inbetween zone — what Venuti might call strategic foreignization — that preserves the Hindi text's specificity while finding Maithili equivalents for its emotional registers.
- (B) The use of allegorical characters in 'Karn', the direct address of the audience in some of the social dramas, and the deployment of folk song and lullaby forms in hybrid dramatic texts all constitute moments of Brechtian defamiliarisation within
- (C) The juxtaposition of the haiku's imagistic compression with the ghazal's two-line sher-by-sher structure and the prose poem's expansive non-metrical space suggests a poet consciously exploring the different modes of lyric attention.
- (D) The framework argues that the loss of a language's indigenous script (Tirhuta) and its surrender to external linguistic structures, particularly Hindi-calques, is functionally equivalent to the loss of a kingdom.

३४०. With reference to Chapter 80 (Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra), which statement belongs to the source discussion?

- (A) The stories and poems collectively argue that Maithili is not a 'dialect of Hindi' (as colonial and postcolonial language politics has often classified it) but a living, generative language with its own poetics, its own social subjects, and its own aesthetic traditions.
- (B) Sharma's framework illuminates the social basis of Saras's poetry: his Jharkhand context, his association with the Mithila diaspora, and his consistent attention to women's questions position him within the democratic literary tradition that Sharma privileged.
- (C) The essay's analytical framework is socio-literary: it traces the representation of the poor — the landless labourer, the migrant worker, the hungry child, the family without shelter — through close readings of dialogue and situation in these plays.
- (D) Tilakora (taro plant/colocasia) and Bathūā (Chenopodium/pigweed, eaten as leafy greens in Maithili cooking) are not merely peasant subjects but specific presences in the Mithila kitchen-garden landscape that carry cultural, nutritional, and social meanings.

३४१. Which statement about Elaine Showalter's gynocriticism (A Literature of Their Own, 1977) is supported by Chapter 80 (Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra)?

- (A) Thematic & Critical Analysis The 'tottering horse' image is a classic folk metaphor in rural Bihar-Mithila: the horse (ghoḍā) is an animal of status and aspiration in the village economy, but a tottering horse is a figure of failed aspiration — the status-symbol that cannot support its own weight.
- (B) Recognition and Institutional Resistance: The 2012 Videha Samman The movement's commitment to "Parallel Merit" is most clearly seen in the annual Videha Samman awards, which recognize contributions to the arts based on community impact rather than institutional favor.
- (C) Elaine Showalter's gynocriticism (A Literature of Their Own, 1977) provides a complementary framework: the project of recovering and theorising women's literary tradition as a distinct body with its own aesthetic practices and cultural logic, distinct from the male-dominated canonical tradition.
- (D) The scientist-as-vernacular-intellectual: Viyogi demonstrates that the highest level of scientific practice (experimental nuclear physics, direction of a national laboratory, international scientific leadership) is compatible with—and enriched by—deep engagement with vernacular literature.

३४२. With reference to Chapter 80 (Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra), which statement belongs to the source discussion?

- (A) The Epistemology of Literary Translation The question of how a translated text yields valid knowledge of the original is a question with deep roots in both the Navya-Nyaya and the Western hermeneutic traditions.
- (B) In Suman's hands, this principle is retained but the subject matter broadens from ritual to include the contemporary Mithila life-world, giving his paintings both formal coherence and social documentation value.
- (C) According to multiple critics published in Videha Issue 368, Das's paintings combine folk memory, rural feminist subjectivity, and a formal vocabulary drawn from both Mithila tradition and modern art.
- (D) Navya-Nyāya and the Epistemology of Feminist Knowledge Gaṅgeśa's Tattvacintāmaṇi's analysis of pratyakṣa (direct perception) as the most reliable pramāṇa is relevant to feminist epistemology in a specific way.

२४३. With reference to Chapter 80 (Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra), which statement belongs to the source discussion?

- (A) From a feminist theoretical perspective, the essay engages with what Adrienne Rich calls 'the politics of location': the specific, bodily, historically embedded experience of Maithili women's oppression is not reducible to a general feminist or humanist account.
- (B) The review of the Maithili Chitrakatha (comic books, essay 8) shows his attentiveness to new and hybrid forms, recognising that the expansion of Maithili into visual storytelling is not a dilution of the literary tradition but an extension of its reach.
- (C) The editor Gajendra Thakur records in the editorial that readers on social media declared this special issue more meaningful than awards from the Sahitya Akademi, Lalit Kala Akademi, or Sangeet Natak Akademi — India's three premier cultural institutions.
- (D) For Chaudhary, translating this framework into Maithili criticism is an act of asserting that Maithili women's culture — including its folk song traditions, painting practices, and ritual life — has its own lesbian continuum that has not been adequately theorised.

२४४. Which statement about Chaudhary's work in the Videha archive is supported by Chapter 80 (Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra)?

- (A) The short stories are populated with the foods, rituals, folk practices, and social structures of Mithila — from the wedding customs to the agricultural rhythms to the river-flood culture of the Terai.
- (B) The drama weaves together AI/cybernetics (the scientist Anupam is an expert in 'artificial intelligence and cyborg technology') with Hindu cosmology (yama, narka, svarga).
- (C) The gazhal form — historically associated with Urdu, Farsi, and Hindi literary high culture — is here democratized into Maithili vernacular, performing a cross-linguistic solidarity.
- (D) Chaudhary's work in the Videha archive is gynocritic in Showalter's sense: it produces literary-critical and creative work that centres women's experience and women's cultural forms.

२४५. With reference to Chapter 80 (Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra), which statement belongs to the source discussion?

- (A) Within this framework, the central evaluative question is: which rasa (aesthetic emotion) dominates, and how does the poem's dhvani (suggested meaning, the "soul of poetry") operate beyond its vācārtha (expressed meaning) and lakṣyārtha (indicated meaning)?
- (B) From the Formalist perspective, Saras's geet display careful attention to the prosodic requirements of the genre: the mātrā (rhythmic unit) structure of Maithili geet follows specific patterns that are simultaneously aids to oral memorability and constraints within which the poet demonstrates skill.
- (C) Edward Said's theory of Orientalism, adapted to the internal colonialism of the Indian cultural academy, illuminates the mechanisms by which the Sahitya Akademi's institutional power has constructed an 'official' Maithili tradition that othered and silenced writers like Saras.
- (D) The feminist poet's pratyakṣa of women's experience — the direct, embodied knowledge of what it means to be a woman in Mithila's patriarchal social structure — constitutes a form of pramāṇa that the canonical literary tradition's male-dominated śabda-pramāṇa cannot replicate.

२४६. With reference to Chapter 80 (Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra), which statement belongs to the source discussion?

- (A) The vyāpti (universal concomitance) underlying these arguments is: wherever patriarchal institutions are present, they enforce normative heterosexuality and idealised maternity; in Maithili society, these institutions are present; therefore they operate in Maithili society in these specific ways.
- (B) Bindeshwar Thakur, based in the Gulf Maithili diaspora (Qatar), brought out *Nepālak Nor Marubhūmi Me* (2014, Shruti Prakashan)—a composite volume of ghazals, sher-o-shāirī, laghukathā, bihani kathā, and poems—that encodes the anguish of migrant labour within classical Maithili prosodic forms.
- (C) The prefatory writer (from context, a fellow journalist and literary companion of Jha) describes how Jha brought the manuscript in a plastic bag and asked the prefacer to write a foreword, revealing the informal, community-based literary circulation that characterises the Parallel Tradition.
- (D) By insisting that Mithila painting be understood not as decorative handicraft but as a medium of economic empowerment and social transformation, Kashyap anticipates Pierre Bourdieu's analysis of cultural capital (*The Rules of Art*, 1992): art is not merely aesthetic; it is a form of social power.

२४७. With reference to Chapter 80 (Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra), which statement belongs to the source discussion?

- (A) The Framework's founding commitment to subaltern, Dalit, and women's voices in Maithili literature is enacted in Chaudhary's corpus.
- (B) Translated into English as "Changing Voices." This work situates Srinivas himself as an incisive reader of the tradition within which he writes.
- (C) *Saba Maithila Ke Lela* (For All Maithili People) is the democratic address that characterises the Videha Parallel History's community orientation.
- (D) The Anchinhar Aakhar movement, in particular, represents a rigorous application of prosodic grammar to the Maithili Ghazal.

२४८. Which statement about Videha Parallel History Framework Shanti Lakshmi Chaudhary is supported by Chapter 80 (Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra)?

- (A) Videha Parallel History Framework Shanti Lakshmi Chaudhary is a paradigmatic figure for the Videha Parallel History's feminist strand.
- (B) The review of Jagdish Prasad Mandal's *Maulail Gachhak Phool* (essay 5) is among the most sustained and appreciative in the collection.
- (C) Viyogi's translation (published by Saraswati Printing Works, Kolkata) makes this text available in Maithili for the first time.
- (D) But in its opposition comes Story Science, which pre-analyzes what effect listening to a particular story has on people and society.

२४९. With reference to Chapter 80 (Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra), which statement belongs to the source discussion?

- (A) The Navya Nyāya tradition's insistence on the primacy of pramā — valid, verifiable, honestly arrived-at knowledge — as against the comfortable repetition of received opinion (svīkṛti without examination) is the deep methodological principle that Tillu's work embodies.
- (B) Sharma's framework illuminates the social basis of Saras's poetry: his Jharkhand context, his association with the Mithila diaspora, and his consistent attention to women's questions position him within the democratic literary tradition that Sharma privileged.
- (C) Utpal's poetry belongs unambiguously to the Parallel tradition: socially engaged, rooted in the lives of ordinary Maithili people, formally modern rather than classicist, and institutionally marginalized before Videha created the platform for its recognition.
- (D) In a tradition where women's poetry has been largely confined to devotional and domestic registers, Chaudhary's theoretical and satirical ambition (the Netāji essay as political satire) represents a significant expansion of the Maithili women's literary tradition.

२५०. With reference to Chapter 80 (Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra), which statement belongs to the source discussion?

- (A) Applying Navya-Nyāya's concept of vyāpti (pervasion), we can identify a structural invariant across the play: wherever there is literacy in Bhāg Rau, there is deprivation.
- (B) Conclusion: The Burden of Authenticity The Achievement: Viyogi's corpus is the most comprehensive individual contribution to the democratization of Maithili literature.
- (C) For Rani: the conditioning of her work by her bilingual Hindi/Maithili practice (some of her Maithili dramatic vocabulary is influenced by Hindi theatrical conventions).
- (D) Videha Sadeha 20 (Prelim_20): Faguā (मुक्तक) / Jogirā / Kichu Ghazal, pp. 861–876 — sixteen pages, his most substantial contribution; the Holi-song forms occupy the major part.

२५१. With reference to Chapter 80 (Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra), which statement belongs to the source discussion?

- (A) Unfortunately it might also be the last, unless we learn how to avoid the risks.' This intertextual connection between the popular-science essay and the literary translation of R.U.R. is characteristic of Viyogi's integrated intellectual project.
- (B) Bharatamuni identifies eight primary rasas or aesthetic 'flavours': śṛṅgāra (love/beauty), hāsyā (comedy), karuṇā (compassion/pathos), raudra (fury), vīra (heroism), bhayānaka (terror), bībhatsa (disgust), and adbhuta (wonder).
- (C) The compilation of folktales is a form of cultural translation — the transfer of oral narrative from the performative, communal, contextual register of live storytelling into the fixed, decontextualised register of the written text.
- (D) The Jānakī Gīta (song to Jānakī/Sita) is of particular significance: Sita/Jānakī is the presiding divine figure of Mithila (her birthplace), and devotional composition to her is the most locally rooted of all Maithili literary-religious practices.

२५२. With reference to Chapter 80 (Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra), which statement belongs to the source discussion?

- (A) The Navya Nyāya tradition's insistence on the primacy of pramā — valid, verifiable, honestly arrived-at knowledge — as against the comfortable repetition of received opinion (svīkṛti without examination) is the deep methodological principle that Tillu's work embodies.
- (B) The coupling of the Brahmin surname with the Faguā/Jogīrā folk forms in his Sadeha 20 contribution is culturally significant: these Holi-associated performative forms traditionally cross caste boundaries and are associated with communal festivity and social inversion.
- (C) Abhāva (absence) as a poetic category: Navya-Nyāya's analysis of abhāva (absence, nonexistence) as itself a genuine epistemic category — not merely the negation of presence but a positively cognizable entity — illuminates the profound absences in Utpal's poetic world.
- (D) Published in 2015 under the Jharkhand Mithila Manch imprint, it represents a Maithili writer in the diaspora using the lyric form to interrogate not just personal experience but structural social conditions — particularly the condition of women in Maithili society.

२५३. With reference to Chapter 80 (Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra), which statement belongs to the source discussion?

- (A) Conclusions and Future Outlook The Videha Sadeha series (1–37) represents a definitive turning point in Maithili literary history.
- (B) Translated into English as "Changing Voices." This work situates Sriniwas himself as an incisive reader of the tradition within which he writes.
- (C) The Jānakī Gīta: Sita in Mithila The Jānakī Gīta (Song to Jānakī) in Sadeha 14 is Mishra's most culturally specific contribution.
- (D) The Maithili plays' sustained critique of this ideological mystification is what Dr. Singh identifies as their social-critical value.

२५४. With reference to Chapter 80 (Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra), which statement belongs to the source discussion?

- (A) Conclusions and Future Outlook The Videha Sadeha series (1–37) represents a definitive turning point in Maithili literary history.
- (B) The Rasa here is Vira (heroism, in the civic-empathetic sense), combined with Shringaar-Vatsalya (affectionate love for the nation's protector).
- (C) The Navya Nyaya concept of avacchedakatva (delimitation/qualification) is relevant to understanding Paswan's narrative economy.
- (D) The Jogīrā is a more specifically Bhojpuri-Maithili festive form associated with Holi performances, with a call-and-response structure.

२५५. With reference to Chapter 80 (Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra), which statement belongs to the source discussion?

- (A) Uday Prakash's prose style is notably cinematic, hallucinatory, and elliptical — characteristics that present significant translation challenges.
- (B) The Faguā is the Holi song tradition of Mithila: songs of festivity, social inversion, teasing, and communal celebration sung during the Holi festival.
- (C) Navya Nyāya's concept of avacchedaka (limitor, or the condition that "delimits" a cognition) is useful for analysing how the poem specifies its object.
- (D) The paper's finding that lower-caste speakers reduce the agreement system is also of major significance for the Videha Parallel History Framework.

२५६. Which statement about Composing a gīta to Jānakī is supported by Chapter 80 (Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra)?

- (A) Composing a gīta to Jānakī is thus the most direct act of cultural rootedness available to a Maithili poet.
- (B) The following catalog provides a gist of authors identified within the series and the broader archive.
- (C) Dr. Prasad's work operates within what Spivak would call the 'subaltern cartography' of Maithili.
- (D) However, in the sleeping state, the novelist troubles him by narrating a dream; Binayak also has that love.

२५७. Which statement about The Videha journal itself is supported by Chapter 80 (Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra)?

- (A) Suman is particularly notable for bridging the traditional and the contemporary within the Mithila form itself, without the radical rupture undertaken by Sanju Das.
- (B) Patrakarita (Maithili Journalism) This 34-page work on Maithili journalism is a contribution to the meta-critical and historical understanding of Maithili's public sphere.
- (C) The Videha Parallel History framework situates him within the democratic, subaltern countertradition that constitutes the living alternative to the institutional Sahitya Akademi canon.
- (D) The Videha journal itself is named for Videha, the ancient kingdom of which Mithila was the capital — the same kingdom over which King Janaka ruled and in which Sita was born.

२५८. With reference to Chapter 80 (Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra), which statement belongs to the source discussion?

- (A) Faguā and Jogīrā: The Folk-Festive Register The sixteen-page contribution in Sadeha 20 — Faguā (muktaka) / Jogīrā / Kichu Ghazal — is Mishra's most generically ambitious piece.
- (B) Navya-Nyāya techniques, as Jonardon Ganeri has shown, proved so versatile that they were applied not only in philosophy but in poetics, linguistics, and legal theory.
- (C) The Nepal-Maithili Legacy and Trans-Regional Identity The Videha Parallel Audio Video Archive is distinctive in its refusal to treat the Maithili culture of Nepal as a regional footnote.
- (D) Significance within the Videha Parallel History Framework Within the Videha Parallel History Framework, Dr. Shambhu Kumar Singh's significance is substantial and distinctive.

२५९. Which statement about Mishra's bhakti ghazal thus is supported by Chapter 80 (Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra)?

- (A) Mishra's bhakti ghazal thus positions itself within this long tradition while using the formal structure of the ArabicPersian ghazal rather than the native Maithili padā form.
- (B) The village immediately brands her as morally fallen: 'Raman Master ki beti ki kumaare bacha bhaile hen' (Raman Master's daughter had a child out of wedlock).
- (C) 990 CE), in his Vakroktijīvita, argues that the life of poetry is vakrokti — 'oblique utterance', the deviation from straightforward expression that constitutes poetic genius.
- (D) Jha's journalism here is not merely professional but constitutional: it enacts in daily practice the language rights that the Madhesh movement fought to establish.

२६०. Which statement about Jānakī (Sita as the daughter of Janaka, King of Mithila) is supported by Chapter 80 (Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra)?

- (A) The collection is written in the colloquial register of Maithili spoken in the Janakpur-Mahottari region — a register distinct from the high Sanskritinflected literary Maithili of the Brahmin scholarly tradition, and from the Darbhanga/Madhubani dialect of Bihar.
- (B) Jānakī (Sita as the daughter of Janaka, King of Mithila) is the most locally resonant of all Maithili divine figures — she was born in the soil of Mithila (specifically at Janakpur, now in Nepal), and her story is the story of Mithila itself.
- (C) CIEFL Hyderabad in the late 1970s and early 1980s was among the foremost centres of Indian linguistics, and Yadava's doctoral work placed Maithili for the first time within the mainstream of international formal syntactic theory.
- (D) Navya-Nyāya: 'Kṣamatāvāna' as an epistemological claim — the assertion that the woman (or subaltern) is kṣamatāvāna (capable of knowing, acting, transforming) is a claim about the conditions of valid pramāṇa that extend to previously excluded knowers.

२६१. Which statement about Vidyapati's padāvalī — the foundational body of Maithili devotional poetry is supported by Chapter 80 (Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra)?

- (A) And his presence in the Videha Munnaji interview series ensures that his voice — the voice of the native-speaker scholar, the transnational Maithil intellectual — is part of the digital archive of Maithili culture that the Videha Parallel History is building for the future.
- (B) Vidyapati's padāvalī — the foundational body of Maithili devotional poetry — is itself a form of bhakti composition in which the erotic and the devotional are inseparable: the lover's longing for Radha and Krishna is simultaneously human and divine, sensual and transcendent.
- (C) Read through the dhvani theory of Anandavardhana, the poem's primary rasa is shringara (erotic love), but the dhvani (suggested meaning) is karuna (pathos): behind every act of service is a suppressed vulnerability, a love that dare not name its conditions.
- (D) Critical Assessment Reading Bulbul against Chirai and Jiddī reveals a clear developmental arc: the earlier collection is more lyrical, more exploratory, occasionally more emotionally unguarded; the later collections show a tighter formal control, a more precise social analysis.

२६२. With reference to Chapter 80 (Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra), which statement belongs to the source discussion?

- (A) The muktaka form is a freely structured quatrain — rhyming AABA or AAAA — that allows for brief, epigrammatic statements.
- (B) ACTA MISIYA: SHORT FICTION AND THE SF SHORT STORY FORM Acta Misiya is Viyogi's most formally experimental literary work.
- (C) Such compression resists paraphrase: the poem means more than it says, in the precise sense that dhvani theory describes.
- (D) In traditional Indian logic, the statement 'The hill has fire' (parvato vahnimān) had always been subject to multiple interpretations.

२६३. With reference to Chapter 80 (Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra), which statement belongs to the source discussion?

- (A) The poem's dhvani operates through the proliferation of these anuyogi relations — each activated by the single qualifying property “Ang” — in a way that Navya-Nyāya's grammar of qualification (viśeṣaṇatā) can formally describe.
- (B) In Srinivas's stories, shabda is dramatically present as competing testimonies: the village gossip about Kalyani's remarriage is shabda of low reliability; Rambhadra Jha's calm defence of Kalyani is shabda of high reliability.
- (C) Gaṅgeśa Upādhyāya was himself a Maithil — born in Karion, Darbhanga, the heart of Mithila — writing in Sanskrit in the fourteenth century about the nature of valid knowledge, including knowledge conveyed through language (śabda).
- (D) Mikhail Bakhtin: Carnavalesque and Generic Mixing Mikhail Bakhtin's concept of the carnivalesque (Rabelais and His World, 1965; Problems of Dostoevsky's Poetics, 1929) provides a framework for the Faguā and Jogirā contributions.

२६४. With reference to Chapter 80 (Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra), which statement belongs to the source discussion?

- (A) Where Shonku's science is wonder-generating and benevolent, Viyogi's AI is potentially the 'biggest event in human history' that 'might also be the
- (B) Rasa Analysis: Bhakti, Śṛṅgāra, and Hāsyā Bharatamuni's rasa theory provides the primary Indian critical framework for Mishra's multiregister corpus.
- (C) "Translation Strategies and Challenges for Translating Maithili Idioms and Proverbs into English." Research Review International Journal of Multidisciplinary.
- (D) In this Dushan Panji, there were written records of Brahmins marrying other castes, especially Dalits and Muslims, or marrying after the husband's death.

२६५. With reference to Chapter 80 (Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra), which statement belongs to the source discussion?

- (A) The poet who composes a new bhakti ghazal or Jānakī gīta is claiming a position within this śabda-pramāṇa tradition: adding their testimony to the accumulated chain of valid verbal knowledge about the divine.
- (B) The play's Maithili songs—Vidyapati bhajana, the traditional bihāh gīt (wedding song)—are mobilised to expose rather than celebrate tradition: they are sung as the actress enacts increasingly violent marital subjugation.
- (C) Dr. Shambhu Kumar Singh (Devanagari: डॉ. शम्भु कुमार सिंह) was born on 18 April 1965 in the village of Lahuaar, Mahishi Block, Saharsa District, Bihar — a locale embedded in the cultural heartland of Mithila.
- (D) Navya-Nyāya Epistemology of Gaṅgeśa The application of Navya-Nyāya epistemological tools to Yadava's linguistic work requires a step of theoretical translation that is itself illuminating.

२६६. With reference to Chapter 80 (Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra), which statement belongs to the source discussion?

- (A) Navya-Nyāya's analysis of āptavākya (the utterance of a reliable authority) and the conditions for trustworthy testimony provides the logical framework within which the translator's authority can be evaluated.
- (B) The capacity to move across these three very different rasa-registers — the devotionaltranscendent, the festive-comic, and the lyric-amorous — within a single Videha corpus marks Mishra as a poet of genuine generic breadth.
- (C) The inclusion of multiple genres — fiction, poetry, lexicography, journalism, folk literature, cultural studies — reflects a broad and inclusive understanding of what constitutes Maithili literary culture.
- (D) The newspaper serves as both a primary document of Jha's journalism and a window into the political and social landscape — the civic, environmental, and political life of Janakpurdham — that feeds his fiction.

२६७. With reference to Chapter 80 (Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra), which statement belongs to the source discussion?

- (A) The Navya Nyāya framework of Gaṅgeśa Upādhyāya of Mithila (14th century CE) is applied as an epistemological tool for understanding how literary cognition, inference, and meaning-making operate in Mishra's creative practice.
- (B) In the devotional context, the sacred text — whether the Vedas, the Puranas, or the devotional compositions of Vidyapati — constitutes the highest form of śabda-pramāṇa: testimony that transmits direct knowledge of the divine.
- (C) The Holi poem employs the dholak-duggi rhythm that belongs to Holi; the viraha poems use the koel's call that belongs to spring's intensification; the ecological poems use a satirical velocity that belongs to political verse.
- (D) Adbhuta rasa is precisely the aesthetic mode of science—both as practised (the scientist's wonder at nature's complexity) and as communicated (the popular scientist's attempt to transmit that wonder to a general audience).

२६८. With reference to Chapter 80 (Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra), which statement belongs to the source discussion?

- (A) The controversy surrounding her work is itself evidence of the political stakes of feminist art: as Griselda Pollock observed, feminist art does not just add women's perspectives but restructures the entire grammar of representation.
- (B) The carnival, for Bakhtin, is a form of festive inversion in which normal social hierarchies are temporarily suspended, the low is elevated and the high is debased, and the communal body asserts itself against the hierarchical social order.
- (C) Yadava's career-long advocacy for Maithili in Nepalese education is a practical application of this framework, and his academic engagement with the LHR tradition places him within the most progressive current of contemporary sociolinguistics.
- (D) Marxist and Materialist Criticism Dr. Singh's doctoral research on the social themes of Maithili drama is, in method and orientation, broadly consistent with Marxist literary criticism as theorised by Georg Lukacs and Raymond Williams.

२६९. Which statement about Videha Parallel History Framework Rajeev Ranjan Mishra's corpus is supported by Chapter 80 (Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra)?

- (A) 2 Asangati (Incongruity) (1978) Kuki made a sound... she had two cups in her hand placed on a tray. 'Are you going that side?' Naveen felt a slight irritation – said 'No', but he kept feeling that Kuki, seeing his side, wanted to tell
- (B) Critical Assessment: Children's Literature and Cultural Transmission Koilī Ghūri Āu occupies a distinctive position in Jha's oeuvre and in the Maithili parallel tradition: it is an act of cultural transmission as much as literary creation.
- (C) Interview (Videha 358, pp. 21–25) The interview conducted by Jagdish Chandra Thakur 'Anil' and published in Videha 358 (pp. 21– 25) is the only extended first-person document of Shardindu Chaudhary's voice in the special issue.
- (D) Videha Parallel History Framework Rajeev Ranjan Mishra's corpus represents the Parallel History's most consistent ghazal tradition — spanning six Sadeha volumes and demonstrating sustained engagement with the form over multiple years.

२७०. With reference to Chapter 81 (Shardindu Chaudhary), which statement belongs to the source discussion?

- (A) 1) Key Literary Period Active primarily from the late 20th century through the early 21st century; Kariya Kakkak Coramin published 2016
- (B) Dalit literature: the refusal to accept the dominant culture's assessment of who is guilty, who is criminal, who deserves punishment.
- (C) Kusum Thakur A memoirist and poet whose work provides a unique feminine perspective on the historical and familial structures of Mithila.
- (D) The Framework's founding commitment to subaltern, Dalit, and women's voices in Maithili literature is enacted in Chaudhary's corpus.

२७१. Which statement about Issue 358 (15 November 2022, Year 15, Issue 179) is supported by Chapter 81 (Shardindu Chaudhary)?

- (A) Sonmani Jha (the landlord) and Satajib Jha were outwardly arrogant but inwardly weak.
- (B) Close Reading: 'Sipahi' (The Soldier) 'Sipahi' is Mishra's most sustained political story.
- (C) Issue 358 (15 November 2022, Year 15, Issue 179) is dedicated to Shardindu Chaudhary.
- (D) Grounding in Village Life His stories are overwhelmingly set in the rural Mithila countryside.

२७२. With reference to Chapter 81 (Shardindu Chaudhary), which statement belongs to the source discussion?

- (A) Within this movement, the practice of publishing living-writer special issues (visheshank) has been a key mode of recognition.
- (B) Anandavardhana's Dhvanyaloka (9th century CE) introduces dhvani — the resonant, suggested meaning that exceeds what is stated.
- (C) Maithili has always existed in multilingual contact with Sanskrit, Braj, Hindi, Bengali, Nepali, and now English.
- (D) Mishra's storytelling gives Rani interior complexity — she is not merely a 'fallen woman' but a person making choices under social pressure.

२७३. With reference to Chapter 81 (Shardindu Chaudhary), which statement belongs to the source discussion?

- (A) Pratyaksha (direct perception) is the foundation of both the poetry and the fiction: the water crisis in 'Solkanama Pokhar' is observed directly; the migration poem 'Gelhe Ghar Chhi' reads the bullocks' pain as a direct perceptual sign of the social condition.
- (B) The village of Berma has emerged as a crucial node in the movement, hosting regular "Katha Goshthis" (storytelling circles) where writers like Lakshmi Das and Umash Mandal collaborate with laborers and farmers to produce literature that reflects their lived reality.
- (C) epistemological rigour that demands that every knowledge-claim be tested against its pramāṇa (means of valid knowledge) is precisely what the Parallel History Framework performs in its critique of the Sahitya Akademi's canonical selections.
- (D) The editor Gajendra Thakur records in the editorial that readers on social media declared this special issue more meaningful than awards from the Sahitya Akademi, Lalit Kala Akademi, or Sangeet Natak Akademi — India's three premier cultural institutions.

२७४. With reference to Chapter 81 (Shardindu Chaudhary), which statement belongs to the source discussion?

- (A) The four-fold critical methodology of the Videha Parallel History Series is applied: (1) Indian Rasa-Dhvani-Vakrokti Aesthetics; (2) Western Critical Theory; (3) Navya-Nyaya Epistemology of Gangesa Upadhyaya; (4) Videha Parallel History Framework.
- (B) Edward Said's theory of Orientalism, adapted to the internal colonialism of the Indian cultural academy, illuminates the mechanisms by which the Sahitya Akademi's institutional power has constructed an 'official' Maithili tradition that othered and silenced writers like Saras.
- (C) The issue contains twenty-two dedicated essays, a profile, an interview, and three extended critical analyses by Gajendra Thakur — spanning pages 11 to 134 of the issue — making it the most comprehensive documentary source on Shardindu Chaudhary's life and work.
- (D) From the Videha Parallel History Framework's perspective, Umesh Mandal belongs to a generation of writers from 'backward caste' communities (OBC) who entered Maithili literature in the late twentieth century and fundamentally transformed its thematic and formal landscape.

२७५. With reference to Chapter 81 (Shardindu Chaudhary), which statement belongs to the source discussion?

- (A) Where exact publication years are given in sources, they are noted; otherwise the approximate period of activity is given.
- (B) Riniya is crying." This book demands analysis in terms of textuality of words and sentences, distinct from ordinary novels.
- (C) Such compression resists paraphrase: the poem means more than it says, in the precise sense that dhvani theory describes.
- (D) The book is recommended for scholars of Indian vernacular literatures, comparative literature, and postcolonial criticism.

२७६. With reference to Chapter 81 (Shardindu Chaudhary), which statement belongs to the source discussion?

- (A) If your perspective is pure, everything in the world is pure." — Sanju Das (Videha 368) Representation of Women's Labour and Interiority
- (B) Contains a research essay on the history of special issues of Maithili periodicals, a meta-critical contribution noted in Videha 424.
- (C) From a feminist critical perspective, Mishra's female characters — while treated with empathy — are sometimes more observed than voiced.
- (D) 2015–20 Ja Ham Janitahun Satirical memoir Title phrase: 'Had I known...' — comic-retrospective memoir; analysed Videha 358 pp. 99–106 c.

२७७. With reference to Chapter 81 (Shardindu Chaudhary), which statement belongs to the source discussion?

- (A) Raymond Williams's concept of structures of feeling (Marxism and Literature, 1977) — the preformalized, emergent dimension of social experience that literature captures before ideology codifies it — describes exactly what Utpal's poetry does.
- (B) Satire (vyangya) Satirical collection; title invokes the comic archetype 'Gohara Ganesha'; analysed Videha 358 pp. 107–112 2016 Kariya Kakkak Coramin Satire / Short story Cited in IJCRT survey 2025; analysed Videha 358 pp. 107–112; cross-ref.
- (C) Unfortunately it might also be the last, unless we learn how to avoid the risks.' This intertextual connection between the popular-science essay and the literary translation of R.U.R. is characteristic of Viyogi's integrated intellectual project.
- (D) Ghazal Apan Yudhak Sākṣya (1991/2017) Insists on strict Urdu-Persian bahar (meter), claiming the form as a "combative platform." Short Fiction Atikramaṇ (1997), Chiyānat (2020) Explores the globalizing millennial moment and its effects on rural Bihar.

२७८. With reference to Chapter 81 (Shardindu Chaudhary), which statement belongs to the source discussion?

- (A) Dr. Prasad's perspective is that of the outsider who "sees" Patna and reports back to the regional center.
- (B) The joint attribution of their work by the Videha editor is both a scholarly correction and an ethical statement.
- (C) Satire (vyangya) 'I saw a great absurdity' — social satirical collection; analysed Videha 358 pp. 107–112 c.
- (D) The following catalog provides a gist of authors identified within the series and the broader archive.

२७९. Which statement about Coramin (2016) This is supported by Chapter 81 (Shardindu Chaudhary)?

- (A) 2014) marks an institutional recognition of precisely the kind the Videha Parallel History has long advocated.
- (B) Dr. Prasad's perspective is that of the outsider who "sees" Patna and reports back to the regional center.
- (C) One of the most innovative features of the archive is the "Maithili Read Aloud & Sign Language" project.
- (D) Coramin (2016) This is the most widely cited of Shardindu Chaudhary's works outside the Videha ecosystem.

२८०. With reference to Chapter 81 (Shardindu Chaudhary), which statement belongs to the source discussion?

- (A) The satirical-observer mode has deep roots in Maithili comic writing, going back to Harimohan Jha's (1908–1984) Khattar Kakak Tarang, in which the fictional 'uncle' Khattar Kaka systematically dismantles religious and social orthodoxies.
- (B) The Institutional Architecture of the Videha Movement The Videha movement, initiated around 2000 and formalised with the launch of the Videha ejournal on 1 January, 2008, represents a conscious counter-project to the Maithili literary establishment.
- (C) Published first by Shruti Prakashan (New Delhi, 2009) and reissued in a second edition (2012), the volume is typeset by Umesh Mandal himself — a small but telling detail, reflecting the self-reliant institutional stance of the parallel literary movement.
- (D) The Navya-Nyāya tradition was not an abstract import into Mithila; it was the product of Mithila's specific intellectual culture — a culture that also produced Vidyapati, the fountainhead of Maithili poetry, roughly contemporaneously.

२८१. With reference to Chapter 81 (Shardindu Chaudhary), which statement belongs to the source discussion?

- (A) The use of mythological/folkloric reference as a framework for contemporary satire is characteristic of the best Maithili satirical writing.
- (B) By exposing plagiarism and institutional corruption, the Videha movement establishes itself as an ethical alternative to the orthodox establishment.
- (C) The essay's central claim — 'literature is not politics; when politics enters literature, literature dies' — deconstructs itself.
- (D) Utpal's poetry — written in Maithili, a language that has itself been systematically misclassified as a "dialect of Hindi" despite Grierson's and S.K.

२८२. With reference to Chapter 81 (Shardindu Chaudhary), which statement belongs to the source discussion?

- (A) ellipsis in the title itself is a gesture of open-endedness — the list of absurdities is infinite.
- (B) Jha's Janakpurdham is not a peripheral location but a symbolic and cultural centre: it is the city of
- (C) The title Shastri as a pen-name or earned title in an OBC context is itself a democratising statement.
- (D) Radha got a first division in Intermediate (meaning she had also gotten a first division in matric).

२८३. With reference to Chapter 81 (Shardindu Chaudhary), which statement belongs to the source discussion?

- (A) Each form of exploitation is represented by a specific character or scene, creating a systemic rather than individual analysis.
- (B) In Assam, the 15th-century reformer Srimanta Sankardeva created a unique hybrid language, Brajavali, based largely on Maithili.
- (C) Bibliographic Inventory and Thematic Overview The archive identifies several specific titles authored by Dr. Shiv Kumar Prasad.
- (D) The four-volume structure suggests an ongoing, cumulative engagement with the memoir form rather than a single completed work.

२८४. Which statement about Samay-Sal is supported by Chapter 81 (Shardindu Chaudhary)?

- (A) Samay-Sal was a Maithili literary periodical; its name — 'Time-Tree/Season-Tree' — evokes both temporal awareness and rootedness in a cultural landscape.
- (B) But he is something equally important: a committed cultural worker who both produces literature and builds the institutional conditions for its survival.
- (C) In Navya-Nyaya terms, this social knowledge constitutes a form of pratyaksha (direct perception) of the social world, which is systematically encoded in the language.
- (D) Suman is particularly notable for bridging the traditional and the contemporary within the Mithila form itself, without the radical rupture undertaken by Sanju Das.

२८५. Which statement about Major journals including Mithila Mihir, Vaidehi, Abhivyanjana, and Videha itself is supported by Chapter 81 (Shardindu Chaudhary)?

- (A) Major journals including Mithila Mihir, Vaidehi, Abhivyanjana, and Videha itself have been vehicles not just for carrying literary work but for forming taste, creating intellectual community, and articulating aesthetic positions.
- (B) Secondary Framework: Folk Art as Cultural Memory and Social Document Chaudhary has formal training that sets her apart from many Mithila painters; she is one of the few with both academic art education and a grounding in the folk tradition.
- (C) Yoganand Jha's engagement with Shakta literature and his attention to folk culture — which is the domain of women's creative and performative expression in Mithila — implicitly engages with the question of women's cultural agency.
- (D) In Navya-Nyaya terms, the translated text is a case of paraprakasha (illumination by another) — the target-language reader's understanding of the source text is mediated by the translator's apta (reliable testimony).

२८६. Which statement about Good editorial writing in Maithili is supported by Chapter 81 (Shardindu Chaudhary)?

- (A) The Videha interview series functions within the Parallel History Framework as a form of oral-documentary history: the recorded testimony of living intellectual practitioners, whose voices the mainstream canonical institutions have not always privileged.
- (B) Good editorial writing in Maithili has historically been under-recognized as a form of literary production, and Ajit Kumar Jha's essay is notable for treating Shardindu Chaudhary's editorials as substantive texts worthy of critical attention.
- (C) The Maithili folktale tradition documented by Yoganand Jha and Lalita Jha would benefit from a Proppian morphological analysis that identifies the specific structural features and their cultural variations within the Mithila tradition.
- (D) Identity and Formation Shanti Lakshmi Chaudhary (शान्तिलक्ष्मी चौधरी / शान्ति लक्ष्मी चौधरी) is a Maithili poet, essayist, and cultural critic — one of the most distinctive feminist voices in the Videha Parallel History's literary archive.

२८७. Which statement about Ajit Kumar Jha is supported by Chapter 81 (Shardindu Chaudhary)?

- (A) From a feminist theoretical perspective, the essay engages with what Adrienne Rich calls ‘the politics of location’: the specific, bodily, historically embedded experience of Maithili women’s oppression is not reducible to a general feminist or humanist account.
- (B) In sum: Vineet Utpal is a significant minor master of contemporary Maithili poetry and a distinguished translator whose contributions to the digitally democratized Videha tradition of Maithili letters deserve far wider scholarly recognition than they have hitherto received.
- (C) Ajit Kumar Jha argues that Shardindu Chaudhary’s editorials deserve to be read as a substantial body of literary non-fiction in their own right — a claim that positions editorial writing as a primary literary genre rather than a secondary administrative function.
- (D) The Videha-Sadeh Archive: Detailed Analysis of the 37 Special Issues Inventory and Analysis of Videha Sadeha 1–37 The Videha Sadeha series is structured to provide a comprehensive survey of Maithili literature across genres, themes, and developmental stages.

२८८. With reference to Chapter 81 (Shardindu Chaudhary), which statement belongs to the source discussion?

- (A) Rani in 'Daag,' the unnamed woman in 'Ena Kie?' — these figures are rendered from the outside rather than from within their own subjectivity.
- (B) Some people had come for the harmonium; Gyanchan has to arrange a 'jogar' (offering) for the Guru Maharaj as per tradition.
- (C) Purushottam Ram allowed her to bathe there; the Ganga had mixed into it, and the water of Pampasar became nectar.
- (D) Kedar Kanan’s affectionate essay 'Hamar Shardu Bhaiya' — 'My Shardu Bhai' — presents a warmer, more fraternal picture.

२८९. Which statement about Shivshankara Srinivas is supported by Chapter 81 (Shardindu Chaudhary)?

- (A) Shivshankara Srinivas — born 2 July 1953 in Lohana, Madhubani, and the author of story collections including Trikona, Adahan, Mati, Guna Katha, and Gamak Lok, as well as the critical study Badalait Swar — is a close peer and literary ally.
- (B) The essay is richly researched—using Bob Bryer’s audio lectures on Egyptology, original observations, and scientific analysis—to present Egypt’s ancient civilisation, pyramid-building technology, and Nile geography to Maithili readers.
- (C) The Institutional Architecture of the Videha Movement The Videha movement, initiated around 2000 and formalised with the launch of the Videha ejournal on 1 January, 2008, represents a conscious counter-project to the Maithili literary establishment.
- (D) Comparative Literary Influence: Maithili, Bengali, and Assamese The Videha archive places Maithili within a broader "pan-eastern" literary context, documenting its profound influence on the development of Bengali and Assamese literatures.

२९०. With reference to Chapter 81 (Shardindu Chaudhary), which statement belongs to the source discussion?

- (A) Web sources consulted include the Videha digital archive (videha.co.in), The Rising Nepal Daily’s online archive, the IJCRT (International Journal of Creative Research Thoughts) database, and Wikipedia.
- (B) In The Wire interview (May 2025), Srinivas speaks of how the support of friends and fellow writers was invaluable to his own development — the kind of literary friendship that Shardindu Chaudhary exemplifies.
- (C) The newspaper serves as both a primary document of Jha’s journalism and a window into the political and social landscape — the civic, environmental, and political life of Janakpurdham — that feeds his fiction.
- (D) In Bhāg Rau, the stage directions explicitly invite the audience into the dramatic action: a 'Darśaka' (spectator) character is listed in the dramatis personae and delivers lines from within the audience space.

२९१. With reference to Chapter 81 (Shardindu Chaudhary), which statement belongs to the source discussion?

- (A) 200) is Tillu's debut poetry collection, gathering verse in multiple forms: traditional Maithili gīt (song-poems), shorter lyric poems, poems on seasonal and ecological themes, social satire, haiku, and two ghazals.
- (B) Social Realism and the Feminine "Unwriteable": The Contribution of Meena Jha The critical appreciation of Meena Jha (Sadeha 31 and Issue 420) focuses on her role as a pioneer of women's social realism.
- (C) The story's plot is deceptively simple: boy meets girl at an outdoor setting, they play games, Ruby cheats (cleverly) in a card game, Naresh falls for her, they exchange information.
- (D) A servant of the literature is a writer who produces texts; a servant of the language is someone for whom the language itself — its survival, health, correctness, and vitality — is the primary concern.

२९२. With reference to Chapter 81 (Shardindu Chaudhary), which statement belongs to the source discussion?

- (A) V Vibha Rani A multifaceted researcher and writer whose work in the Parallel History series explores the intersections of folk traditions, women's performance, and modern realism.
- (B) That such a writer calls Shardindu Chaudhary the source of his intellectual thirst ('Hamar GyanPipashak Srot') is one of the most significant testimonies in the special issue.
- (C) Dr. Umesh Mandal — poet, literary critic, researcher, was co-editor of Videha, and one of the most industrious contributors to the Maithili digital project — is one of those voices.
- (D) The essay 'Maithilik Vikasme Baal Kavitaak Yogdan' (essay 18 — 'The Contribution of Children's Poetry to the Development of Maithili') is notable for its programmatic urgency.

२९३. With reference to Chapter 81 (Shardindu Chaudhary), which statement belongs to the source discussion?

- (A) By unearthing these suppressed narratives, the framework demonstrates how the Panji system (the sophisticated genealogical record-keeping of Maithil Brahmins) was historically used as a tool of social engineering and cultural gatekeeping.
- (B) Chhap (The Hoe-Print/Thumbprint) 'Kodar Chhap' (literally 'hoe-print', but the story uses the term to mean 'thumbprint/mark of the illiterate') is the collection's most politically sharp examination of democratic corruption.
- (C) Interview (Videha 358, pp. 21–25) The interview conducted by Jagdish Chandra Thakur 'Anil' and published in Videha 358 (pp. 21– 25) is the only extended first-person document of Shardindu Chaudhary's voice in the special issue.
- (D) For example, the archive provides evidence that the philosopher Gaṅgeśa Upādhyāya married a woman from the Charmkar (cobbler) community—a fact that complicates the Brahmin-centric narrative of the Navya Nyāya school.

२९४. With reference to Chapter 81 (Shardindu Chaudhary), which statement belongs to the source discussion?

- (A) Theoretical Frameworks Bakhtin's parody (Problems of Dostoevsky's Poetics): 'Ripōṛṭa' is parody in the technical Bakhtinian sense — it takes a non-literary genre (the bureaucratic report) and places it in a literary context where it is both itself and its own ironic commentary.
- (B) The interview's presence in the special issue is itself significant: it places Shardindu Chaudhary's own articulations of his literary aims, his understanding of the Maithili situation, and his views on language and culture at the centre of the documentary record.
- (C) Lens 3: Structuralist Lens Structurally, Dr. Prasad's poetry employs the refrain (dhruvapadam / tikam) as its primary structural device — a feature shared with both the classical Maithili geet tradition (Vidyapati's compositions are refrain-structured) and the folk doha tradition.
- (D) The Videha interview series functions within the Parallel History Framework as a form of oral-documentary history: the recorded testimony of living intellectual practitioners, whose voices the mainstream canonical institutions have not always privileged.

२९५. With reference to Chapter 81 (Shardindu Chaudhary), which statement belongs to the source discussion?

- (A) The essay on 'Kathya, Tathya Aa Satyak Chintan' (Reflection on Content, Fact and Truth) addresses the epistemological dimension of Shardindu Chaudhary's satirical practice: the relationship between the satirist's comic distortion and the underlying reality he is trying to illuminate.
- (B) The prefatory writer (from context, a fellow journalist and literary companion of Jha) describes how Jha brought the manuscript in a plastic bag and asked the prefacer to write a foreword, revealing the informal, community-based literary circulation that characterises the Parallel Tradition.
- (C) Tillu argues that children's poetry in Maithili has been seriously underdeveloped, and that the literary establishment's tendency to classify religious verses and educational rhymes as 'children's literature' misses the specific psychological and aesthetic requirements of the child reader.
- (D) Writing poetry about Bathūāka Tīmana (the cooked dish of Bathūā leaves) treats the everyday culinary practice of Mithila as a worthy subject of literary attention — a democratic aesthetic move consistent with the Parallel History's commitment to the fullness of Maithili community life.

२९६. With reference to Chapter 81 (Shardindu Chaudhary), which statement belongs to the source discussion?

- (A) The corpus archived in the Videha Digital Library represents the breadth of Jha's scholarly and creative output.
- (B) The use of Vidyapati as a touchstone places Shardindu Chaudhary's work within the long arc of Maithili literary tradition.
- (C) Videha Parallel History Framework Shanti Lakshmi Chaudhary is a paradigmatic figure for the Videha Parallel History's feminist strand.
- (D) Archiving of Malla-period drama like Haragauri Vivah Natak demonstrates the trans-border legacy of Maithili.

२९७. Which statement about Gaurinath's essay is supported by Chapter 81 (Shardindu Chaudhary)?

- (A) Gaurinath's essay treats Shardindu Chaudhary as an exemplar — someone whose mode of inhabiting the Maithili literary world is itself a model or lesson for others.
- (B) In the cosmological imagination of Mithila, dawn is the time of Brahma — the moment of creative potentiality before the differentiated world asserts itself.
- (C) In her own essay in Videha Issue 368, Das explicitly challenges this discourse: she argues that obscenity resides not in artworks but in the gaze of the viewer.
- (D) In the VPHF framework, this is precisely what is needed: writers who do not merely produce texts but who build the infrastructure of literary culture.

२९८. Which statement about Used ironically, this citation from Maithili's greatest poet is supported by Chapter 81 (Shardindu Chaudhary)?

- (A) The Maithili translation of 'Pakhalo' required Dr. Singh to find Maithili equivalents for Goan social realities (the Catholic family structure, the Goan landscape, the specific registers of Konkani daily life) that have no ready-made counterpart in the Maithili lexicon.
- (B) Used ironically, this citation from Maithili's greatest poet suggests that Shardindu Chaudhary's literary practice represents an exception to this cynical observation — a form of love for the language and literature that genuinely transcends self-interest.
- (C) Close Reading: 'Sipahi' across Two Collections The story 'Sipahi' appears in both Udas Mon and Posput — an unusual choice that suggests either revision (a later polished version in Posput) or the story's centrality to Mishra's thematic concerns.
- (D) Under the theoretical leadership of Gajendra Thakur, the movement has meticulously chronicled segments of society—including Dalits, women, and rural laborers—whose voices were previously relegated to the peripheral margins of the Maithili canon.

३९९. With reference to Chapter 81 (Shardindu Chaudhary), which statement belongs to the source discussion?

- (A) The essay surveys thirteen major scholarly positions on the periodisation of Maithili literature, from M.M.
- (B) But Batthan Babu and the reader (Pāṭhak Jī) are not unaware of the reason for this generosity.
- (C) 1350–1435) — as a critical lens: 'Swarth Laagi Karaphu Sab Priti' (All love is for the sake of self-interest).
- (D) But she refuses; people say that since the father is sick, days are difficult, so she has come to earn a living.

३००. Which statement about To ask what it means to be a particular person is supported by Chapter 81 (Shardindu Chaudhary)?

- (A) To ask what it means to be a particular person is to ask what values, practices, and relationships constitute that person's existence as a cultural actor.
- (B) Bama's work is explicitly gendered: she writes as a Dalit woman, for whom the triple burden of caste, class, and gender oppression is the defining condition.
- (C) Literature has a current that does not merely flow within its banks — it breaks its banks and inundates the earth-like heart, all the way to every shore.)
- (D) The appeal that Nitish Kumar has made to the voters, the manifesto with 'Saat Nischay', a sample ballot paper, and a calendar — we set out with these...

३०१. Which statement about Harimohan Jha's Khattar Kaka is supported by Chapter 81 (Shardindu Chaudhary)?

- (A) Writers like Rajdeo Mandal and Jagdish Prasad Mandal are celebrated in the archive for representing the subaltern voice in modern fiction.
- (B) Harimohan Jha's Khattar Kaka was first published in Mithila Mihir; Rajkamal Chaudhary's first Maithili story was published in Vaidehi (1954).
- (C) The Symbolism of the Kumbh and Ubtan In Maithili culture, the "Kumbh" (pot) is a central element in various "Sanskaras" (life-cycle rituals).
- (D) importance of Dalit and women's representation — are not universal but specific to the interpretive community of the parallel Maithili movement.

३०२. Which statement about The Videha journal itself, launched in 2000/2008 by Gajendra Thakur is supported by Chapter 81 (Shardindu Chaudhary)?

- (A) The Videha journal itself, launched in 2000/2008 by Gajendra Thakur, is the latest and most extensive expression of this tradition, now operating in the digital medium.
- (B) 13th–14th century CE) was, like Viyogi, a native of the Madhubani region of Mithila—the intellectual heartland of the Navya-Nyāya school of Indian logic and epistemology.
- (C) The series also recovers democratic voices like Somdev (1934–2022), whose "Aanjur" collection was identified as a critical but long-ignored component of the modern canon.
- (D) The movement's insistence on documenting the "Parallel History" of marginalized groups is an act of historiographical justice, reclaiming the agency of the subaltern.

३०३. With reference to Chapter 81 (Shardindu Chaudhary), which statement belongs to the source discussion?

- (A) The cultural-political significance of high-quality children's literature in Maithili is considerable.
- (B) The following catalog provides a gist of authors identified within the series and the broader archive.
- (C) In this report, the works in issues 351–438 are evaluated as systems of valid cognition (pramāṇa).
- (D) The stories were added to the Bihar matriculation syllabus in the 1980s, testifying to their canonical status.

३०४. With reference to Chapter 81 (Shardindu Chaudhary), which statement belongs to the source discussion?

- (A) Dr. Prasad's perspective is that of the outsider who "sees" Patna and reports back to the regional center.
- (B) The comic tradition in Maithili is not merely entertaining; it has always been a vehicle for social criticism.
- (C) In the Dalit literature essay, dhvani operates differently — as argumentative understatement (arthaantara-nyasa).
- (D) The usual mother-in-law/daughter-in-law issues of the village remain, like asking if they have eaten after bathing, etc.

३०५. With reference to Chapter 81 (Shardindu Chaudhary), which statement belongs to the source discussion?

- (A) In addition to his role as digital archivist, Mandal is the author of the picture dictionary of Mithila's vegetation, animals, and craft skills — a lexicographic and ethnographic project that preserves ecological and material cultural knowledge at a moment of rapid environmental transformation.
- (B) The piece's structural principle is the chiasmus: it opens with the 2016 obituary, moves back to the 2009 visit, and returns to the 2016 obituary, so that the remembered blessing ('live and flourish') frames both the life of the remembered person and the continued life of the rememberer.
- (C) As documented in the Videha pothi.htm archive and the 'Ham Mithilawasi' blog, the major journals that shaped modern Maithili writing include: Mithila Mihir (Darbhanga/Patna), Vaidehi (Kashi/Sitamarhi/Darbhangha), Abhivyanjana (Patna/Saharsa), Mithila Darshan, Akhar, Dainik Swadesh, and many others.
- (D) SHIV KUMAR PRASAD Maithili Poet · Anthologist · Literary Voice of Mithila Analysed Through: Indian & Western Literary Theory · The Videha Parallel History Framework · Navya Nyāya Epistemology of Gaṅgeśa Upādhyāya Primary Texts Studied: Manak Haat (मनक हाट) — Maithili Poetry Anthology, 2021

३०६. With reference to Chapter 81 (Shardindu Chaudhary), which statement belongs to the source discussion?

- (A) By insisting that Mithila painting be understood not as decorative handicraft but as a medium of economic empowerment and social transformation, Kashyap anticipates Pierre Bourdieu's analysis of cultural capital (The Rules of Art, 1992): art is not merely aesthetic; it is a form of social power.
- (B) Published in 2015 under the Jharkhand Mithila Manch imprint, it represents a Maithili writer in the diaspora using the lyric form to interrogate not just personal experience but structural social conditions — particularly the condition of women in Maithili society.
- (C) The history of Maithili journalism — from Maithil Hit Sadhana (1905) through the numerous journals and newspapers of the twentieth century to the Videha eJournal in the digital age — is the history of Maithili's struggle for public recognition and institutional space.
- (D) Shivshankar Srinivas (born 2 July 1953, Lohana, Madhubani), whose five story collections have been widely acclaimed and whose Maithili Katha Sanchayan (2004) was published by the National Book Trust — the most institutionally prestigious of publishers — is himself a figure of major importance.

३०७. With reference to Chapter 81 (Shardindu Chaudhary), which statement belongs to the source discussion?

- (A) The Videha pothi.htm page contains several cross-references to Shardindu Chaudhary beyond the special issue.
- (B) One of the most innovative features of the archive is the "Maithili Read Aloud & Sign Language" project.
- (C) Kamla Chaudhary represents the specific domain of Maithili women's material culture and temporal experience.
- (D) The corpus archived in the Videha Digital Library represents the breadth of Jha's scholarly and creative output.

३०८. With reference to Chapter 81 (Shardindu Chaudhary), which statement belongs to the source discussion?

- (A) Mohan Bhardwaj is not alive to apologize, but if Taranand Viyogi has any morality left, he should immediately apologize to Mithila Sanskrit Parishad.
- (B) Sign Language (मैथिली संकेत भाषा) for the first time in Maithili history, making the language accessible to children who are hearing-impaired.
- (C) Specialized Thematic and Author-Centric Volumes Issues 26 through 31 highlight specific voices that have significantly shaped the contemporary discourse.
- (D) The memoir series Baat-Baat Par Baat and the collection Ja Ham Janitahun both engage with this genre in a comic-satirical mode that is distinctive.

३०९. With reference to Chapter 81 (Shardindu Chaudhary), which statement belongs to the source discussion?

- (A) The Videha Parallel History: Anamika Raj's feminist voice, alongside Shanti Lakshmi Chaudhary's and Munni Kamat's, constitutes the women's strand of the Parallel History's democratic archive.
- (B) The archiving of his works with Shardindu Chaudhary's name attached to them suggests a relationship of deep mutual trust and shared commitment to the preservation of Maithili literary heritage.
- (C) Theoretical Frameworks Brecht's *Verfremdungseffekt* and witness: 'Kī Dekha Rahala Chī?' is a defamiliarising question that makes the act of seeing strange and demands self-reflection from the reader.
- (D) 626) | Sadeha 34 (Prelim_34): Ripōṛṭa (pp. 417–420) Amrendra Yadav is a Maithili fiction writer in the short-form tradition, with two confirmed Videha contributions in Sadeha 33 and 34.

३१०. With reference to Chapter 81 (Shardindu Chaudhary), which statement belongs to the source discussion?

- (A) At the heart of this modern cultural landscape is the Videha Maithili Parallel Theatre movement, a decentralized intellectual and artistic initiative that has redefined the boundaries of the Mithila region's cultural identity.
- (B) By applying Navya Nyāya—a school of logic traditionally associated with high-caste theological gatekeeping—to the realm of subaltern drama and social realism, the movement has enacted a radical "democratization of logic".
- (C) There is every possibility of reaching the peaks of literature.'); (iii) Ayodhyānāth Chaudhary, Coordinator, Vidyapati Puraskar Koṣ: 'Kathakar sujīta Nepālīye Maithilī kathā jagalame sarvādhika saccannāśīl prabhāvit chhathi.
- (D) Shardindu Chaudhary's close association with this movement — as contributor, archive facilitator, and the subject of a landmark special issue — marks him as a significant figure within this alternative canon-formation project.

३११. With reference to Chapter 81 (Shardindu Chaudhary), which statement belongs to the source discussion?

- (A) The commitment to linguistic correctness, to the health of Maithili usage, and to the preservation of the language's distinctive vocabulary and grammar is, in this context, a political act as well as a scholarly one.
- (B) Characters are embedded in specific social customs — upanayan (sacred thread ceremony), sinurhar (vermilion ritual), baant bakhara (division of inheritance) — giving his fiction an ethnographic density rare in
- (C) The survey in Videha 151 identifies Yadava as one of the first linguists to assess the implications of movement rules for the theory of Government and Binding as applied to Maithili, a contribution of foundational importance.
- (D) The poem does not endorse the domestic economy; it questions it with its insistent 'muda ena kie?' Yet it also presents the woman's subjectivity through the male speaker's gaze, which limits the poem's feminist potential.

३१२. With reference to Chapter 81 (Shardindu Chaudhary), which statement belongs to the source discussion?

- (A) The title Ja Ham Janitahun — 'Had I known...' — is a perfect emblem of this mode: the retrospective wisdom that arrives too late, and whose belated arrival is itself comic.
- (B) Sadeha 21's Kakarā Abite Jādū Bhāṣ Jāya Re (When Whom Comes, Magic Happens — literally 'To Whose Coming Does Magic Happen?') is a lyric of expectation and transformation.
- (C) 13th–14th century CE) was, like Viyogī, a native of the Madhubani region of Mithila—the intellectual heartland of the Navya-Nyāya school of Indian logic and epistemology.
- (D) The essay 'Maithilik Vikasme Baal Kavitaak Yogdan' (essay 18 — 'The Contribution of Children's Poetry to the Development of Maithili') is notable for its programmatic urgency.

३९३. With reference to Chapter 81 (Shardindu Chaudhary), which statement belongs to the source discussion?

- (A) Dr. Narayanji's characterisation of Shardindu Chaudhary as a 'voice of resistance against incongruity' (visangatik viruddha pratirodhak-swar) deepens this: the perception of absurdity is not passive but active, a form of refusal to accept the normalisation of the abnormal.
- (B) The dal — ground on the stone grinder, fragrant with the memory of village life — represents exactly what Prof. Anima Singh says she misses: the maati-paani (soil and water) of Mithila, the sensory textures of a world that urban and academic life has distanced her from.
- (C) 23 Parichay (Introduction) (1971) Netaji insisted that the protagonist go to his house; he felt that Netaji had given him socks, but when he got tired and left with his friend, the friend insisted on watching the evening show of the drama company, and there Netaji...
- (D) The poems of Nistuki are not self-contained aesthetic objects floating above the social world; they are 'thick' cultural documents, resonating with the specific social energies of early twenty-first century Mithila — the migration crisis, the environmental crisis, the crisis of

३९४. With reference to Chapter 81 (Shardindu Chaudhary), which statement belongs to the source discussion?

- (A) The framework argues that the loss of a language's indigenous script (Tirhuta) and its surrender to external linguistic structures, particularly Hindi-calques, is functionally equivalent to the loss of a kingdom.
- (B) There is a collection that oscillates between the lyric poem and the lyric prose piece, deploying an imagistic, reflective style that draws on the traditions of both the Maithili geet and the Hindi-Maithili prose poem.
- (C) 850 CE) argues that the truest poetic meaning inheres in a third semantic layer beyond literal denotation (abhidhā) and figurative indication (lakṣaṇā): it is resonance, what the text whispers rather than says.
- (D) The editor of Videha articulates the significance of the special issue itself: in the Maithili world, recognition by living peers and by a committed readership is, in many ways, more meaningful than institutional awards.

३९५. Which statement about Srinivas as 'as sweet as he is supported by Chapter 81 (Shardindu Chaudhary)?

- (A) But she refuses; people say that since the father is sick, days are difficult, so she has come to earn a living.
- (B) Viyogi's translation (published by Saraswati Printing Works, Kolkata) makes this text available in Maithili for the first time.
- (C) Dhvani Theory: Anandavardhana's Dhvanyaloka—the purpose of literature is to suggest meaning indirectly or to produce meaning.
- (D) Srinivas as 'as sweet as he is resolute' together point to a writer for whom integrity is both a personal and a literary value.

३९६. With reference to Chapter 81 (Shardindu Chaudhary), which statement belongs to the source discussion?

- (A) The breadth of his output — lyric poetry, ghazal, social-critical verse, children's literature — marks him as a literary generalist in the best sense: a writer who refuses specialization and insists on speaking to the whole of Maithili cultural life.
- (B) Profiled in Outlook India (December 2023). • Shivshankara Srinivas (born 1953, Lohana, Madhubani) — author of Trikona, Adahan, Mati, Guna Katha, Gamak Lok; critical study Badalait Swar; editor of Maithili Katha Sanchayan (National Book Trust, 2004).
- (C) Lines such as 'Ahīm chī hamar bhavānī maiyā ham ahāṃk mānai chī' (You alone are my Bhavānī, my mother—I worship you) directly echo Vidyapati's padāvalī devotional idiom within a Persian-Urdu formal structure—a productive intercultural synthesis.
- (D) Published first by Shruti Prakashan (New Delhi, 2009) and reissued in a second edition (2012), the volume is typeset by Umesh Mandal himself — a small but telling detail, reflecting the self-reliant institutional stance of the parallel literary movement.

३१७. With reference to Chapter 81 (Shardindu Chaudhary), which statement belongs to the source discussion?

- (A) Videha Parallel History Framework Shanti Lakshmi Chaudhary is a paradigmatic figure for the Videha Parallel History's feminist strand.
- (B) Sign Language (मैथिली संकेत भाषा) for the first time in Maithili history, making the language accessible to children who are hearing-impaired.
- (C) The following orientation draws on the Videha archive, the 'Ham Mithilawasi' blog, the Darbhanga Tower blog, and the IJCRT academic
- (D) The Videha platform is explicitly closed to "practitioners of plagiarism" and those who cannot withstand critical scrutiny.

३१८. With reference to Chapter 81 (Shardindu Chaudhary), which statement belongs to the source discussion?

- (A) Anumāna — inference from these textual facts supports the conclusion that Jha is the most significant fiction writer of the contemporary Nepal-side Maithili parallel tradition.
- (B) 850 CE) posits that the highest form of poetic meaning operates through dhvani — resonance or suggestion — rather than through the literal (abhidha) or even the secondary (laksana) meaning of words.
- (C) The folk literature tradition itself is characterised by a distinctive kind of vakrata — the formulaic obliqueness of proverbs, riddles, and traditional song-forms that encode meaning in non-obvious ways.
- (D) following figures appear across the Videha archive and are connected to him either as contributors to his special issue or as literary peers whose works are archived in close association with his.

३१९. Which statement about Shardindu Chaudhary's Kariya Kakkak Coramin (2016) is supported by Chapter 81 (Shardindu Chaudhary)?

- (A) Shardindu Chaudhary's Kariya Kakkak Coramin (2016) is listed in this survey alongside these award-winning collections, situating him within this flourishing contemporary moment.
- (B) Bindeshwar Thakur's Nepālak Nor Marubhūmi Me is a landmark in the literature of the Maithili diaspora and specifically in the emerging genre of Gulf migrant labour literature.
- (C) The resulting 745-page report, submitted September 2025, is among the most comprehensive critical surveys of Maithili children's literature ever produced.
- (D) Raymond Williams' concept of 'structures of feeling' (Marxism and Literature, 1977) identifies the lived, experiential texture of a historical moment that art uniquely preserves.

३२०. With reference to Chapter 81 (Shardindu Chaudhary), which statement belongs to the source discussion?

- (A) As the Darbhanga Tower blog records, Jha was hailed as 'monarch of wit and satire,' 'incarnation of humour,' and 'Vidyapati of Maithili Prose.' He was awarded the Sahitya Akademi award posthumously in 1985.
- (B) Adrienne Rich and Feminist Continuum Theory Adrienne Rich's 'Compulsory Heterosexuality and Lesbian Existence' (1980) is the direct theoretical source for Chaudhary's most significant essay.
- (C) In the 67-page 'Gulo', Kedar Kanan had written a 9-page preface (The Story of the Last Destitute Person); now its burden is on Taranand Viyogi's shoulders in 'Gulo: Art and Language' (a 5-page introduction).
- (D) The Maithili novel's failure to represent Dalits is not merely an aesthetic failure but a political one: it reflects and reproduces the social invisibility that structures the Dalit experience in Mithila.

३२१. Which statement about With an estimated 30–50 million speakers, it is supported by Chapter 81 (Shardindu Chaudhary)?

- (A) (Where do you live?) She said – España (Spain). ..At night, the neon lights are shining.
- (B) Like Viyogi, he writes for a vernacular audience (Marathi) while maintaining global scientific engagement.
- (C) With an estimated 30–50 million speakers, it is among the largest Indian languages without a separate state.
- (D) Thirteenth Section of Gulo Once, Riniya had brought Gachhpakku mangoes, and the landlord gave fifty rupees.

३२२. Which statement about Samay-Sal, which Shardindu Chaudhary is supported by Chapter 81 (Shardindu Chaudhary)?

- (A) The archive hosts critical appreciations of contemporary writers—such as Shiv Kumar Jha 'Tillu' and Dr. Umesh Mandal—analyzed through the lenses of both Western critical theory and Navya Nyāya epistemology.
- (B) The series is particularly focused on those entities, individuals, or organizations that have not yet received a dedicated special issue but are essential to the tapestry of the Parallel Tradition.
- (C) Historically identified with the ancient kingdom of Videha—the homeland of Sita and the intellectual cradle of the Navya Nyāya school of logic—Mithila has long been a center of Indian civilization.
- (D) Samay-Sal, which Shardindu Chaudhary edited, belongs to this tradition of literary periodicals that shape taste, form intellectual community, and carry the ongoing conversation of Maithili letters.

३२३. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) The volume includes essays on Vidyapati's aesthetics and the evolution of Maithili short stories, situating linguistic scholarship within the broader tradition of Maithili literary culture.
- (B) The deployment of this theoretical concept in Maithili — in a journal published from Mithila, Bihar — is a remarkable act of intellectual cross-cultural translation.
- (C) Dr. Prasad has been a contributor across multiple decades of this archive, appearing in issues as early as Issue 14 and continuing through Issue 37 and the broader 438-issue run.
- (D) relation with other Maithili poets and literary traditions, establishing its distinctiveness through a logic of resemblance and difference that is the literary-critical equivalent of upamāna.

३२४. Which statement about CE) is supported by Chapter 82 (Dr. Shiv Kumar Prasad)?

- (A) By choosing this word as his collection's title, Paswan performs a semiotic inversion: he places the label 'criminal' not on the Dalit characters who are routinely criminalised by caste society, but on the social system that imposes that label.
- (B) The commitment to linguistic correctness, to the health of Maithili usage, and to the preservation of the language's distinctive vocabulary and grammar is, in this context, a political act as well as a scholarly one.
- (C) CE) establishes the doctrine of rasa — the aesthetic emotion that arises in the sensitive spectator/reader (sahridaya) when the vibhava (excitant), anubhava (consequent expression), and vyabhichari bhava (transient moods) combine to
- (D) The open-access character of the Videha archive is itself a philosophical and political statement: it asserts that cultural heritage belongs to the community and to humanity, not to commercial publishers or institutional gatekeepers.

३२५. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) The review of Vibha Rani's play Balchanda (essay 7) demonstrates Tillu's capacity for feminist critical reading: he analyses the play's feminist argument — the assertion of a woman's right to
- (B) Dr. Prasad's poetry engages most deeply with: Karuna Rasa (करुण रस) in Khebaiyan Khebaiyan (The Boatman) is a sustained evocation of karuna — the pathos of those left without means of crossing.
- (C) writing is analyzed through the Parallel History Framework as a voice of the "Jan Kavi" tradition, prioritizing the linguistic and social realities of the marginalized over Sanskritized academic norms.
- (D) Countering Hindi-Centric Erasure: Jha explicitly notes how early 20th-century Hindi scholars tried to reduce Maithili to a "dialect." His inclusion of Subhadra Jha's linguistic work and Jayakant

३२६. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) From a feminist theoretical perspective, the essay engages with what Adrienne Rich calls 'the politics of location': the specific, bodily, historically embedded experience of Maithili women's oppression is not reducible to a general feminist or humanist account.
- (B) 1000 CE) universalises this into a theory of aesthetic experience as a form of self-recognition (pratibha). The Natyashastra of Bharatamuni and its subsequent elaboration by Abhinavagupta in the Abhinavabharati identifies eight (later nine) primary rasas.
- (C) Paswan's fiction, by showing that the real guilt lies elsewhere (with Sujit Majhlik's family in 'Sunanda', with Folta in 'Kodar Chhap', with the caste-system in 'Tetar Das'), establishes the prama — the valid cognition — that corrects this bhrama.
- (D) Shiv Kumar Jha 'Tillu', who chooses this name for his first poetry collection, acknowledges that he is no 'natural poet' (naisargik kavi, as he writes in his own preface) but one in whose consciousness feeling crystallises into verse at particular charged instants.

३२७. Which statement about Shahar O Gel (The City He Went To) is supported by Chapter 82 (Dr. Shiv Kumar Prasad)?

- (A) Abhinavagupta's commentary Locana deepens this: dhvani is not merely a trope but an ontological claim that poetic language operates on multiple semantic levels simultaneously.
- (B) Publisher's Preface: Diagnostic Self-Criticism Naresh Mishra's publisher's preface to Udas Mon is remarkably self-critical for its genre.
- (C) Shahar O Gel (The City He Went To) is a classic viyoga poem — the lament of the village left behind, of human bonds dissolving in the stone jungle of the city.
- (D) The permanent emotion (sthayibhava) deepens, matures, and becomes rasa (essence)—and thus, many rasas were experienced by Sita and Ram (see Valmiki Ramayana).

३२८. Which statement about Look how good the fragrance/composition within it is supported by Chapter 82 (Dr. Shiv Kumar Prasad)?

- (A) Look how good the fragrance/composition within it is.) — before proceeding to analyse the collection.
- (B) There is one source of water — the Solkanama pond, which belongs to the Solkanama neighbourhood (a Dalit
- (C) For literature students/literary writers, it is expected to be ten times more than this.
- (D) The analysis of ghazals in the archive reveals a high standard for traditional metrics.

३२९. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) Failure of Pratyakṣa (Perception): Viyogi claims meter is not native to Maithili folk poetry but provides no textual scansion.
- (B) In the Dalit literature essay, dhvani operates differently — as argumentative understatement (arthaantara-nyasa).
- (C) There is one source of water — the Solkanama pond, which belongs to the Solkanama neighbourhood (a Dalit
- (D) Baghotiya (a bird of prey) was lifting children; the issues of land, occupation, votes for two rupees, the vote machine.

३३०. Which statement about CE) is supported by Chapter 82 (Dr. Shiv Kumar Prasad)?

- (A) Simply showing society's face — literature that only says "O Society, your face is like this, see" — that is not good literature.
- (B) CE) establishes dhvani — the resonant, suggested meaning (vyangya) beyond the literal (vacya) — as the soul (atma) of poetry.
- (C) Third, Jha's work demonstrates a social conscience that is characteristic of the best midtwentieth century Maithili fiction.
- (D) The joint attribution of their work by the Videha editor is both a scholarly correction and an ethical statement.

३३१. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) In Dr. Prasad's poetry, the most frequently operative alankara (figure of speech) is rupaka (complete metaphor / identification) — not mere upama (simile).
- (B) If your perspective is pure, everything in the world is pure." — Sanju Das (Videha 368) Representation of Women's Labour and Interiority
- (C) The book is divided into three sections: Kavya Vivechan (Poetry Analysis), Gadya Vishleshan (Prose Analysis), and Avdan Mulyankan (Contribution Evaluation).
- (D) Applying Navya-Nyāya, this is an act of resolving a crisis of śabda (verbal testimony), where the writer makes speakable what society had suppressed.

३३२. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) The origin of Tattvachintamani Karak Gangesh was for the lineage of the Charmakarini's intellect.
- (B) 11th cent.) synthesises the alankara, rasa, and dhvani traditions into a comprehensive poetics.
- (C) There is one source of water — the Solkanama pond, which belongs to the Solkanama neighbourhood (a Dalit
- (D) However, the modern history of the Maithili language has been marked by significant stratification.

३३३. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) 11th cent.) identifies auchitya (propriety) — the apt fit of word, form, and content — as the supreme virtue of poetry.
- (B) Each entry includes a brief critical appreciation based on the integrated theoretical frameworks described above.
- (C) The "Parallel" view of Mithila art emphasizes its role as a living, democratic practice rather than a static aesthetic category.
- (D) Mithila has a rich history of oral narratives, characterized by compression and wit, such as the Dāka Vachan and the Dhūrta Samāgama.

३३४. Which statement about Terry Eagleton (Marxism and Literary Criticism, 1976) is supported by Chapter 82 (Dr. Shiv Kumar Prasad)?

- (A) THEMATIC ANALYSIS OF MAJOR WORKS IV.A Gamak Lok (2005) — The Village People This is Srinivas's most socially engaged collection.
- (B) 1938)—the astrophysicist who writes SF in both Marathi and English (Virus, The Return of Vaman, The Comet, etc.).
- (C) Terry Eagleton (Marxism and Literary Criticism, 1976) emphasises literature's ideological encoding and decoding.
- (D) The consequence is exactly what Thakur identifies: characters are seen from outside rather than lived from within.

३३५. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) To this end, the archive provided the resources and research necessary for the successful proposal to include Tirhuta in the Unicode Standard (encoded in 2014).
- (B) Indian Alamkāra Tradition and Comparative Literary Linguistics As editor of Readings in Maithili Language, Literature and Culture (1999), Yadava bridges the purely linguistic and the literary-cultural.
- (C) Documentation of Folk Arts and Ritual Performance A significant portion of the video archive is dedicated to the documentation of Mithila's ritualistic paintings and folk songs.
- (D) Raymond Williams' concept of 'structures of feeling' (Marxism and Literature, 1977) identifies the lived, experiential texture of a historical moment that art uniquely preserves.

३३६. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) Dr. Prasad's poetry is deeply engaged with what Lukács called 'critical realism': the faithful, living representation of social contradictions.
- (B) But he is something equally important: a committed cultural worker who both produces literature and builds the institutional conditions for its survival.
- (C) 200 BCE-200 CE) provides the classical Indian critical framework within which Paswan's literary achievement must be understood.
- (D) Until a sociological, psychological perspective is developed, Maithili will remain confined to caste-based philosophy, beliefs, and ideas.

३३७. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) Videha Parallel History Framework Shanti Lakshmi Chaudhary is a paradigmatic figure for the Videha Parallel History's feminist strand.
- (B) Roman Jakobson's theory of the poetic function — the orientation of the message toward itself — illuminates Dr. Prasad's verse technique.
- (C) ADDENDUM APARNA KUMARI Actress · Cultural Personality · Methodological Note All factual claims are grounded exclusively in the Videha archive.
- (D) The Parallel History identifies the Nepal-side Malla-era literary output as equally central to Maithili literary history, not as a regional footnote.

३३८. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) Ashok's observer is often implicated in the drama; Srinivas's narrator more frequently maintains the Sanjay distance.
- (B) Bharata's Nāṭyaśāstra identifies nine primary emotional essences (navarasa) that literary art seeks to evoke.
- (C) Dr. Prasad's work operates within what Spivak would call the 'subaltern cartography' of Maithili.
- (D) From a Navya-Nyāya perspective, these tales represent śabda-pramāṇa at its most concentrated: the āpta is the

३३९. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) The refrain is Jakobson's 'return of the same differently charged' — the hallmark of the poetic function.
- (B) The story implicitly asks: if this water was pure enough to save your house from fire, was it ever truly impure?
- (C) Videha replaced this mechanism with the listing of endorsers and the listing was curated.
- (D) However, the modern history of the Maithili language has been marked by significant stratification.

३४०. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) importance of Dalit and women's representation — are not universal but specific to the interpretive community of the parallel Maithili movement.
- (B) The essay's central claim — 'literature is not politics; when politics enters literature, literature dies' — deconstructs itself.
- (C) The preface situates the collection within the classical geet tradition while asserting a vernacular, democratic sensibility.
- (D) Mishra's storytelling gives Rani interior complexity — she is not merely a 'fallen woman' but a person making choices under social pressure.

३४१. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) The comparison with Vijaynath Jha and Yoganand Heera — the ghazal practitioners who were erased from literary history during the 'dark interlude' and whose restoration the Anchinhar movement undertook — is instructive.
- (B) Marxist and Materialist Criticism Dr. Singh's doctoral research on the social themes of Maithili drama is, in method and orientation, broadly consistent with Marxist literary criticism as theorised by Georg Lukacs and Raymond Williams.
- (C) From a feminist critical perspective — informed by Elaine Showalter's gynocriticism, Julia Kristeva's semanalysis, and Adrienne Rich's poetics of the 'coming out' of marginalised experience — these texts are productively ambivalent.
- (D) By applying Navya Nyāya—a school of logic traditionally associated with high-caste theological gatekeeping—to the realm of subaltern drama and social realism, the movement has enacted a radical "democratization of logic".

३४२. Which statement about Derrida's 'supplement' is supported by Chapter 82 (Dr. Shiv Kumar Prasad)?

- (A) The piece's structural principle is the chiasmus: it opens with the 2016 obituary, moves back to the 2009 visit, and returns to the 2016 obituary, so that the remembered blessing ('live and flourish') frames both the life of the remembered person and the continued life of the rememberer.
- (B) Contextual Foundations: The Concept of Parallel Literature The term "Parallel Maithili Literature" (Samanantar Maithili Sahitya) identifies a stream of creative production that exists independently of traditional patronage networks and elite castebased literary establishments.
- (C) Derrida's 'supplement' is visible: the essay supplements the Maithili literary canon by speaking for those whose work has been excluded from the Dalit literature list (Lallit, Manipada, Gajendra Thakur's Sahastrasirsha) — but in doing so, it tacitly reinforces the boundary between 'high'
- (D) The section-heading of the preface to Gunjan's introduction, "Kaviak Atmokti: Kavitaak Aena" (The Poet's Self-Liberation: The Mirror of Poetry), offers a striking conceptual frame: poetry as both the poet's self-release and the mirror in which society sees its own face.

३४३. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) The interview's presence in the special issue is itself significant: it places Shardindu Chaudhary's own articulations of his literary aims, his understanding of the Maithili situation, and his views on language and culture at the centre of the documentary record.
- (B) Within the Parallel History Framework's terms, Mandal exemplifies the figure of the 'organic intellectual' — Gramsci's term for the thinker who emerges from and remains connected to a subaltern class, whose intellectual work is inseparable from the political project of that class's selfemancipation.
- (C) In Mithila, the ornamental vocabulary of married womanhood — the sindur (vermilion), the pag (headband), the monak pauti — constitutes a semiotic system of remarkable complexity, encoding status, identity, devotion, and social belonging in material objects worn on the body.
- (D) Lens 3: Structuralist Lens Structurally, Dr. Prasad's poetry employs the refrain (dhruvapadam / tikam) as its primary structural device — a feature shared with both the classical Maithili geet tradition (Vidyapati's compositions are refrain-structured) and the folk doha tradition.

३४४. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) HAMAR GAAM: NOVEL OF VILLAGE MEMORY AND SCIENTIFIC MODERNITY Hamar Gaam (Pallavi Publications, 2018) is Viyogi's most personal literary work—a novelmemoir of his birth village that reads simultaneously as social history, cultural documentation, and scientific-humanist reflection.
- (B) Srinivas belongs to the first generation of writers who worked through the period of recognition, and his fiction — centred on village life, local customs, and regional idiom — can be read as a postcolonial insistence on the value of the marginalised culture.
- (C) The framework's epistemological claim is that no single critical lens is adequate to the complexity of Maithili literary history; only their simultaneous application produces what Thakur calls 'samaantar' (parallel, simultaneous) access to a literary text's multiple dimensions.
- (D) The feminist poet's pratyakṣa of women's experience — the direct, embodied knowledge of what it means to be a woman in Mithila's patriarchal social structure — constitutes a form of pramāṇa that the canonical literary tradition's male-dominated śabda-pramāṇa cannot replicate.

३४५. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) Lens 6: Feminist Lens The feminist lens reveals a productive tension in Dr. Prasad's work.
- (B) Safina has come to cast her vote. .. 'Why did you come?' Chandeshwari went out saying this.
- (C) Someone born in a city might find it hard to understand the attachment to ancestral land.
- (D) Sneh Lata's Mithila-mahatmya verses are read as a counter-narrative to North Indian cultural centrism.

३४६. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) Ramlochan Thakur got Gulo published in Mithila Darshan, and so he wrote a memoir, after giving some facts about Mithila first.
- (B) Asian Art Museum, San Francisco. 'Painting is My Everything: Art from India's Mithila Region.' exhibitions.asianart.org.
- (C) Lens 7: Deconstructive Lens The deconstructive lens reveals the aporia at the heart of Dr. Prasad's most confident critical claims.
- (D) D Dinesh Kumar Mishra A civil engineer whose research on Mithila's rivers is treated as a landmark in "Ecological Maithili Literature".

३४७. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) Tetar Das's situation recapitulates this historical pattern in a contemporary setting, demonstrating that the caste system's refusal of Dalit spiritual authority has not ended despite constitutional protections and formal religious equality.
- (B) In Narak Vijay, the novum is AI and cyborg technology within a mythological-cosmological framework—the scientifically imagined ('what if AI could be used to escape Yamaraja's judgement?') estranges the familiar Hindu cosmological narrative.
- (C) The argument is: wherever sāhityatva is present, akhaṇḍatva must follow, because the aesthetic experience (rasa) produced by literature is by definition universal (sādhāraṇa), not caste-specific. ─ Vyāpti (Pervasive Concomitance)
- (D) In Srinivas's stories, shabda is dramatically present as competing testimonies: the village gossip about Kalyani's remarriage is shabda of low reliability; Rambhadra Jha's calm defence of Kalyani is shabda of high reliability.

३४८. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) Critical Assessment Suman occupies a distinct and underappreciated position in the Mithila art field: the master of synthesis, the artist who keeps the formal tradition alive while expanding its visual vocabulary.
- (B) The Navya-Nyāya form makes explicit what the poem implies: the absence is relational, not absolute — it is an absence relative to the presence enjoyed by others, which is the precise logical structure of social injustice.
- (C) The challenge noted about Srinivas — that more Maithili writers are moving to cities and writing about rural life they have not truly lived — is precisely the challenge Kumar Pawan's generation faces most acutely.
- (D) The controversy surrounding her work is itself evidence of the political stakes of feminist art: as Griselda Pollock observed, feminist art does not just add women's perspectives but restructures the entire grammar of representation.

३४९. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) The gazhal form — historically associated with Urdu, Farsi, and Hindi literary high culture — is here democratized into Maithili vernacular, performing a cross-linguistic solidarity.
- (B) The question becomes: is universality intrinsic to the nature of literature, or is it an ideological projection of dominant literary cultures onto subaltern ones?
- (C) Then began the interpretation of hidden meaning in the text in the context of place-time, and language was made a medium of play—Language Game (Wittgenstein).
- (D) Regarding this, Subhash Chandra Yadav has the following thoughts: "Expecting a writer to clarify and explain their composition is an unreasonable expectation.

३५०. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) The Videha Parallel History (Part 4: 'The Revitalization of Maithili Ghazal: The Anchinhar Aakhar Movement') provides the essential historical context.
- (B) The Claim of Authentic Complexity Kavyashastra (dhvani) establishes that his best poetry generates resonant, layered meanings that exceed the literal.
- (C) Where Shonku's science is wonder-generating and benevolent, Viyogi's AI is potentially the 'biggest event in human history' that 'might also be the
- (D) Parallel Genealogies: The essay on Sneha Lata traces a parallel lineage of Ram-bhakti poetry in Maithili—distinct from Tulsidas's Awadhi tradition.

३५१. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) The Navya-Nyāya tradition was not an abstract import into Mithila; it was the product of Mithila's specific intellectual culture — a culture that also produced Vidyapati, the fountainhead of Maithili poetry, roughly contemporaneously.
- (B) Similarly, the "Beehani Katha" (Seed Stories) in Volume 5 represent a formal innovation designed specifically for the digital medium, characterized by brevity and intense psychological focus, which has since become a hallmark of the Videha era.
- (C) 2 Asangati (Incongruity) (1978) Kuki made a sound... she had two cups in her hand placed on a tray. 'Are you going that side?' Naveen felt a slight irritation – said 'No', but he kept feeling that Kuki, seeing his side, wanted to tell
- (D) Through its systematic documentation of folk art, its revitalization of the Tirhuta script, and its courageous critique of social hierarchies via the "Dooshan Panji," Videha has fundamentally reshaped the Maithili literary landscape.

३५२. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) Navya-Nyāya's concept of vyāpti — the pervasive concomitance between sāhityatva and universality — provides the logical ground for this claim.
- (B) The gap between the claimed objectivity of the report-genre and the lived subjectivity of the literary story is the source of the piece's likely irony.
- (C) By operating as a "decentralized institution," Videha has successfully bypassed the economic and social barriers that often stifle regional literatures.
- (D) Dalit literature: the refusal to accept the dominant culture's assessment of who is guilty, who is criminal, who deserves punishment.

३५३. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) Yoganand Jha's engagement with Shakta literature and his attention to folk culture — which is the domain of women's creative and performative expression in Mithila — implicitly engages with the question of women's cultural agency.
- (B) The Navya-Nyāya criterion of anumāna (sound inferential logic embedded in narrative) is amply fulfilled: the cause-and-effect of environmental degradation is dramatised through fantasy rather than didactically stated.
- (C) The Claim of Socially Grounded Universalism Kavyashastra (rasa) establishes that the emotional experience generated is universal (sādhāraṇīkaraṇa — the generalisation of emotional response across all sensitive readers).
- (D) In Narak Vijay, the sacred and scientific intersect dramatically: the scientist Anupam Amit is not merely a laboratory figure but moves into dialogue with Hindu mythological figures (Narada, Yamaraja, Brahma).

३५४. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) A language that can discuss the Large Hadron Collider, translate R.U.R., and imagine AI-driven mythological drama is a language of the 21st century.
- (B) Narrative Ethics and the Dalit Question In his critical writing, Dr. Prasad has directly engaged with the vexed question of Dalit literature in Maithili.
- (C) The movement connects the Maithili speakers of the Nepal Terai with the diaspora in industrial cities like Bokaro and metropolitan hubs like Delhi.
- (D) Conclusion The Videha Parallel Audio Video Archive is a monumental achievement in the field of digital humanities and linguistic preservation.

३५५. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) "साहित्य राजनीति नै छिऐ। साहित्यमे राजनीति विषय-वस्तु भऽ सकै छै मुदा राजनीतिकेँ साहित्यमे प्रवेश भेने साहित्य मरि जाइ छइ।" — Dr. Shiv Kumar Prasad, 'Dalit Sahityaken Aana Sahityas Futkaibak Prayojan' (Videha, Issue 20) (Literature is not politics.)
- (B) The present study examines this corpus through the dual lens of Indian (with special attention to Navya-Nyāya epistemology) and Western literary theories of children's literature, and situates it within the Videha Parallel History framework.
- (C) Similarly, the "Beehani Katha" (Seed Stories) in Volume 5 represent a formal innovation designed specifically for the digital medium, characterized by brevity and intense psychological focus, which has since become a hallmark of the Videha era.
- (D) In the Parallel Tradition, Vidyapati is viewed through a subaltern lens, as evidenced by the Videha movement's logo, which depicts a version of the poet whose caste status is historically uncertain and who is contested as an elite appropriation.

३५६. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) Uday Prakash's prose style is notably cinematic, hallucinatory, and elliptical — characteristics that present significant translation challenges.
- (B) Social and Cultural Roles Beyond his purely literary contributions, Dr. Prasad has been an active participant in the institutional life of Maithili literature.
- (C) Jyoti Sunit Chaudhary's Dhvani-Pratidhvani (the tale whose very title is dhvani theory) enacts gendered voicelessness through the mythology of Echo.
- (D) Feminist Critical Reading Read through Judith Butler's lens of gender performativity, Balchandā is literally a performance of the performance of femininity.

३५७. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) Similarly, the "Beehani Katha" (Seed Stories) in Volume 5 represent a formal innovation designed specifically for the digital medium, characterized by brevity and intense psychological focus, which has since become a hallmark of the Videha era.
- (B) The suppression of this testimony by Ramanath Jha constitutes what the Videha framework calls 'honour-killing of truth' — a violation of Gaṅgeśa's own epistemological standards, an irony of the highest intellectual order.
- (C) Major journals including Mithila Mihir, Vaidehi, Abhivyanjana, and Videha itself have been vehicles not just for carrying literary work but for forming taste, creating intellectual community, and articulating aesthetic positions.
- (D) 2 As a Translator Dr. Prasad's translation of Hindi poet Rajni Chhabra's collection Pighalte Himkhand (Melting Glaciers) into Maithili — published in Videha Issue 21 (pages 912–1000) — is a significant act of linguistic bridge-building.

३५८. Which statement about Literature is supported by Chapter 82 (Dr. Shiv Kumar Prasad)?

- (A) The rasa theory posits that the purpose of literature is the evocation of specific aesthetic flavours (rasas) in the cultivated reader-spectator (sahridaya).
- (B) Literature has a current that does not merely flow within its banks — it breaks its banks and inundates the earth-like heart, all the way to every shore.)
- (C) The earth (matī) is not metaphor alone; it is literal soil, the specific soil of Mithila that Srinivas insists his characters must be rooted in.
- (D) By exposing plagiarism and institutional corruption, the Videha movement establishes itself as an ethical alternative to the orthodox establishment.

३५९. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) The Marxist critic would see in this a refusal of ideology; the New Critic would see an achieved irony; the Rasa theorist would see a mature karuna that is never indulgent.
- (B) Applying Navya-Nyāya's concept of vyāpti (pervasion), we can identify a structural invariant across the play: wherever there is literacy in Bhāg Rau, there is deprivation.
- (C) Faguā and Jogīrā: The Folk-Festive Register The sixteen-page contribution in Sadeha 20 — Faguā (muktaka) / Jogīrā / Kichu Ghazal — is Mishra's most generically ambitious piece.
- (D) Ethical Governance and the Policing of Plagiarism A defining characteristic of the Videha movement is its rigorous stance on intellectual property and ethical literary conduct.

३६०. Which statement about Videha — and the Maithili literary world it sustains is supported by Chapter 82 (Dr. Shiv Kumar Prasad)?

- (A) Grounding in Village Life His stories are overwhelmingly set in the rural Mithila countryside.
- (B) The comic tradition in Maithili is not merely entertaining; it has always been a vehicle for social criticism.
- (C) 200 BCE–200 CE) identifies rasa as the essential aesthetic experience of a literary work.
- (D) Videha — and the Maithili literary world it sustains — is richer for his presence within it.

३६१. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) In the twentieth and twenty-first centuries, from the same Mithila — from the Kosi basin town of Nirmali — Dr. Shiv Kumar Prasad sits and writes poems, stories, and criticism in the language that Vidyapati made great.
- (B) Most fully articulated by Gajendra Thakur in his series "Parallel Literature in Maithilī and Videha Maithilī Literature Movement," this framework posits that linguistic identity is a field of struggle (Kṣetra).
- (C) At the heart of this modern cultural landscape is the Videha Maithili Parallel Theatre movement, a decentralized intellectual and artistic initiative that has redefined the boundaries of the Mithila region's cultural identity.
- (D) Pratyakṣa (Qualified Perception): Navya Nyāya defines Pratyakṣa not as simple sensory experience but as Viśiṣṭa-pratyakṣa—the cognitive act of perceiving the universal (sāmānya) through the specific (viśeṣa).

३६२. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) SHIV KUMAR PRASAD Maithili Poet · Anthologist · Literary Voice of Mithila Analysed Through: Indian & Western Literary Theory · The Videha Parallel History Framework · Navya Nyāya Epistemology of Gaṅgeśa Upādhyāya Primary Texts Studied: Manak Haat (मनक हाट) — Maithili Poetry Anthology, 2021
- (B) Viyogi's popular science writing can be analysed as operating through all four to establish valid knowledge for a general Maithili readership: Pratyakṣa: Viyogi grounds his essays in observational facts—the readings of instruments, the results of experiments, the observations of particle detectors.
- (C) So Captain Phillip, with three ships carrying animals, seeds, sheep, and 6 small ships and 1400 men and women, of whom half were convicts, arrived at the coast of present-day Sydney on 26 January 1788, and the original aborigines were gradually pushed inland from all coastal sides.
- (D) Writing poetry about Bathūāka Tīmana (the cooked dish of Bathūā leaves) treats the everyday culinary practice of Mithila as a worthy subject of literary attention — a democratic aesthetic move consistent with the Parallel History's commitment to the fullness of Maithili community life.

३६३. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) Alok Mukherjee, (2004) provides the most directly applicable theoretical framework for evaluating Paswan's literary achievement.
- (B) "Standard Market" or "A Marketplace of Standards") is a Maithili poetry anthology published in 2021 at a price of 175.
- (C) The songs—sohara, kajari, barsāt ke gīt—embedded in the play's second act are not mere decorative folk-lore insertions.
- (D) Dhvani theory demands that what is most significant be found not in what is said but in what resonates beyond the saying.

३६४. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) There is a hybrid genre text — possibly a collection of prose poems or lyrical short stories, written in an elevated, imagistic style.
- (B) Dr. Prasad's association with Videha therefore locates his work firmly within this alternative critical and cultural project.
- (C) By embracing new media and experimental forms, the archive demonstrates that Maithili is a language capable of modern innovation.
- (D) Ashok's observer is often implicated in the drama; Srinivas's narrator more frequently maintains the Sanjay distance.

३६५. Which statement about Rather, it is supported by Chapter 82 (Dr. Shiv Kumar Prasad)?

- (A) Rather, it is what the Parallel History Framework identifies as "ground-up" literary consciousness — the poetry of those who inhabit, flood-suffer, migrate from, and return to a specific ecology.
- (B) The choice of 'Ajneya' as a Maithili pen-name is a conscious claim to the modernist literary tradition while the 'Srijan Shekhar' (Creator's Summit/Crest) compounds the literary ambition.
- (C) Ganganand Jha's adoption of this name for Maithili suggests an aspiration to bring the modernist commitment to individual consciousness and formal experimentation into the Maithili literary tradition.
- (D) Web sources consulted include the Videha digital archive (videha.co.in), The Rising Nepal Daily's online archive, the IJCRT (International Journal of Creative Research Thoughts) database, and Wikipedia.

३६६. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) The village of Berma has emerged as a crucial node in the movement, hosting regular "Katha Goshthis" (storytelling circles) where writers like Lakshmi Das and Umash Mandal collaborate with laborers and farmers to produce literature that reflects their lived reality.
- (B) The Mithila landscape carries within it the memory of centuries of unequal resource distribution: the Kosi floods, the land dispossession of peasant communities, and the cultural marginalisation of non-Brahmin vernacular voices are all sediments present in this poetry.
- (C) The Videha Parallel History Framework The Videha Parallel History Framework serves as a counter-narrative to the "mainstream" history of Maithili literature, which the movement argues has been curated to promote an upper-caste, predominantly Maithil Brahmin, canon.
- (D) RTI Activism as Literary-Political Act: The Parallel History identifies the RTI exposé by Utpal and Anchinhar as a landmark moment in the Maithili literary struggle: an act that deployed the tools of democratic governance against the cultural bureaucracy of the postcolonial state.

३६७. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) Pierre Bourdieu's sociology of culture (The Field of Cultural Production, 1993) argues that what constitutes cultural legitimacy in any field is determined by the positions of agents within it, their accumulated cultural, social, and symbolic capital and by the struggles over those positions.
- (B) The essay on 'Kathya, Tathya Aa Satyak Chintan' (Reflection on Content, Fact and Truth) addresses the epistemological dimension of Shardindu Chaudhary's satirical practice: the relationship between the satirist's comic distortion and the underlying reality he is trying to illuminate.
- (C) In the tradition of Harimohan Jha — the great Maithili satirist (1908–1984) who was systematically denied the Sahitya Akademi Award despite being the most widely read Maithili prose writer — Dr. Prasad's work draws on the anti-caste and anti-feudal currents of Maithili literary modernity.
- (D) The New Critical concept of the 'intentional fallacy' (Wimsatt and Beardsley) — the rejection of authorial intention as a criterion for interpretation — is less directly applicable to the folk literature tradition, where the concept of individual authorial intention is in any case inapplicable.

३६८. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) Dhvani Theory (Anandavardhana) In Dr. Singh's critical essays, dhvani (suggestion) operates at two levels.
- (B) In addition to script research, Videha has spearheaded localization efforts for Google Translate and Wikipedia.
- (C) Contains the widely-discussed story "Sinurhar," translated by Gajendra Thakur into English.
- (D) Where Jha used satire and the novel, Prasad uses lyric poetry; but the social sensibility is cognate.

३६९. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) Critics note similarities in her approach to colour to Paul Gauguin and Marc Chagall, though her content is rooted in the experiential reality of Mithila's women.
- (B) 850 CE) argues that the highest form of poetic meaning is dhvani — suggestion, resonance, the meaning that reverberates beyond the literal statement.
- (C) In the VPHF framework, this is precisely what is needed: writers who do not merely produce texts but who build the infrastructure of literary culture.
- (D) The archive provides these writers with a global platform, ensuring that their critiques of caste, economic struggle, and social injustice are heard.

३७०. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) In Manak Haat, the dominant rasas are karuṇa (compassion, sorrow) and vīra (heroic energy) — a combination that characterises much of the democratic Maithili literary tradition from the charyapadas onward.
- (B) Navya-Nyāya and the Epistemology of Feminist Knowledge Gaṅgeśa's Tattvacintāmaṇi's analysis of pratyakṣa (direct perception) as the most reliable pramāṇa is relevant to feminist epistemology in a specific way.
- (C) The Meter Controversy □ Viyogi's Claim: Meter is a "Sanskritic imposition" by a "parasitic priestly class." □ The Refutation: Meter exists in the Charyapad (8th-9th c.), the Malla kings' works, and saint poetry.
- (D) Bindeshwar Thakur's choice of the ghazal—an Urdu-Persian import that is nonetheless deeply naturalised in Maithili culture through the Bihar Urdu literary tradition—makes a claim for Maithili's cosmopolitan openness.

३७१. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) A singer who participates in Maithili literary gatherings bridges the oral and written traditions that the Videha movement sees as inseparable.
- (B) The story's answer is nuanced — yes, through the figure of Chhedilal, who achieves economic independence through legitimate trade.
- (C) The title's central image — the 'golden window of light' — is the kind of compressed symbolic image that the dhvani theory was developed to analyse.
- (D) The poem as marketplace is simultaneously a space of standards and a space of bargaining; this tension generates the collection's ironic energy.

३७२. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) Dr. Prasad's poetry does not claim a single authoritative voice; it inhabits the heteroglossic space of Maithili as it is actually spoken and felt.
- (B) In 'Sipahi,' the vyāpti operates: wherever there is institutional pride in Nepal's transitional period, there is disillusionment awaiting.
- (C) assembled, but in the theoretical clarity with which its editor has articulated the critical criteria by which such a literature must be evaluated.
- (D) As a digital archivist, his contribution to Maithili's linguistic survival in the digital era is among the most significant of his generation.

३७३. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) Aamukh (preface) poem of Virnit Ras — structured as a litany of declarations about what the collection is — serves as a remarkable critical self-statement.
- (B) Writers like Rajdeo Mandal and Jagdish Prasad Mandal are celebrated in the archive for representing the subaltern voice in modern fiction.
- (C) O Om Prakash Jha One of the "Three Voices of the Maithili Ghazal" analyzed in Part 79 for his mastery of ghazal prosody and his role in the form's revival.
- (D) Gayatri Chakravorty Spivak's concept of the subaltern who cannot speak — cannot be heard within the dominant representational frameworks — is also relevant.

३७४. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) The rasas are 'tasted' (rasana) by the sahridaya (the connoisseur, literally 'person with a heart').
- (B) Dr. Prasad's refusal of this logic — through his committed Maithili literary practice — is a postcolonial act.
- (C) The poem documents the multiple layers of a Maithili woman's life — agricultural labour, domestic oppression, and the
- (D) Ashok's observer is often implicated in the drama; Srinivas's narrator more frequently maintains the Sanjay distance.

३७५. Which statement about The Parallel History is supported by Chapter 82 (Dr. Shiv Kumar Prasad)?

- (A) The Videha platform is explicitly closed to "practitioners of plagiarism" and those who cannot withstand critical scrutiny.
- (B) Tillu's childhood nickname was given to him by his father's close friend, the mahakavi Fazlur Rehman Hashmi, Maithili poet.
- (C) The Parallel History identifies several suppressed or marginalised traditions that are invisible in the official canon.
- (D) Such tendencies have been observed in people after becoming the chairperson of the Maithili Advisory Committee.

३७६. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) Standardization of the Mithila Anthem A key intellectual proposal in Issue 217 is Yogendra Pathak 'Viyogi's' call for the standardization of the Bhagwati Vandana ("Jai Jai Bhairavi").
- (B) From the perspective of the Parallel History Framework, this is "literature from below" that documents agrarian suffering in visceral detail, much like the colonial-era protest poetry of Faturilal.
- (C) In the context of Maithili, the essay is one of the more recently developed genres, and practitioners like Yoganand Jha, Harimohan Jha, and Ramanath Jha helped establish its conventions and range.
- (D) The publication of Manak Haat and Rag-Virag through Pallavi Prakashan, Nirmali — and their archival presence on the Videha platform — means that they are part of the documented parallel canon.

३७७. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) The Navya-Nyāya assessment of his children's poetry is strongly positive across all four pramāṇa criteria.
- (B) Stylistic Analysis Mishra's poetic language is colloquial, direct, and deliberately un-ornamental.
- (C) Kamla Chaudhary represents the specific domain of Maithili women's material culture and temporal experience.
- (D) 1325 CE, Mithila) is the founder of the Navya Nyāya (New Logic) school of Indian philosophy.

३७८. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) 950 CE) identifies the characteristic 'swerve' of poetic language from the prosaic norm as the source of literary pleasure.
- (B) Dr. Prasad's poems are in dialogue with this tradition; they cite it, contest it, and draw authority from it.
- (C) In the context of parallel theatre, this serves as the epistemological foundation for social realism.
- (D) The joint attribution of their work by the Videha editor is both a scholarly correction and an ethical statement.

३७९. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) The movement connects the Maithili speakers of the Nepal Terai with the diaspora in industrial cities like Bokaro and metropolitan hubs like Delhi.
- (B) Navya Nyāya's concept of avacchedaka (limitor, or the condition that "delimits" a cognition) is useful for analysing how the poem specifies its object.
- (C) Rasa Analysis: Bhakti, Śṛṅgāra, and Hāsyā Bharatamuni's rasa theory provides the primary Indian critical framework for Mishra's multiregister corpus.
- (D) "Translation Strategies and Challenges for Translating Maithili Idioms and Proverbs into English." Research Review International Journal of Multidisciplinary.

३८०. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) But Minakshi now refuses to do so; she is with other women members and a male member. 'Bhokaṭa' is the story of the widow Savitri and Mantor. 'Nirmal Pramanik' is also there.
- (B) The Videha Parallel History, by recovering the suppressed biographical fact from the Panji records, restores the conditions for valid cognition (pramā) about Gaṅgeśa's life.
- (C) collection is divided into at least two broad sections: Geet (Lyric Songs) and Bajra (Bajra-section — songs associated with the bajra or thunder motif, or perhaps seasonal songs).
- (D) In Gangesa's terms, the board functions as an apta (reliable authority) whose testimony about cultural merit creates valid shabda-pramana for the purpose of the parallel archive.

३८१. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) 26 Phukna (Trumpet/Whistle) (1970) The protagonist is at his maternal uncle's village, but he cannot understand the two-coloured behaviour there.
- (B) In the PDF (available in the Videha Petar), where it appears initially, he has crossed it out with a pen; the later version is correct.
- (C) Dr. Dhanakhar Thakur notes that Srinivas sometimes uses "ya" (य) where "e" (ए) is more appropriate, a linguistic slip that detracts from stylistic polish.
- (D) Contemporary Maithili poets must position themselves in relation to this tradition: to imitate it is to court pastiche; to ignore it is to sever roots.

३८२. Which statement about Vidyapati's poetry — the devotional-erotic Maithili padavali addressed to Radha-Krishna is supported by Chapter 82 (Dr. Shiv Kumar Prasad)?

- (A) Vidyapati's poetry — the devotional-erotic Maithili padavali addressed to Radha-Krishna — is the canonical achievement of medieval Maithili literature.
- (B) Jha argues that Srinivas's story implicitly concurs — the mother's exclusion of Kalyani is ultimately a product of internalised patriarchy, not female nature.
- (C) Ek dhur jamin (One dhur of land) — agrarian question, dispossession The preface (written by Utpal himself) is a remarkable document of poetic self-awareness.
- (D) The story ends with the panchayat's intervention and a declaration of equal rights — a resolution that is optimistic without being utopian.

३८३. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) However, the modern history of the Maithili language has been marked by significant stratification.
- (B) However, in the sleeping state, the novelist troubles him by narrating a dream; Binayak also has that love.
- (C) Dr. Prasad's Maithili is already technically a "minor" language in relation to Hindi.
- (D) Similarly, attempts at structural analysis are constantly made in literature for prose and poetry.

३८४. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) avacchedakatva (delimitation or qualification) provide a powerful analytical framework that is native to Mithila.
- (B) Ashok's observer is often implicated in the drama; Srinivas's narrator more frequently maintains the Sanjay distance.
- (C) The river — particularly the Kosi, the "sorrow of Bihar" — is a recurring symbolic complex in Maithili literature.
- (D) 1325 CE), whose intellectual tradition is organically tied to the Mithila region where Srinivas himself was born and works.

३८५. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) The rasas are 'tasted' (rasana) by the sahridaya (the connoisseur, literally 'person with a heart').
- (B) Rasa emerges from the determinants (vibhava), consequences (anubhava), and accompanying elements (vyabhichari).
- (C) The analysis of ghazals in the archive reveals a high standard for traditional metrics.
- (D) The second is a study of his specific engagement with Maithili folk tradition — the relationship

३८६. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) The preface situates the collection within the classical geet tradition while asserting a vernacular, democratic sensibility.
- (B) Every act of translation is, in Jauss's terms, an aesthetic event that restructures the receptor culture's relationship to its own literary history.
- (C) The adoptive son figure (posput) in the story is ultimately ambiguous: is it the biological son Vinod who has failed to return?
- (D) The dialogue is carried through shared vocabulary, shared concerns, and the shared symbolic resources of the Maithili literary tradition.

३८७. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) The Videha journal itself is named for Videha, the ancient kingdom of which Mithila was the capital — the same kingdom over which King Janaka ruled and in which Sita was born.
- (B) recognizable states of human emotion, social condition, and natural experience with sufficient precision that the reader/listener undergoes the clarification Aristotle describes.
- (C) Shardindu Chaudhary's Kariya Kakkak Coramin (2016) is listed in this survey alongside these award-winning collections, situating him within this flourishing contemporary moment.
- (D) Dr. Shiv Kumar Prasad (Lavml) is a serious and accomplished Maithili poet whose two collections — Manak Haat (2021) and Rag-Virag (2024) — merit sustained critical attention.

३८८. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) The story implicitly asks: if this water was pure enough to save your house from fire, was it ever truly impure?
- (B) Satire (vyangya) 'I saw a great absurdity' — social satirical collection; analysed Videha 358 pp. 107–112 c.
- (C) Finally, Dr. Prasad's work is significant as an act of commitment: the commitment to write in
- (D) Feminist criticism shows both his empathy with women and the limits of male-authored female subjectivity.

३८९. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) Critical Assessment: Chirai Chirai is a landmark debut collection in contemporary Nepal-side Maithili fiction.
- (B) So, you have to delve deep into the text, and this drives you towards an endless search.
- (C) In the language of the Parallel History, it is his membership of the democratic tradition.
- (D) Someone born in a city might find it hard to understand the attachment to ancestral land.

३९०. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) The Maithili ghazal tradition has its roots in the Persian-Urdu influence mediated through Bihari Urdu literary culture (Darbhanga, Muzaffarpur).
- (B) A language that can discuss the Large Hadron Collider, translate R.U.R., and imagine AI-driven mythological drama is a language of the 21st century.
- (C) In the language of Navya Nyāya, this commitment is his pakṣatā — the condition that makes his poetic claims legitimate and his voice authoritative.
- (D) Vibha Rani's Bhāg Rau (Run Away) is a Maithili play set entirely in the milieu of street children, beggars, police brutality, and urban destitution.

३९१. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) Regarding this, Subhash Chandra Yadav has the following thoughts: "Very little work has been done on folk tales in Maithili.
- (B) At the same time, to edit that act, Mohan Bhardwaj was made a member of the Sahitya Akademi's Maithili Advisory Committee.
- (C) D Dinesh Kumar Mishra A civil engineer whose research on Mithila's rivers is treated as a landmark in "Ecological Maithili Literature".
- (D) Dr. Shiv Kumar Prasad's primary contributions are anthologized in "Videha Sadeha- 17," a curated collection of the e-journal.

३९२. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) The Videha Parallel History's recovery of the "suppressed Gangesh" — revealing through original Dooshan Panji (genealogical) records that he was of inter
- (B) Insights into the "Mithila Ratna" The research into Dr. Shiv Kumar Prasad reveals that he is listed in the "Mithila Ratna" (Gems of Mithila) section.
- (C) Writers like Rajdeo Mandal and Jagdish Prasad Mandal are celebrated in the archive for representing the subaltern voice in modern fiction.
- (D) The Rasa here is Vira (heroism, in the civic-empathetic sense), combined with Shringaar-Vatsalya (affectionate love for the nation's protector).

३९३. Which statement about Bibliographic Inventory and Thematic Overview The archive is supported by Chapter 82 (Dr. Shiv Kumar Prasad)?

- (A) ADDENDUM APARNA KUMARI Actress · Cultural Personality · Methodological Note All factual claims are grounded exclusively in the Videha archive.
- (B) The Nepali literary establishment has given him minimal attention (the Nepal Prajñā Pratiṣṭhān's Maithili focus has historically been weak).
- (C) Bibliographic Inventory and Thematic Overview The archive identifies several specific titles authored by Dr. Shiv Kumar Prasad.
- (D) Videha Parallel History Framework Shanti Lakshmi Chaudhary is a paradigmatic figure for the Videha Parallel History's feminist strand.

३९४. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) Countering Hindi-Centric Erasure: Jha explicitly notes how early 20th-century Hindi scholars tried to reduce Maithili to a "dialect." His inclusion of Subhadra Jha's linguistic work and Jayakant
- (B) The Maithili press was not merely a vehicle for literary production; it was, as in many colonial and post-colonial contexts, an instrument of language politics and cultural assertion.
- (C) Gazhals and the Persian-Maithili Interface The anthology contains gazhals by Dr. Rajendra Prasad Vimal — a form borrowed from the Persian-Urdu tradition — adapted to Maithili prosody and content.
- (D) The Meta-Narrative of Literary Persistence The work "Tai Kichhu Ne Kichhu Likhait Jau" (So Keep Writing Something) serves as a philosophical foundation for Dr. Prasad's presence in the archive.

३९५. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) Regional Identity and the Geography of the Koshi Division One of the most striking aspects of Dr. Prasad's work is its geographical specificity.
- (B) Applying Navya-Nyāya, this is an act of resolving a crisis of śabda (verbal testimony), where the writer makes speakable what society had suppressed.
- (C) The Faguā is the Holi song tradition of Mithila: songs of festivity, social inversion, teasing, and communal celebration sung during the Holi festival.
- (D) And if they have no conscience, then they should shamelessly take awards like Hirendra Jha/Kamal Mohan Jha or Mishra Chunoo—our best wishes.

३९६. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) When applied to literary criticism, this framework demands that we ask: What exactly is the object of literary cognition?
- (B) The narrative describes a journey from Saharsa where a scooter breaks down, leading to an enforced delay.
- (C) Limbale also argues that Dalit literature must go beyond documenting suffering to assert dignity and resistance.
- (D) As a writer from an OBC community, he writes from within Maithili literature while simultaneously contesting its canon.

३९७. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) In the PDF (available in the Videha Petar), where it appears initially, he has crossed it out with a pen; the later version is correct.
- (B) The Symbolism of the Kumbh and Ubtan In Maithili culture, the "Kumbh" (pot) is a central element in various "Sanskaras" (life-cycle rituals).
- (C) Where Shonku's science is wonder-generating and benevolent, Viyogi's AI is potentially the 'biggest event in human history' that 'might also be the
- (D) A language that can discuss the Large Hadron Collider, translate R.U.R., and imagine AI-driven mythological drama is a language of the 21st century.

३९८. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) In the context of parallel theatre, this serves as the epistemological foundation for social realism.
- (B) All translations from Maithili are approximate renderings for critical purposes only.
- (C) In this novel, there is also a love relationship between a Mallah girl and a Brahmin's son.
- (D) Dr. Prasad uses the character of the lawyer (Vakeel) to highlight the transactional nature of justice.

३९९. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) When applied to literary criticism, this framework demands that we ask: What exactly is the object of literary cognition?
- (B) From a Navya-Nyāya perspective, these tales represent śabda-pramāṇa at its most concentrated: the āpta is the
- (C) Dr. Prasad's perspective is that of the outsider who "sees" Patna and reports back to the regional center.
- (D) Such compression resists paraphrase: the poem means more than it says, in the precise sense that dhvani theory describes.

४००. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) Anandavardhana's Dhvanyaloka (9th century CE) introduces dhvani — the resonant, suggested meaning that exceeds what is stated.
- (B) The "May" (Mother) in Dr. Prasad's titles is not just a biological parent but a symbol of the land and tradition.
- (C) Limbale also argues that Dalit literature must go beyond documenting suffering to assert dignity and resistance.
- (D) The semiotic is feminine, musical, poetic, and rhythmic; the symbolic is masculine, rule-based, and structured.

४०१. Which statement about And most importantly, he is supported by Chapter 82 (Dr. Shiv Kumar Prasad)?

- (A) Each rasa is produced by the conjunction of vibhāvas (determinants), anubhāvas (consequents), and vyābhicāri-bhāvas (transitory emotional states).
- (B) As co-editor of Videha, he was an institutional actor within the parallel movement — one of the architects of its digital infrastructure.
- (C) importance of Dalit and women's representation — are not universal but specific to the interpretive community of the parallel Maithili movement.
- (D) And most importantly, he bridges the gap between the classical tradition of Maithili scholarship and the urgent needs of modern social realism.

४०२. With reference to Chapter 82 (Dr. Shiv Kumar Prasad), which statement belongs to the source discussion?

- (A) But Minakshi now refuses to do so; she is with other women members and a male member. 'Bhokaṭa' is the story of the widow Savitri and Mantor. 'Nirmal Pramanik' is also there.
- (B) THEMATIC AND IDEOLOGICAL ANALYSIS 4.1 The Central Project: Democratising Science for Maithili Readers Viyogi's preface to Vigyanak Batkahi Part 1 states his programme with unusual clarity.
- (C) Qualitative Synthesis of Prasad's Literary Impact In summarizing the contributions of Dr. Shiv Kumar Prasad based on the Videha archives, we find a writer who serves as a bridge.
- (D) Sadeha 21's Kakarā Abite Jādū Bhāṣ Jāya Re (When Whom Comes, Magic Happens — literally 'To Whose Coming Does Magic Happen?') is a lyric of expectation and transformation.

४०३. Which statement about Tillu's childhood nickname is supported by Chapter 83 (Shiv Kumar Jha 'Tillu')?

- (A) Conclusions and Future Outlook The Videha Sadeha series (1–37) represents a definitive turning point in Maithili literary history.
- (B) The use of Vidyapati as a touchstone places Shardindu Chaudhary's work within the long arc of Maithili literary tradition.
- (C) Tillu's childhood nickname was given to him by his father's close friend, the mahakavi Fazlur Rehman Hashmi, Maithili poet.
- (D) An e-letter from Subhash Chandra Yadav Ji is also given below, which comments on the casteism storm in Maithili literature.

४०४. With reference to Chapter 83 (Shiv Kumar Jha 'Tillu'), which statement belongs to the source discussion?

- (A) In sum: Vineet Utpal is a significant minor master of contemporary Maithili poetry and a distinguished translator whose contributions to the digitally democratized Videha tradition of Maithili letters deserve far wider scholarly recognition than they have hitherto received.
- (B) The Videha school's theorisation of bihani kathā as an indigenous Maithili form (rather than a borrowing from Hindi laghukathā) is part of the Parallel History project of asserting Maithili's formal distinctiveness and autochthonous literary heritage.
- (C) Shiv Kumar Jha 'Tillu', who chooses this name for his first poetry collection, acknowledges that he is no 'natural poet' (naisargik kavi, as he writes in his own preface) but one in whose consciousness feeling crystallises into verse at particular charged instants.
- (D) The village of Berma has emerged as a crucial node in the movement, hosting regular "Katha Goshthis" (storytelling circles) where writers like Lakshmi Das and Umash Mandal collaborate with laborers and farmers to produce literature that reflects their lived reality.

४०५. Which statement about Hasmi Ji is supported by Chapter 83 (Shiv Kumar Jha 'Tillu')?

- (A) The series is particularly focused on those entities, individuals, or organizations that have not yet received a dedicated special issue but are essential to the tapestry of the Parallel Tradition.
- (B) Gazhals and the Persian-Maithili Interface The anthology contains gazhals by Dr. Rajendra Prasad Vimal — a form borrowed from the Persian-Urdu tradition — adapted to Maithili prosody and content.
- (C) Hasmi Ji had named him Tillu. 'Fazlur Rahman Hasmi' Saheb used to stay with the physician (Vaidya) in Malipur during Shi Kumar Jha's matriculation, back when he was a teacher at the village school.
- (D) When Utpal translates Mohandas into Maithili, he claims (implicitly) that his Maithili text is a valid śabdapramāṇa transmission of Uday Prakash's Hindi original — that the translated text faithfully

४०६. With reference to Chapter 83 (Shiv Kumar Jha 'Tillu'), which statement belongs to the source discussion?

- (A) "His main message to illiterate women was: how to earn by learning, and become emancipated by work and education." — Kashyap Art School Art as Social Capital Kashyap's work fundamentally challenges the Western bourgeois separation of 'high art' from utilitarian craft.
- (B) For Chaudhary, translating this framework into Maithili criticism is an act of asserting that Maithili women's culture — including its folk song traditions, painting practices, and ritual life — has its own lesbian continuum that has not been adequately theorised.
- (C) From 1996 to 2002, Tillu was actively involved in the cultural activities and Maithili promotion work of the Vidyapati Parishad, Samastipur, under the leadership of Dr. Naresh Kumar Vikal and Shri Uday Narayan Chaudhary (a National President Award-winning teacher).
- (D) Ramanand Jha 'Raman' replied to Subhash Chandra Yadav on 10 December 2022, after my 'Nit Naval Subhashchandra Yadav (Part-1)' was published on 01 December 2022 in Videha; Dinesh Yadav from Nepal opposed it, and Lalitesh Mishra from India supported it.

४०७. With reference to Chapter 83 (Shiv Kumar Jha 'Tillu'), which statement belongs to the source discussion?

- (A) STORES PRIVATE LTD (a Channel Partner of Tata Motors); he was with them from 2002 to 2022.
- (B) advertising and television have erased the distinction between truth and the virtual.
- (C) The Maithili Ghazal (Apan Yudhak Sākṣya) Vīyogi is a founding theorist of the Maithili ghazal.
- (D) Lalita Jha represents the intersection of food studies, lexicography, and folklore — a

४०८. Which statement about Since 2023, he is supported by Chapter 83 (Shiv Kumar Jha 'Tillu')?

- (A) The "Parallel History" framework, which underpins the archive, was developed as a direct response to this exclusion.
- (B) Since 2023, he has been working with their sister concern company, Vinayog Capital (an NBFC that provides MSME loans).
- (C) Kamat, Shiv Kumar Prasad, Dharendra Kumar, Ramdev Prasad Mandal "Jharudar" have come with colourful stories and songs.
- (D) The Dhātuvāda chapter of the Tattvacintāmaṇi is particularly relevant to the analysis of modern Maithili verbs and actions.

४०९. Which statement about None of the poems written by his father is supported by Chapter 83 (Shiv Kumar Jha 'Tillu')?

- (A) Synthesis and Evaluation Chaturdash Sootra is not merely a collection of reviews but a methodological manifesto.
- (B) 100 BC - 500 AD Middle Indo-Aryan Dramatic Prakrits; emergence of popular speech forms.
- (C) Close Reading: 'Doctor' The 'Doctor' story is among the collection's most psychologically nuanced.
- (D) None of the poems written by his father are included in any Contemporary Maithili Poetry anthologies.

४१०. With reference to Chapter 83 (Shiv Kumar Jha 'Tillu'), which statement belongs to the source discussion?

- (A) Each issue is meticulously curated to serve both the academic community and students preparing for competitive examinations, particularly the UPSC Maithili Compulsory paper.
- (B) Every anthology published, every youth literary organization sustained, every poem disseminated outside the Sahitya Akademi system is an act of counter-hegemonic cultural production.
- (C) For Rani: the conditioning of her work by her bilingual Hindi/Maithili practice (some of her Maithili dramatic vocabulary is influenced by Hindi theatrical conventions).
- (D) As Tillu himself records in the *Aṃśu* preface, his critical writing started in Videha's feedback column (Feedback Column), where he posted online reviews of Maithili works.

४११. Which statement about What is supported by Chapter 83 (Shiv Kumar Jha 'Tillu')?

- (A) Utpal's poetry belongs unambiguously to the Parallel tradition: socially engaged, rooted in the lives of ordinary Maithili people, formally modern rather than classicist, and institutionally marginalized before Videha created the platform for its recognition.
- (B) What is distinctive about Tillu's inheritance is that it comes from a writer (Kalikant Jha 'Buch') who was himself excluded from the Sahitya Akademi anthology despite the quality of his work — a fact Tillu notes in *Aṃśu* with carefully restrained critical precision.
- (C) The poem's climactic identification: 'Ki Ravan-Kans akhan dhari / nai maaral gael jena / Hu-ba-hu karmas / ekke shatabdime gadhal san lagait chhal oo' (It seemed as if Ravan and Kansa / had not yet been slain / their deeds were identical / moulded in the same century).
- (D) Read through the dhvani theory of Anandavardhana, the poem's primary rasa is shringara (erotic love), but the dhvani (suggested meaning) is karuna (pathos): behind every act of service is a suppressed vulnerability, a love that dare not name its conditions.

४१२. With reference to Chapter 83 (Shiv Kumar Jha 'Tillu'), which statement belongs to the source discussion?

- (A) Introduction: A Fourteen-Sutra Approach to Maithili Literature Dr. Yoganand Jha's *Chaturdash Sootra* (Fourteen Aphorisms) is a collection of fourteen critical essays spanning poetry, prose, literary history, and folk literature.
- (B) The Videha Parallel Children's Literature project represents one of the most significant systematic efforts to create, document, and theorize children's literature in any minority/classical Indian language in the 21st century.
- (C) The book is dedicated to the memory of 'Chhotaka Kakka' — the late Navalakant Jha — a dedication that anchors the verse in familial memory and makes the collection itself an act of elegy as much as creative self-expression.
- (D) The argument is: wherever sāhityatva is present, akhaṇḍatva must follow, because the aesthetic experience (rasa) produced by literature is by definition universal (sādhāraṇa), not caste-specific. ─ Vyāpti (Pervasive Concomitance)

४१३. With reference to Chapter 83 (Shiv Kumar Jha 'Tillu'), which statement belongs to the source discussion?

- (A) The village of Berma has emerged as a crucial node in the movement, hosting regular "Katha Goshthis" (storytelling circles) where writers like Lakshmi Das and Umash Mandal collaborate with laborers and farmers to produce literature that reflects their lived reality.
- (B) The collection's title — *Hum Puchhait Chhi* (We Are Asking / I Keep Asking) — announces an interrogative poetic consciousness, one that refuses settlement and comfort, that insists on the unresolved question as the proper posture of the engaged citizen-poet.
- (C) The collection's typography and typesetting (carried out by Ashish Chaudhary, unlike *Aṃśu* which was typeset by Umesh Mandal) reflects the modest production values of the parallel publishing circuit, but the range and ambition of the verse transcend any material limitations.
- (D) The Maithili translation of 'Pakhalo' required Dr. Singh to find Maithili equivalents for Goan social realities (the Catholic family structure, the Goan landscape, the specific registers of Konkani daily life) that have no ready-made counterpart in the Maithili lexicon.

४१४. With reference to Chapter 83 (Shiv Kumar Jha 'Tillu'), which statement belongs to the source discussion?

- (A) The open-access character of the Videha archive is itself a philosophical and political statement: it asserts that cultural heritage belongs to the community and to humanity, not to commercial publishers or institutional gatekeepers.
- (B) Fourth, pakṣatā (suppositional reasoning) models the interpretive act itself: the reader forms a supposition about a text's meaning and tests it against the textual evidence—a process structurally analogous to NavyaNyāya inference.
- (C) Utpal's Maithili rendering, opens with the evocative original's description of colour and fear: the translator mobilizes a Maithili that is simultaneously classical in its morphology and urgent in its contemporary register.
- (D) 200 is Tillu's debut poetry collection, gathering verse in multiple forms: traditional Maithili gīt (song-poems), shorter lyric poems, poems on seasonal and ecological themes, social satire, haiku, and two ghazals.

४१५. Which statement about Typesetting of Aṃśu is supported by Chapter 83 (Shiv Kumar Jha 'Tillu')?

- (A) The tragic closure of Lukács's realist novel — the refusal to impose false consolation on social contradictions — is present in Mujrim as ironic resolution rather than tragic defeat.
- (B) Typesetting of Aṃśu was carried out by Umesh Mandal personally — a detail that, again, reflects the self-reliant, community-embedded institutional practice of the parallel literary world.
- (C) The archive systematically records the songs associated with these rituals, which are often passed down verbally across generations in the woman-dominated space of the Angana (courtyard).
- (D) From a Navya Nyāya perspective, the weakness in Mishra's earlier work is what might be called insufficient avacchedakatā — insufficient precision in delimiting the scope of his narratives.

४१६. Which statement about Life is supported by Chapter 83 (Shiv Kumar Jha 'Tillu')?

- (A) Life has become a mountain, beloved...' — positions viraha not as individual romantic loss but as a condition embedded in the cyclical pressures of the seasonal world.
- (B) The drama weaves together AI/cybernetics (the scientist Anupam is an expert in 'artificial intelligence and cyborg technology') with Hindu cosmology (yama, narka, svarga).
- (C) In Navya-Nyaya terms, this social knowledge constitutes a form of pratyaksha (direct perception) of the social world, which is systematically encoded in the language.
- (D) By framing complex literary-historical knowledge as 'useful for competitive examinees,' Dr. Singh explicitly democratises knowledge that has been restricted to an academic elite.

४१७. With reference to Chapter 83 (Shiv Kumar Jha 'Tillu'), which statement belongs to the source discussion?

- (A) The Claim of Authentic Complexity Kavyashastra (dhvani) establishes that his best poetry generates resonant, layered meanings that exceed the literal.
- (B) Insights into the "Mithila Ratna" The research into Dr. Shiv Kumar Prasad reveals that he is listed in the "Mithila Ratna" (Gems of Mithila) section.
- (C) The poem 'Atrpta Nayan' ('Unsatisfied Eyes') is emblematic: the speaker, waiting through a sleepless night, watches the beloved who has fallen asleep.
- (D) Utpal's poetry — written in Maithili, a language that has itself been systematically misclassified as a "dialect of Hindi" despite Grierson's and S.K.

४१८. Which statement about Tillu is supported by Chapter 83 (Shiv Kumar Jha 'Tillu')?

- (A) Tillu is self-consciously working within this tradition while modernising its emotional vocabulary.
- (B) Similarly, attempts at structural analysis are constantly made in literature for prose and poetry.
- (C) The advisory panel includes Kalikant Jha 'Trishit,' Dharendra Premarshi, and Mahendra Kumar Mishra.
- (D) The padain poems are not nostalgic in the regressive sense: they do not idealise the village that is being left.

४१९. With reference to Chapter 83 (Shiv Kumar Jha 'Tillu'), which statement belongs to the source discussion?

- (A) Subhash Chandra Yadav's Ghardekhiya came in 1983, and after 25 years, "Banait Bigadait" was e-published in Videha in 2008-09 and then came in print in 2009.
- (B) O Om Prakash Jha One of the "Three Voices of the Maithili Ghazal" analyzed in Part 79 for his mastery of ghazal prosody and his role in the form's revival.
- (C) The long poem 'Sudhar' ('Reform') is among the most ambitious: a satirical-elegiac meditation on the contradictions of 'development' in the Maithila region.
- (D) Samay-Sal was a Maithili literary periodical; its name — 'Time-Tree/Season-Tree' — evokes both temporal awareness and rootedness in a cultural landscape.

४२०. With reference to Chapter 83 (Shiv Kumar Jha 'Tillu'), which statement belongs to the source discussion?

- (A) twenty-first century's global political landscape, while simultaneously doing what Dalit poets have consistently done — redeploying Hindu mythology's narrative of oppressor and liberator in the service of a politics of dignity and resistance.
- (B) Gaṅgeśa's elaboration of these categories, particularly his analysis of anumāna through the concept of vyāpti (universal concomitance), provides a framework for evaluating the epistemological status of linguistic knowledge.
- (C) The framework argues that the loss of a language's indigenous script (Tirhuta) and its surrender to external linguistic structures, particularly Hindi-calques, is functionally equivalent to the loss of a kingdom.
- (D) Kṣemendra's concept of aucitya (propriety, appropriateness) — the principle that each poetic element must be appropriate to its context, its genre, its emotional register, and its moment — is precisely what these poems embody.

४२१. With reference to Chapter 83 (Shiv Kumar Jha 'Tillu'), which statement belongs to the source discussion?

- (A) Jānakī (Sita as the daughter of Janaka, King of Mithila) is the most locally resonant of all Maithili divine figures — she was born in the soil of Mithila (specifically at Janakpur, now in Nepal), and her story is the story of Mithila itself.
- (B) Crucially, the essay does not oppose East and West but synthesises them, treating both as resources for the same critical project, which is the development of a Maithili literary-critical practice adequate to the complexity of the present.
- (C) The poems about caste — 'Dwijak murhaiaya sangsang / Achop sooti kahit' ('The thread of the twice-born, alongside / the untouchable's blood flowing...') — deploy a bitter, condensed irony that recalls the dalit literary tradition's refusal of euphemism.
- (D) Through the Navya Nyaya framework, the monak pauti presents itself as a study in upamana-pramana: the analogy or comparison through which the material object is understood through its resemblance to and difference from other signs in the cultural system.

४२२. With reference to Chapter 83 (Shiv Kumar Jha 'Tillu'), which statement belongs to the source discussion?

- (A) Bharatamuni identifies eight primary rasas or aesthetic 'flavours': śṛṅgāra (love/beauty), hāsyā (comedy), karuṇā (compassion/pathos), raudra (fury), vīra (heroism), bhayānaka (terror), bībhatsa (disgust), and adbhuta (wonder).
- (B) For Gaṅgeśa, knowledge is not simply a mental state but a relational event: a jñāna (knowledge-event) involves a knowing subject (pramātā), an object (prameya), a means of knowing (pramāṇa), and a result (pramāphala).
- (C) The Holi poem employs the dholak-duggi rhythm that belongs to Holi; the viraha poems use the koel's call that belongs to spring's intensification; the ecological poems use a satirical velocity that belongs to political verse.
- (D) Stephen Phillips and others have compared this to the type-theoretic precision of modern analytic philosophy (Frege, Russell), but it is more directly analogous to the precision demanded of any serious critical vocabulary.

४२३. With reference to Chapter 83 (Shiv Kumar Jha 'Tillu'), which statement belongs to the source discussion?

- (A) Lalita Jha's vocabulary of food is, in this sense, simultaneously a vocabulary of aesthetic experience — a documentation of the full range of sensory and cultural 'flavours' that constitute Maithili life.
- (B) For the reader who knows this tradition, the poem is densely resonant; for the reader who does not, it opens a window onto a world of practice whose preservation in written form is itself a political act.
- (C) In Manak Haat, the dominant rasas are karuṇa (compassion, sorrow) and vīra (heroic energy) — a combination that characterises much of the democratic Maithili literary tradition from the charyapadas onward.
- (D) The Navya-Nyāya avacchedaka principle — specify exactly which property of which entity is being predicated — corresponds to the ghazal discipline of making every word carry its full semantic weight.

४२४. With reference to Chapter 83 (Shiv Kumar Jha 'Tillu'), which statement belongs to the source discussion?

- (A) Mukesh Dutt, writing in Videha 368, notes that even in her rural genre scenes, there is "a current of feminism," visible in the way women are agents of their daily world, not mere decorative figures.
- (B) The ghazal form carries its own tradition of the beloved's absence and the lover's wandering — a tradition rooted in Persian and Urdu literary cultures that has been adapted into multiple Indian languages.
- (C) The newspaper serves as both a primary document of Jha's journalism and a window into the political and social landscape — the civic, environmental, and political life of Janakpurdham — that feeds his fiction.
- (D) Jha's Reporter Diary is closest to the subgenre of journalistic memoir exemplified internationally by George Orwell's Essays and domestically by Phanishwar Nath 'Renu's' reportage from the Bihar famine regions.

४२५. Which statement about The Maithili novel's failure to represent Dalits is supported by Chapter 83 (Shiv Kumar Jha 'Tillu')?

- (A) writing is analyzed through the Parallel History Framework as a voice of the "Jan Kavi" tradition, prioritizing the linguistic and social realities of the marginalized over Sanskritized academic norms.
- (B) Secondary Framework: The Kama-Shastra Tradition and Sacred Eroticism A key element of Kashyap's work was his engagement with the Geet Govind and Kamasutra traditions as legitimate sources for visual art.
- (C) The Maithili novel's failure to represent Dalits is not merely an aesthetic failure but a political one: it reflects and reproduces the social invisibility that structures the Dalit experience in Mithila.
- (D) Applying Nikolajeva's framework: the stories' child protagonists are agents of ecological and cultural wisdom, counterposing an innocent, direct relationship with nature against the adult world's complications.

४२६. With reference to Chapter 83 (Shiv Kumar Jha 'Tillu'), which statement belongs to the source discussion?

- (A) The more critical voices — especially Dhanakhar Thakur — note the limits of the "progressive" label for stories like "Sinurhar": widow remarriage, not divorce-remarriage, is the more common social reality in 2025 Mithila; the story's progressivism is historically located rather than contemporary.
- (B) Only Jagdish Prasad Mandal's fiction — above all in Maulail Gachhak Phool — is identified as offering genuinely full-dimensional Dalit characterisation, where the lives, choices, and moral complexity of Dalit characters are rendered with the same seriousness as those of upper-caste characters.
- (C) The Mithila landscape carries within it the memory of centuries of unequal resource distribution: the Kosi floods, the land dispossession of peasant communities, and the cultural marginalisation of non-Brahmin vernacular voices are all sediments present in this poetry.
- (D) From the Videha Parallel History Framework's perspective, Umesh Mandal belongs to a generation of writers from 'backward caste' communities (OBC) who entered Maithili literature in the late twentieth century and fundamentally transformed its thematic and formal landscape.

४२७. With reference to Chapter 83 (Shiv Kumar Jha 'Tillu'), which statement belongs to the source discussion?

- (A) In a tradition where women's poetry has been largely confined to devotional and domestic registers, Chaudhary's theoretical and satirical ambition (the Netāji essay as political satire) represents a significant expansion of the Maithili women's literary tradition.
- (B) Abhāva (absence) as a poetic category: Navya-Nyāya's analysis of abhāva (absence, nonexistence) as itself a genuine epistemic category — not merely the negation of presence but a positively cognizable entity — illuminates the profound absences in Utpal's poetic world.
- (C) Read through the dhvani theory of Anandavardhana, the poem's primary rasa is shringara (erotic love), but the dhvani (suggested meaning) is karuna (pathos): behind every act of service is a suppressed vulnerability, a love that dare not name its conditions.
- (D) By naming this failure systematically, across the full span of the novelistic tradition, Tillu's criticism enacts what Spivak calls 'strategic essentialism' — an insistence on naming the group that has been excluded as a necessary first step toward inclusion.

४२८. With reference to Chapter 83 (Shiv Kumar Jha 'Tillu'), which statement belongs to the source discussion?

- (A) Georg Lukacs' concept of 'typicality' ('Studies in European Realism', 1950) is relevant here: the poverty figures in these plays are not random individuals but typical representatives of a social class, whose individual suffering enacts the systemic conditions of agrarian under-development.
- (B) argues that samālocanā must examine a work from all ten directions (daso disasse) — not merely from the outside (chāru kāt se dekhāb, 'looking from the four sides') but from within, comprehensively, with the intent of understanding and enhancing creative vitality rather than diminishing it.
- (C) Chaudhary's work, as presented in Videha 368 through a portfolio of paintings with editorial descriptions, centres on the quotidian rituals and affective relationships of Mithila life: the harvest, the swing in the monsoon rains, the bridal palanquin, the childhood game of kariya-jhummarī.
- (D) Each food term documented by Lalita Jha is a particular (vishesha) within the general category (samanya) of food vocabulary; the precise definition and documentation of each particular is exactly the kind of analytical work that Navya Nyaya demands of any serious cognitive project.

४२९. With reference to Chapter 83 (Shiv Kumar Jha 'Tillu'), which statement belongs to the source discussion?

- (A) covering the period 1961-1980) — is a model of what the Videha Parallel History calls 'epistemic critique': the systematic examination of a canonical text to expose the exclusions and distortions that constitute its claim to representativeness.
- (B) pramāṇa-based knowledge — know on the basis of valid evidence, suppress no testimony, specify your claims with avacchedaka precision — is both a philosophical and an ethical demand: see clearly, speak honestly, and do not honour-kill the truth.
- (C) The entire weight of the language's literary history — from Vidyāpati's 14th-century padāvalī through the Darbhanga manuscript tradition to the first Sahitya Akademi prize of 1966 — had been transmitted through manuscript, palmleaf, and print.
- (D) Raymond Williams's concept of structures of feeling (Marxism and Literature, 1977) — the preformalized, emergent dimension of social experience that literature captures before ideology codifies it — describes exactly what Utpal's poetry does.

४३०. With reference to Chapter 83 (Shiv Kumar Jha 'Tillu'), which statement belongs to the source discussion?

- (A) Regional Identity and the Geography of the Koshi Division One of the most striking aspects of Dr. Prasad's work is its geographical specificity.
- (B) Videha Parallel History Framework Shanti Lakshmi Chaudhary is a paradigmatic figure for the Videha Parallel History's feminist strand.
- (C) The Jānakī Gīta: Sita in Mithila The Jānakī Gīta (Song to Jānakī) in Sadeha 14 is Mishra's most culturally specific contribution.
- (D) The review of Jagdish Prasad Mandal's Maulail Gachhak Phool (essay 5) is among the most sustained and appreciative in the collection.

४३१. With reference to Chapter 83 (Shiv Kumar Jha 'Tillu'), which statement belongs to the source discussion?

- (A) Gazhals and the Persian-Maithili Interface The anthology contains gazhals by Dr. Rajendra Prasad Vimal — a form borrowed from the Persian-Urdu tradition — adapted to Maithili prosody and content.
- (B) The review of Vibha Rani's play Balchanda (essay 7) demonstrates Tillu's capacity for feminist critical reading: he analyses the play's feminist argument — the assertion of a woman's right to
- (C) Western Critical Perspectives □ Marxist and Social Realism: In these works observation of problem of small towns/ villages provides a materialist critique of Bihar's administrative shifts.
- (D) The Meta-Narrative of Literary Persistence The work "Tai Kichhu Ne Kichhu Likhait Jau" (So Keep Writing Something) serves as a philosophical foundation for Dr. Prasad's presence in the archive.

४३२. With reference to Chapter 83 (Shiv Kumar Jha 'Tillu'), which statement belongs to the source discussion?

- (A) The review reads Mandal as what Tillu calls 'sarvakaalin Maithili sahityame Dhruvatarā' — the pole star of all-time Maithili literature — a judgment that aligns with and reinforces the Videha Parallel History's positioning of Mandal as the most significant contemporary Maithili novelist.
- (B) The Maithili singing tradition is ancient and central to Mithila's cultural identity — from the Vidyapati padas (songs in the Vidyapati tradition sung across Mithila as religious and seasonal music) to the lokgeet (folk songs), to the more recent classical Maithili song forms.
- (C) English subtitle on copyright page: 'Koilee Ghur aau — Child Stories Collection by Sujeet Kumar Jha.' The title is a direct apostrophe — 'Return, Cuckoo!' — addressed to the koel/cuckoo, the most beloved of Mithilā's birds and a central figure in its lyric tradition from Vidyapati onward.
- (D) As art historian Yves Vequaud documented in *The Women Painters of Mithila* (1977), this was not mere decoration but a spiritually charged, cosmological and fertility-symbolic practice, embedding Tantric and Shakta imagery, divine narratives, and erotic symbolism within the marital space.

४३३. With reference to Chapter 83 (Shiv Kumar Jha 'Tillu'), which statement belongs to the source discussion?

- (A) The poem 'Akash' ('Sky' / 'Alas') — a two-word laghu kavita — functions as a compressed haikulike utterance that exemplifies Ānandavardhana's dhvani at its most concentrated.
- (B) First, he represents the Nepal-Terai voice in Maithili literature — a voice that the VPHF insists is central but which official institutions in both India and Nepal have marginalized.
- (C) But the pattern of the exclusions speaks for itself: women poets, dalit poets, and poets whose social criticism was too sharp for the conservative mainstream were systematically missed.
- (D) The word 'shonitayal' (bloodstained) places the collection squarely within the tradition of the ghazal as witness literature — poetry that testifies to suffering without sentimentalizing it.

४३४. With reference to Chapter 83 (Shiv Kumar Jha 'Tillu'), which statement belongs to the source discussion?

- (A) The anthology's claim to represent 'contemporary Maithili poetry' is therefore structurally false — it represents a portion of the tradition, selected through filters that reflect the social and aesthetic preferences of its editors.
- (B) Gangesa's framework insists that we cannot separate the object of cognition from the relational structure through which it is known — a profound epistemological point that literary criticism often neglects in its rush to abstract character psychology.
- (C) Ashok's prose is polished, his endings are carefully crafted, and his stories demonstrate what the Videha 424 editorial calls "panchlain-ending" (punchline endings) — stories that drive toward a culminating revelation.
- (D) The play's Maithili songs—Vidyapati bhajana, the traditional bihāh gīt (wedding song)—are mobilised to expose rather than celebrate tradition: they are sung as the actress enacts increasingly violent marital subjugation.

४३५. With reference to Chapter 83 (Shiv Kumar Jha 'Tillu'), which statement belongs to the source discussion?

- (A) Arvind Thakur The subject of a significant special issue (Issue 438) edited by Ashish Anchinhar, focusing on his contributions to regional Maithili activism and prose.
- (B) The essay 'Maithilik Vikasme Baal Kavitaak Yogdan' (essay 18 — 'The Contribution of Children's Poetry to the Development of Maithili') is notable for its programmatic urgency.
- (C) By combining the rigorous logic of Navya Nyāya with the democratic potential of the internet, it has created a space where the marginalized voices of Mithila can reclaim their history.
- (D) That such a writer calls Shardindu Chaudhary the source of his intellectual thirst ('Hamar GyanPipashak Srot') is one of the most significant testimonies in the special issue.

४३६. With reference to Chapter 83 (Shiv Kumar Jha 'Tillu'), which statement belongs to the source discussion?

- (A) The review of the Maithili Chitrakatha (comic books, essay 8) shows his attentiveness to new and hybrid forms, recognising that the expansion of Maithili into visual storytelling is not a dilution of the literary tradition but an extension of its reach.
- (B) Through the Navya Nyaya framework, the monak pauti presents itself as a study in upamana-pramana: the analogy or comparison through which the material object is understood through its resemblance to and difference from other signs in the cultural system.
- (C) PART III: CRITICAL APPRECIATION THROUGH MULTIPLE FRAMEWORKS 3.1 Indian Rasa-Dhvani Aesthetics (Bharata, Ānandavardhana, Abhinavagupta) The foundational framework of Indian literary criticism is the rasa theory, formulated by Bharata Muni in the Nāṭyaśāstra (c.
- (D) Following Chapter 27 of the Nāṭyaśāstra, the Parallel Theatre movement defines the success of a performance by its ability to transform the audience into Sahṛdaya—those with an empathetic, "same-hearted" connection to the aesthetic experience.

४३७. Which statement about Tillu is supported by Chapter 83 (Shiv Kumar Jha 'Tillu')?

- (A) Chaudhary's work, as presented in Videha 368 through a portfolio of paintings with editorial descriptions, centres on the quotidian rituals and affective relationships of Mithila life: the harvest, the swing in the monsoon rains, the bridal palanquin, the childhood game of kariya-jhumhari.
- (B) Tillu argues that children's poetry in Maithili has been seriously underdeveloped, and that the literary establishment's tendency to classify religious verses and educational rhymes as 'children's literature' misses the specific psychological and aesthetic requirements of the child reader.
- (C) By insisting that Mithila painting be understood not as decorative handicraft but as a medium of economic empowerment and social transformation, Kashyap anticipates Pierre Bourdieu's analysis of cultural capital (The Rules of Art, 1992): art is not merely aesthetic; it is a form of social power.
- (D) to Dr. Singh's continued labour — is itself a form of literary history, one that the formal institutions of canon and award have difficulty recording but that Videha, with its commitment to the full and democratic account of Maithili literary life, is designed to preserve.

४३८. Which statement about Applied to Tillu's poetry, this approach is supported by Chapter 83 (Shiv Kumar Jha 'Tillu')?

- (A) Applied to Tillu's poetry, this approach reveals the technical sophistication of his apparently simple verse.
- (B) Dr. Prasad's poems are in dialogue with this tradition; they cite it, contest it, and draw authority from it.
- (C) In the Dalit literature essay, dhvani operates differently — as argumentative understatement (arthaantara-nyasa).
- (D) The best lines in Nistuki operate precisely at this dhvani level: what the poem 'says' is the surface of a deeper resonance.

४३९. With reference to Chapter 83 (Shiv Kumar Jha 'Tillu'), which statement belongs to the source discussion?

- (A) The Maithili singing tradition is ancient and central to Mithila's cultural identity — from the Vidyapati padas (songs in the Vidyapati tradition sung across Mithila as religious and seasonal music) to the lokgeet (folk songs), to the more recent classical Maithili song forms.
- (B) PART III: CRITICAL APPRECIATION THROUGH MULTIPLE FRAMEWORKS 3.1 Indian Rasa-Dhvani Aesthetics (Bharata, Ānandavardhana, Abhinavagupta) The foundational framework of Indian literary criticism is the rasa theory, formulated by Bharata Muni in the Nāṭyaśāstra (c.
- (C) Stanley Fish's concept of the 'interpretive community' — the idea that meaning is produced not by individual readers but by communities of readers who share conventions of interpretation — applies to Tillu's position as a critic formed within the Videha community.
- (D) From the Videha Parallel History Framework's perspective, Umesh Mandal belongs to a generation of writers from 'backward caste' communities (OBC) who entered Maithili literature in the late twentieth century and fundamentally transformed its thematic and formal landscape.

४४०. With reference to Chapter 83 (Shiv Kumar Jha 'Tillu'), which statement belongs to the source discussion?

- (A) As a Maithili writer in Nepal, he inhabits a third space between Nepali national literary culture and the India-centred Maithili establishment: belonging fully to neither, he speaks from an interstitial position that is simultaneously marginalising and creatively enabling.
- (B) Brooks's concept of 'the paradox at the heart of poetry' applies directly to the haiku about Maithili language: the language's voicelessness is enacted in the haiku's radical economy — saying little, meaning much, in a form that itself embodies the compression of linguistic survival.
- (C) First, there is a consistent commitment to the documentation and elevation of Maithili cultural heritage — from the technical vocabulary of occupational communities to the oral narratives of the folk tradition to the philosophical richness of the Shakta literary heritage.
- (D) Jha stands in this tradition: his journalism and his fiction are not separate vocations but a single project of bearing witness, documenting social life with the observational precision the reporter's craft trains and the emotional depth the fiction writer's sensibility deepens.

४४१. With reference to Chapter 83 (Shiv Kumar Jha 'Tillu'), which statement belongs to the source discussion?

- (A) In 'Sipahi,' the vyāpti operates: wherever there is institutional pride in Nepal's transitional period, there is disillusionment awaiting.
- (B) The use of mythological/folkloric reference as a framework for contemporary satire is characteristic of the best Maithili satirical writing.
- (C) Biography Tumi Chir Sārathi (2016), Yugon Kā Yātrī Explores the life of Nagarjun, positioning him as the "eternal charioteer" of Maithili.
- (D) The festive Holi poems use the gīt's refrain-based structure because the Holi tradition is itself refrain-based, communal, participatory.

४४३. With reference to Chapter 83 (Shiv Kumar Jha 'Tillu'), which statement belongs to the source discussion?

- (A) The New Critical principle of 'organic form' — the idea that a poem's form is not an external container but an expression of its content — is demonstrated across Kṣaṇaprabhā's formal range.
- (B) The key divergence is one of form: Valmiki's most important work is the autobiography Joothan (1997), in which the personal narrative of trauma and transformation is the primary literary vehicle.
- (C) The title itself—'Acta' (Latin: proceedings, records) combined with 'Misiya' (mission)— suggests an archive of missions: each story is a record of a different kind of intervention into reality.
- (D) Among its most significant contributions is the Videha Maithili Shishu Utsav — a curated anthology of children's literature that functions as a 'parallel' corpus to the mainstream canon.

४४३. With reference to Chapter 83 (Shiv Kumar Jha 'Tillu'), which statement belongs to the source discussion?

- (A) Postmodernity brought to the fore the issues of many communities and women who were marginalized from the mainstream due to globalization.
- (B) In "Sinurhar," the window image is charged with dhvani: it suggests Kalyani's position — seen but excluded, aware but voiceless, until she acts.
- (C) importance of Dalit and women's representation — are not universal but specific to the interpretive community of the parallel Maithili movement.
- (D) last. ' This reflects a generational shift: Ray wrote in the post-Independence science-optimist mood; Viyogi writes in the age of AI anxiety.

४४४. Which statement about Tillu is supported by Chapter 83 (Shiv Kumar Jha 'Tillu')?

- (A) Das observes that the same body that is considered obscene in one social context is worshipped in another.
- (B) Tillu is not a purist of either the classical or the modern; his work inhabits the productive tension between them.
- (C) But she refuses; people say that since the father is sick, days are difficult, so she has come to earn a living.
- (D) Then the dead Gulo goes to the hospital, his post-mortem is done; there was already a commotion in

४४५. Which statement about Within the Videha Parallel History Framework, Tillu is supported by Chapter 83 (Shiv Kumar Jha 'Tillu')?

- (A) The VPHF, as articulated by Gajendra Thakur, insists that 'Maithili of the Nepal Terai and the Malla-era literary output is treated as equally central, not as a regional footnote.' Mishra's work is firmly within this Nepal-Maithili tradition.
- (B) 2 As a Translator Dr. Prasad's translation of Hindi poet Rajni Chhabra's collection Pighalte Himkhand (Melting Glaciers) into Maithili — published in Videha Issue 21 (pages 912–1000) — is a significant act of linguistic bridge-building.
- (C) The suppression of this testimony by Ramanath Jha constitutes what the Videha framework calls 'honour-killing of truth' — a violation of Gaṅgeśa's own epistemological standards, an irony of the highest intellectual order.
- (D) Within the Videha Parallel History Framework, Tillu represents a type of writer who is structurally underrepresented: the upper-caste-by-birth writer who uses his literary formation to critique the exclusions of his own tradition.

४४६. With reference to Chapter 83 (Shiv Kumar Jha 'Tillu'), which statement belongs to the source discussion?

- (A) In Piramidak Desh Me, he opens with a Maithili reader's familiar concept—punarjanma (reincarnation), moksha, and the belief that the soul re-inhabits the body—and uses it to explain the Egyptian practice of mummification: why would people preserve bodies?
- (B) As a critic, his primary strengths are the systematic quality of his survey methods, the directness of his assessment (he names failures as well as achievements), and the ethical seriousness of his engagement with questions of representation and exclusion.
- (C) The nine rasas include shringara (erotic love) as the foremost; the theoretical tradition of Sanskrit aesthetics from Bharata's Natyashastra to Abhinavagupta's Abhinavabharati has consistently legitimated the erotic as a primary aesthetic category.
- (D) Utpal's poetry belongs unambiguously to the Parallel tradition: socially engaged, rooted in the lives of ordinary Maithili people, formally modern rather than classicist, and institutionally marginalized before Videha created the platform for its recognition.

४४७. With reference to Chapter 83 (Shiv Kumar Jha 'Tillu'), which statement belongs to the source discussion?

- (A) The Navya Nyāya tradition's insistence on the primacy of pramā — valid, verifiable, honestly arrived-at knowledge — as against the comfortable repetition of received opinion (svīkṛti without examination) is the deep methodological principle that Tillu's work embodies.
- (B) "His main message to illiterate women was: how to earn by learning, and become emancipated by work and education." — Kashyap Art School Art as Social Capital Kashyap's work fundamentally challenges the Western bourgeois separation of 'high art' from utilitarian craft.
- (C) The Mithila landscape carries within it the memory of centuries of unequal resource distribution: the Kosi floods, the land dispossession of peasant communities, and the cultural marginalisation of non-Brahmin vernacular voices are all sediments present in this poetry.
- (D) The interview's presence in the special issue is itself significant: it places Shardindu Chaudhary's own articulations of his literary aims, his understanding of the Maithili situation, and his views on language and culture at the centre of the documentary record.

४४८. With reference to Chapter 83 (Shiv Kumar Jha 'Tillu'), which statement belongs to the source discussion?

- (A) The progressive position—articulated within the Videha framework— holds that bilingualism is a resource, not a deficit: that writers like Vibha Rani who move between Maithili and Hindi enrich both languages and create potential audiences for Maithili among Hindi readers.
- (B) The village of Berma has emerged as a crucial node in the movement, hosting regular "Katha Goshthis" (storytelling circles) where writers like Lakshmi Das and Umash Mandal collaborate with laborers and farmers to produce literature that reflects their lived reality.
- (C) Whether examining a Sahitya Akademi anthology or writing a poem about the monsoon's failure, he is doing the same thing: attending honestly to the evidence, resisting the easy conclusion, and insisting that language — whether in poetry or criticism — must earn its truth.
- (D) And his presence in the Videha Munnaji interview series ensures that his voice — the voice of the native-speaker scholar, the transnational Maithil intellectual — is part of the digital archive of Maithili culture that the Videha Parallel History is building for the future.

४४९. Which statement about To date, Tillu ji is supported by Chapter 83 (Shiv Kumar Jha 'Tillu')?

- (A) (Where do you live?) She said – España (Spain). ..At night, the neon lights are shining.
- (B) Videha replaced this mechanism with the listing of endorsers and the listing was curated.
- (C) To date, Tillu ji has written more than 8,000 verses, including both poems and songs.
- (D) All translations from Maithili are approximate renderings for critical purposes only.

४५०. Which statement about Maithili passages is supported by Chapter 83 (Shiv Kumar Jha 'Tillu')?

- (A) The gazhal form — historically associated with Urdu, Farsi, and Hindi literary high culture — is here democratized into Maithili vernacular, performing a cross-linguistic solidarity.
- (B) The poetry of Nistuki, for all its strengths, is occasionally uneven in its formal discipline — some of the longer poems would benefit from tighter structural organisation.
- (C) Maithili passages have been rendered in approximate English paraphrase for the purposes of critical analysis; full translations would require a separate scholarly undertaking.
- (D) For a language whose literary history is measured in over a thousand years (from Vidyapati to the present), the absence of science writing was a significant lacuna.

४५१. Which statement about Saba Maithila Ke Lela (For All Maithili People) is supported by Chapter 84 (Srijan Shekhar Ajneya and Five Other Voices)?

- (A) The paper's finding that lower-caste speakers reduce the agreement system is also of major significance for the Videha Parallel History Framework.
- (B) Rasa Analysis: Bhakti, Śṛṅgāra, and Hāsyā Bharatamuni's rasa theory provides the primary Indian critical framework for Mishra's multiregister corpus.
- (C) Basis for Definition and Classification The Videha movement classifies children's literature based on age groups and cognitive development.
- (D) Saba Maithila Ke Lela (For All Maithili People) is the democratic address that characterises the Videha Parallel History's community orientation.

४५२. With reference to Chapter 84 (Srijan Shekhar Ajneya and Five Other Voices), which statement belongs to the source discussion?

- (A) V Vibha Rani A multifaceted researcher and writer whose work in the Parallel History series explores the intersections of folk traditions, women's performance, and modern realism.
- (B) The Digital Frontier and Archival Activism The survival and expansion of the Maithili Parallel Theatre are inextricably linked to its use of digital technology.
- (C) The story's resolution — that his servant Ram Lal cremates him on his own property (his 'gharaadi') — is not a triumphant resolution but a quiet, dignified one.
- (D) Sadeha 21's Kakarā Abite Jādū Bhāṣā Jāya Re (When Whom Comes, Magic Happens — literally 'To Whose Coming Does Magic Happen?') is a lyric of expectation and transformation.

४५३. With reference to Chapter 84 (Srijan Shekhar Ajneya and Five Other Voices), which statement belongs to the source discussion?

- (A) Bhavani Shankar (Posput) is a typical character of the old Rana Nepal: patriarchal, self-sufficient, proud, yet also loving and ultimately abandoned by the modernity his sons have achieved.
- (B) The choice of 'Ajneya' as a Maithili pen-name is a conscious claim to the modernist literary tradition while the 'Srijan Shekhar' (Creator's Summit/Crest) compounds the literary ambition.
- (C) That such a writer calls Shardindu Chaudhary the source of his intellectual thirst ('Hamar GyanPipashak Srot') is one of the most significant testimonies in the special issue.
- (D) Documentation of Folk Arts and Ritual Performance A significant portion of the video archive is dedicated to the documentation of Mithila's ritualistic paintings and folk songs.

४५४. Which statement about Ganganand Jha's adoption of this name for Maithili is supported by Chapter 84 (Srijan Shekhar Ajneya and Five Other Voices)?

- (A) Social Realism and the Feminine "Unwriteable": The Contribution of Meena Jha The critical appreciation of Meena Jha (Sadeha 31 and Issue 420) focuses on her role as a pioneer of women's social realism.
- (B) Ganganand Jha's adoption of this name for Maithili suggests an aspiration to bring the modernist commitment to individual consciousness and formal experimentation into the Maithili literary tradition.
- (C) The archive documents the "legitimate lineage" of Maithili ghazal writers, tracing the form from its earliest experiments by Pandit Jivan Jha in the early 20th century through to modern masters.
- (D) The Maithili Dalit literary tradition identified in this series of critical appreciations — Sandeep Kumar Safi's autobiography and Umesh Paswan's poetry and fiction — is so far exclusively male.

४५५. With reference to Chapter 84 (Srijan Shekhar Ajneya and Five Other Voices), which statement belongs to the source discussion?

- (A) Secondary Framework: Folk Art as Cultural Memory and Social Document Chaudhary has formal training that sets her apart from many Mithila painters; she is one of the few with both academic art education and a grounding in the folk tradition.
- (B) Thematic & Critical Analysis The pen-name Ajneya carries the weight of the entire Hindi modernist project: Vatsyayan's Ajneya was committed to individual consciousness, experimental form, and the rejection of ideological prescription in literature.
- (C) Shivshankar Srinivas's literary career — spanning five decades, five story collections, three critical works, multiple edited volumes, and an unflagging commitment to the social life of Mithila — is a significant contribution to Indian regional literature.
- (D) Critical Assessment: Children's Literature and Cultural Transmission Koilī Ghūri Āu occupies a distinctive position in Jha's oeuvre and in the Maithili parallel tradition: it is an act of cultural transmission as much as literary creation.

४५६. With reference to Chapter 84 (Srijan Shekhar Ajneya and Five Other Voices), which statement belongs to the source discussion?

- (A) Paswan's poetry is more accessible, more pedagogically oriented — it aims to be heard and understood by a broad community audience, not only by literary sophisticates.
- (B) For a language whose literary history is measured in over a thousand years (from Vidyapati to the present), the absence of science writing was a significant lacuna.
- (C) Erwartungshorizont (horizon of expectations, Toward an Aesthetic of Reception, 1970) is particularly illuminating for Utpal's translation practice.
- (D) Jinagī Ke Dastāveza (Documents of Life) as a title invokes the documentary-literary tradition — the poem as evidence, the song as historical record.

४५७. With reference to Chapter 84 (Srijan Shekhar Ajneya and Five Other Voices), which statement belongs to the source discussion?

- (A) With nearly forty published titles across poetry, ghazal, fiction, criticism, and history, he is arguably the most versatile Maithili writer of his generation.
- (B) Navya-Nyāya techniques, as Jonardon Ganeri has shown, proved so versatile that they were applied not only in philosophy but in poetics, linguistics, and legal theory.
- (C) In Mithila, the concept of mangal is deeply embedded in ritual practice: mangal-geet (auspicious songs) are sung at weddings, births, and other life-cycle ceremonies.
- (D) Theoretical Frameworks Vatsyayan-Ajneya's modernism as intertextual frame: the pen-name establishes a dialogue between Hindi modernism and Maithili literary aspiration.

४५८. With reference to Chapter 84 (Srijan Shekhar Ajneya and Five Other Voices), which statement belongs to the source discussion?

- (A) "As soon as so many of the children went abroad, they had already bought that country's currency.
- (B) The Videha Sadeha (विदेह-सदेह) series is the physical or "embodied" archive of this digital movement.
- (C) faces the challenge of a terminal case — a patient for whom all conventional medical intervention has failed.
- (D) The title Shastri as a pen-name or earned title in an OBC context is itself a democratising statement.

४५९. With reference to Chapter 84 (Srijan Shekhar Ajneya and Five Other Voices), which statement belongs to the source discussion?

- (A) The play's language is contemporary colloquial Maithili—film-song references, bazaar idiom, the jargon of policebureaucratic Hindi—yet it is framed by a literary Maithili stage direction rhetoric.
- (B) creative origin) through the song-sequence to Gīta Ego Sapanā (The Song Is a Dream) traces a creative-philosophical arc from pre-expression through engagement to the dream-status of the literary work.
- (C) Topics include atomic energy, solar energy, alternative energy sources, alien life, thermal imaging, AI and robotics, the Nobel Prize controversies, the Large Hadron Collider, cosmology, nuclear medicine, and magnetism.
- (D) The vibhāva (stimulus) is the scientific fact itself—that the universe began in a single point, that atoms have empty space within them, that living tissue can be synthetically produced in a factory.

४६०. With reference to Chapter 84 (Srijan Shekhar Ajneya and Five Other Voices), which statement belongs to the source discussion?

- (A) The most famous parameter is the pro-drop parameter (whether a language allows subject omission), but GB posits many others relating to case, agreement, and movement.
- (B) Raman Kumar Singh got some award (the name of the award is not written) for his poetry collection 'Fir Se Hariyar'; he is translating Gulo into Hindi (28.10.2018).
- (C) Navya-Nyāya pratyakṣa: the flood witness's direct perception of the Shravana 2010 catastrophe as the highest form of poetic knowledge — what was seen cannot be unseen.
- (D) In the VPHF's framework, the insistence on speaking Maithili — in Nepal's capital, in the face of Nepali-language dominance — is an act of counterhegemonic assertion.

४६१. With reference to Chapter 84 (Srijan Shekhar Ajneya and Five Other Voices), which statement belongs to the source discussion?

- (A) 2010) is a documentary poem specifically dated to the July-August 2010 flood season in Bihar — one of the most devastating recent flood years in Mithilanchal, when the Koshi and other rivers caused catastrophic damage.
- (B) The Integration of "Craft" into "Art": The movement's recognition of woodcarvers, farmers, and rasan-chauki players as "Artists" is a necessary step in dismantling the caste-based hierarchies of institutional literature.
- (C) The commitment to linguistic correctness, to the health of Maithili usage, and to the preservation of the language's distinctive vocabulary and grammar is, in this context, a political act as well as a scholarly one.
- (D) The parallel literature announces this ambition; its community of reception- the Videha movement, with its commitment to inclusive democratic Maithili literature- provides the sahr̥daya readership capable of receiving it.

४६२. With reference to Chapter 84 (Srijan Shekhar Ajneya and Five Other Voices), which statement belongs to the source discussion?

- (A) Western Critical Perspectives □ Marxist and Social Realism: In these works observation of problem of small towns/ villages provides a materialist critique of Bihar's administrative shifts.
- (B) Theoretical Frameworks Brecht's Verfremdungseffekt and witness: 'Kī Dekha Rahala Chī?' is a defamiliarising question that makes the act of seeing strange and demands self-reflection from the reader.
- (C) The VPHF's insistence that Maithili literature is a trans-national, multi-caste, multi-generational, and multi-voiced tradition finds in Santosh Kumar Mishra's work a concrete embodiment.
- (D) The Maithili literary world is a small public sphere: a community of readers, writers, and editors who share texts, debate their quality, and hold each other accountable to shared standards.

४६३. With reference to Chapter 84 (Srijan Shekhar Ajneya and Five Other Voices), which statement belongs to the source discussion?

- (A) Kalikant Jha 'Buch' Analyzed as "The Cursed Poet" in Part 99 of the Parallel History, his work is re-evaluated as a testimonial of internal displacement and the psychological toll of social exclusion.
- (B) Dr. Umesh Mandal — poet, literary critic, researcher, was co-editor of Videha, and one of the most industrious contributors to the Maithili digital project — is one of those voices.
- (C) □ Aripāna (Floor Art): Ritualistic drawings created during festivals and life-cycle ceremonies. □ Pata-Chitra (Canvas Painting): More contemporary adaptations of traditional motifs.
- (D) The Videha Parallel History: Anamika Raj's feminist voice, alongside Shanti Lakshmi Chaudhary's and Munni Kamat's, constitutes the women's strand of the Parallel History's democratic archive.

४६४. With reference to Chapter 84 (Srijan Shekhar Ajneya and Five Other Voices), which statement belongs to the source discussion?

- (A) Navya-Nyāya: 'Kṣamatāvāna' as an epistemological claim — the assertion that the woman (or subaltern) is kṣamatāvāna (capable of knowing, acting, transforming) is a claim about the conditions of valid pramāṇa that extend to previously excluded knowers.
- (B) Ghazal Apan Yudhak Sākṣya (1991/2017) Insists on strict Urdu-Persian bahar (meter), claiming the form as a "combative platform." Short Fiction Atikramaṇ (1997), Chiyānat (2020) Explores the globalizing millennial moment and its effects on rural Bihar.
- (C) Anumāna: The inferential structure is central to popular science writing: from the observed fact (carbon atoms in a rock sample), the physicist infers a general principle (radioactive decay laws), and from that infers an event (the rock was formed 4.5 billion years ago).
- (D) If the complex honorific agreement system is — as Yadava's paper shows — a grammatical encoding of the Brahmin-centric social hierarchy of Mithila, its analysis and documentation (however brilliant) is simultaneously a documentation of social inequality.

४६५. With reference to Chapter 84 (Srijan Shekhar Ajneya and Five Other Voices), which statement belongs to the source discussion?

- (A) By framing complex literary-historical knowledge as 'useful for competitive examinees,' Dr. Singh explicitly democratises knowledge that has been restricted to an academic elite.
- (B) Raj (राज) means 'kingdom' or 'rule' — the nameless woman who rules, or the woman who rules through her namelessness, claiming power precisely through the identity that patriarchy has denied her.
- (C) The drowned village (Gama dubi gael) is both a concrete, particular event (Koshi floods) and a historically typical figure for the systematic abandonment of agrarian communities by the postcolonial developmental state.
- (D) And behold the irony; the slap on Indrakant Jha's cheek was sweetened when Jagdish Prasad Mandal was given the 2021 Maithili Sahitya Akademi Award for his novel "Pangu" in Thethi/Pachpania spelling.

४६६. Which statement about Dādika Gīta is supported by Chapter 84 (Srijan Shekhar Ajneya and Five Other Voices)?

- (A) Dādika Gīta connects his work to the women's oral cultural transmission tradition that the Parallel History prizes: the grandmother's song is the repository of the most ancient Maithili folk knowledge.
- (B) The Maithili Dalit literary tradition identified in this series of critical appreciations — Sandeep Kumar Safi's autobiography and Umesh Paswan's poetry and fiction — is so far exclusively male.
- (C) The archive documents the "legitimate lineage" of Maithili ghazal writers, tracing the form from its earliest experiments by Pandit Jivan Jha in the early 20th century through to modern masters.
- (D) Y Yogendra Pathak Viyogi A physicist and science-fiction pioneer who has expanded the thematic boundaries of Maithili literature to include scientific rationalism and speculative narratives.

४६७. With reference to Chapter 84 (Srijan Shekhar Ajneya and Five Other Voices), which statement belongs to the source discussion?

- (A) The “tension” (John Crowe Ransom’s term) between the poem’s surface inquiry and its deep implication is what generates its aesthetic power.
- (B) Hama Kahi Daita Chī (I Will Say It/I Do Say It) is an assertion of speech-act — the poem itself enacts what it names: the speaking.
- (C) The controversy is documented across issues 363, 364, and 366 of Videha, suggesting it was a sustained and publicly debated episode.
- (D) Structuralist narratology (Propp, Levi-Strauss, Greimas, Todorov) provides analytical tools for the study of folktale structure.

४६८. Which statement about Svīkārokti (Confession) is supported by Chapter 84 (Srijan Shekhar Ajneya and Five Other Voices)?

- (A) Mishra’s refrain 'muda ena kie?' (but why this?) is a prime example of dhvani: the question reverberates beyond its literal function, suggesting an entire universe of unexplained pain, constrained emotion, and social entrapment.
- (B) Utpal’s Maithili rendering, opens with the evocative original’s description of colour and fear: the translator mobilizes a Maithili that is simultaneously classical in its morphology and urgent in its contemporary register.
- (C) Translation, for Benjamin, is not primarily about conveying meaning but about revealing, through the foreign language’s syntax and imagery, the higher language that both source and target language approximate.
- (D) Svīkārokti (Confession) suggests the tradition of the speaker acknowledging their own limitations or errors — a form of lyric humility that is rare in the Maithili ghazal tradition’s characteristic assertiveness.

४६९. Which statement about Dādīka Gīta (Grandmother's Song) in Sadeha 9 is supported by Chapter 84 (Srijan Shekhar Ajneya and Five Other Voices)?

- (A) Dādīka Gīta (Grandmother's Song) in Sadeha 9 is his most culturally specific contribution: a song in the tradition of the grandmother's oral transmission of folk culture — the role that Maithili's women's oral tradition plays in preserving and transmitting the cultural heritage across generations.
- (B) Only Jagdish Prasad Mandal's fiction — above all in Maulail Gachhak Phool — is identified as offering genuinely fulldimensional Dalit characterisation, where the lives, choices, and moral complexity of Dalit characters are rendered with the same seriousness as those of upper-caste characters.
- (C) From the Navya Nyāya perspective, this gap between prameya (true object of knowledge) and pramā (valid knowledge-claim) in the institutional domain is a case of collective epistemic failure — viparīta-jñāna produced by corrupted testimony (anāpta-śabda) and motivated inference (sadoṣa anumāna).
- (D) The poems about the gam, the fields, the gachhi (orchards), and the seasonal rhythms of agricultural life constitute an ecological archive — preserving, in lyric form, a knowledge of place that is being lost to outmigration, monoculture, and environmental degradation.

४७०. With reference to Chapter 84 (Srijan Shekhar Ajneya and Five Other Voices), which statement belongs to the source discussion?

- (A) Y Yogendra Pathak Viyogi A physicist and science-fiction pioneer who has expanded the thematic boundaries of Maithili literature to include scientific rationalism and speculative narratives.
- (B) 626 | Sadeha 34 (Prelim_34): Ripōṛṭa (pp. 417– 420) Amrendra Yadav is a Maithili fiction writer in the short-form tradition, with two confirmed Videha contributions in Sadeha 33 and 34.
- (C) The archive documents the "legitimate lineage" of Maithili ghazal writers, tracing the form from its earliest experiments by Pandit Jivan Jha in the early 20th century through to modern masters.
- (D) The Tattvacintāmaṇi — the greatest achievement of Maithili philosophical thought — was produced by a thinker whose social origins were subsequently suppressed by the Brahmin establishment.

४७१. Which statement about Thematic & Critical Analysis The 'tottering horse' image is supported by Chapter 84 (Srijan Shekhar Ajneya and Five Other Voices)?

- (A) From the Navya Nyāya perspective, this gap between prameya (true object of knowledge) and pramā (valid knowledge-claim) in the institutional domain is a case of collective epistemic failure — viparīta-jñāna produced by corrupted testimony (anāpta-śabda) and motivated inference (sadoṣa anumāna).
- (B) Thematic & Critical Analysis The 'tottering horse' image is a classic folk metaphor in rural Bihar-Mithila: the horse (ghoḍā) is an animal of status and aspiration in the village economy, but a tottering horse is a figure of failed aspiration — the status-symbol that cannot support its own weight.
- (C) Lens 3: Structuralist Lens Structurally, Dr. Prasad's poetry employs the refrain (dhruvapadam / tikam) as its primary structural device — a feature shared with both the classical Maithili geet tradition (Vidyapati's compositions are refrain-structured) and the folk doha tradition.
- (D) English subtitle on copyright page: 'Koilee Ghur aau — Child Stories Collection by Sujeet Kumar Jha.' The title is a direct apostrophe — 'Return, Cuckoo!' — addressed to the koel/cuckoo, the most beloved of Mithilā's birds and a central figure in its lyric tradition from Vidyapati onward.

४७२. With reference to Chapter 84 (Srijan Shekhar Ajneya and Five Other Voices), which statement belongs to the source discussion?

- (A) When we say Saras is 'lyrical', the Navya-Nyāya question is: lyrical in what respect, under which description, as compared to what standard?
- (B) The story tracks how the sipahi who 'prioritized marriage donations' (dowry) is rendered obsolete — yet with sympathy rather than condemnation.
- (C) The gap between the claimed objectivity of the report-genre and the lived subjectivity of the literary story is the source of the piece's likely irony.
- (D) The use of mythological/folkloric reference as a framework for contemporary satire is characteristic of the best Maithili satirical writing.

४७३. With reference to Chapter 84 (Srijan Shekhar Ajneya and Five Other Voices), which statement belongs to the source discussion?

- (A) The interview's presence in the special issue is itself significant: it places Shardindu Chaudhary's own articulations of his literary aims, his understanding of the Maithili situation, and his views on language and culture at the centre of the documentary record.
- (B) Shiv Kumar Jha 'Tillu', who chooses this name for his first poetry collection, acknowledges that he is no 'natural poet' (naisargik kavi, as he writes in his own preface) but one in whose consciousness feeling crystallises into verse at particular charged instants.
- (C) Unlike Huxley or Sagan writing for a broadly educated English-reading public, Viyogi writes for a community that may have no formal scientific education but has a deep cultural tradition (Sanskrit learning, agricultural knowledge, folklore) that science writing can build upon.
- (D) Theoretical Frameworks Bakhtin's parody (Problems of Dostoevsky's Poetics): 'Ripōṛṭa' is parody in the technical Bakhtinian sense — it takes a non-literary genre (the bureaucratic report) and places it in a literary context where it is both itself and its own ironic commentary.

४७४. With reference to Chapter 84 (Srijan Shekhar Ajneya and Five Other Voices), which statement belongs to the source discussion?

- (A) The audience/reader is made to see what was invisible: the labour that makes the upper-caste household function is Dalit labour, and its withdrawal exposes the household's actual dependence.
- (B) 990 CE), in his Vakroktijīvitā, argues that the life of poetry is vakrokti — 'oblique utterance', the deviation from straightforward expression that constitutes poetic genius.
- (C) Dr. Prasad has been a contributor across multiple decades of this archive, appearing in issues as early as Issue 14 and continuing through Issue 37 and the broader 438-issue run.
- (D) Navya-Nyāya: the 'report' as a form of śabda-pramāṇa — and the literary parody of the report as an exposure of the conditions under which official testimony is not, in fact, reliable pramāṇa.

४७५. With reference to Chapter 84 (Srijan Shekhar Ajneya and Five Other Voices), which statement belongs to the source discussion?

- (A) The archive's collection of contemporary prose also includes experimental works such as the first Maithili graphic novel, *Sahasrabadhani* (The Comet), by Gajendra Thakur.
- (B) Kirtinath Jha A physician and scholar whose translations of Tamil poetry (Kural) and Kahlil Gibran (Tootal Pankhi) have expanded the thematic horizons of Maithili literature.
- (C) Gopalji Jha 'Gopesh' A poet and cultural critic analyzed in Part 96 for his role in maintaining the continuity of Maithili lyric traditions amidst the pressures of modernization.
- (D) Navya-Nyāya: 'Cakraphāṁsa' (Vicious Circle) is a formal anumāna structure — the vyāpti of self-reinforcing systemic disadvantage leading to the sādhyā of structural critique.

४७६. With reference to Chapter 84 (Srijan Shekhar Ajneya and Five Other Voices), which statement belongs to the source discussion?

- (A) The recovery of Shashi Bala as co-creator is a critical and historical imperative. • Mr S.C.
- (B) Meanwhile, Gāmbālī was staring intently at Gyanchan, and the landlord was watching her.
- (C) Close Reading: 'Sipahi' (The Soldier) 'Sipahi' is Mishra's most sustained political story.
- (D) The Facebook pieces are an analysis of the new public sphere that social media creates.

४७७. With reference to Chapter 84 (Srijan Shekhar Ajneya and Five Other Voices), which statement belongs to the source discussion?

- (A) Spivak: the essay 'Maithilī Kathāme Strī' is a male intellectual's critical engagement with women's representation — an engagement that is both necessary and problematic, requiring the critical tools that Spivak's question 'Can the Subaltern Speak?' demands.
- (B) The editor Gajendra Thakur records in the editorial that readers on social media declared this special issue more meaningful than awards from the Sahitya Akademi, Lalit Kala Akademi, or Sangeet Natak Akademi — India's three premier cultural institutions.
- (C) Epistemological Foundations: The Application of Navya Nyāya to Drama The most intellectually distinctive feature of the Videha movement is its application of the technical apparatus of Navya Nyāya (New Logic) to literary criticism and performance theory.
- (D) Kuntaka's theory is particularly relevant to the evaluation of Yoganand Jha's creative writing — his poetry (Gahbar Geet, Bhore Bhor, Mangal Prabhat) and his fiction (Bhalamanusa, Sankalp) can be evaluated in terms of the specific kinds of vakrata they deploy.

४७८. Which statement about Shivshankar Srinivas — whose actual birth date is supported by Chapter 85 (Shivshankar Srinivas)?

- (A) Raymond Williams' concept of 'structures of feeling' (Marxism and Literature, 1977) identifies the lived, experiential texture of a historical moment that art uniquely preserves.
- (B) The report's preface (bhūmikā) articulates a philosophy of children's literature grounded in the idea that children's imaginative range is conditioned by the literary environment provided to them.
- (C) Shivshankar Srinivas — whose actual birth date is 13 September 1953 but whose certificate records 2 July 1953 — was born in Lohana, Madhubani, Bihar, to Smt. Jaya Devi and late Sri Badrinath Jha.
- (D) Bechan Thakur: The Director-Educator Bechan Thakur is arguably the most significant practitioner of the parallel movement, serving as both a director and a mentor to a new generation of artists.

४७९. With reference to Chapter 85 (Shivshankar Srinivas), which statement belongs to the source discussion?

- (A) In Mithila, the concept of mangal is deeply embedded in ritual practice: mangal-geet (auspicious songs) are sung at weddings, births, and other life-cycle ceremonies.
- (B) The special commemorative issue of Videha (Issue 424, August 2025), which is dedicated entirely to him, marks a landmark moment in the critical recognition of his oeuvre.
- (C) The series also recovers democratic voices like Somdev (1934–2022), whose "Aanjur" collection was identified as a critical but long-ignored component of the modern canon.
- (D) Theory (Spivak, Bhabha, Fanon) Gayatri Chakravorty Spivak's foundational essay "Can the Subaltern Speak?" (1988) is directly pertinent to reading Utpal's poetry and activism.

४८०. With reference to Chapter 85 (Shivshankar Srinivas), which statement belongs to the source discussion?

- (A) 1000 CE) universalises this into a theory of aesthetic experience as a form of self-recognition (pratibha).The Natyashastra of Bharatamuni and its subsequent elaboration by Abhinavagupta in the Abhinavabharati identifies eight (later nine) primary rasas.
- (B) Spivak: the essay 'Maithilī Kathāme Strī' is a male intellectual's critical engagement with women's representation — an engagement that is both necessary and problematic, requiring the critical tools that Spivak's question 'Can the Subaltern Speak?' demands.
- (C) The Videha interview series functions within the Parallel History Framework as a form of oral-documentary history: the recorded testimony of living intellectual practitioners, whose voices the mainstream canonical institutions have not always privileged.
- (D) Born on 2 July 1953 in Lohana village, Madhubani district, Bihar, he has, over five decades, produced a body of fiction that illuminates the rural lifescape of Mithila with unusual sociological precision, linguistic authenticity, and quiet moral seriousness.

४८१. With reference to Chapter 85 (Shivshankar Srinivas), which statement belongs to the source discussion?

- (A) 1325 CE), whose intellectual tradition is organically tied to the Mithila region where Srinivas himself was born and works.
- (B) The usual mother-in-law/daughter-in-law issues of the village remain, like asking if they have eaten after bathing, etc.
- (C) The dialogue is carried through shared vocabulary, shared concerns, and the shared symbolic resources of the Maithili literary tradition.
- (D) The best lines in Nistuki operate precisely at this dhvani level: what the poem 'says' is the surface of a deeper resonance.

४८३. With reference to Chapter 85 (Shivshankar Srinivas), which statement belongs to the source discussion?

- (A) The village immediately brands her as morally fallen: 'Raman Master ki beti ki kumaare bacha bhaile hen' (Raman Master's daughter had a child out of wedlock).
- (B) 13th–14th century CE) was, like Viyogi, a native of the Madhubani region of Mithila—the intellectual heartland of the Navya-Nyāya school of Indian logic and epistemology.
- (C) A comparative dimension is also provided, situating Srinivas alongside his contemporaries and co-generational peers: Kathakar Ashok (Ashok Kumar Jha, b.
- (D) The poem 'Akash' ('Sky' / 'Alas') — a two-word laghu kavita — functions as a compressed haikulike utterance that exemplifies Ānandavardhana's dhvani at its most concentrated.

४८३. Which statement about Contains the widely-discussed story "Sinurhar," is supported by Chapter 85 (Shivshankar Srinivas)?

- (A) Videha replaced this mechanism with the listing of endorsers and the listing was curated.
- (B) The Maithili Ghazal (Apan Yudhak Sākṣya) Viyogi is a founding theorist of the Maithili ghazal.
- (C) Contains the widely-discussed story "Sinurhar," translated by Gajendra Thakur into English.
- (D) Then Visho's daughter was married to Gangu of the Sakarāḍhi lineage – their son was Goge.

४८४. With reference to Chapter 85 (Shivshankar Srinivas), which statement belongs to the source discussion?

- (A) A language that can discuss the Large Hadron Collider, translate R.U.R., and imagine AI-driven mythological drama is a language of the 21st century.
- (B) Translated into English as "Changing Voices." This work situates Srinivas himself as an incisive reader of the tradition within which he writes.
- (C) The Claim of Authentic Complexity Kavyashastra (dhvani) establishes that his best poetry generates resonant, layered meanings that exceed the literal.
- (D) Navya Nyāya's concept of avacchedaka (limitor, or the condition that "delimits" a cognition) is useful for analysing how the poem specifies its object.

४८५. With reference to Chapter 85 (Shivshankar Srinivas), which statement belongs to the source discussion?

- (A) CE) establishes dhvani — the resonant, suggested meaning (vyangya) beyond the literal (vacya) — as the soul (atma) of poetry.
- (B) The title's central image — the 'golden window of light' — is the kind of compressed symbolic image that the dhvani theory was developed to analyse.
- (C) Contains a research essay on the history of special issues of Maithili periodicals, a meta-critical contribution noted in Videha 424.
- (D) 200 BCE-200 CE) provides the classical Indian critical framework within which Paswan's literary achievement must be understood.

४८६. Which statement about What sustained him is supported by Chapter 85 (Shivshankar Srinivas)?

- (A) What sustained him was the encouragement of his friend and peer Kathakar Ashok, as well as the patronage of the renowned fiction writer Dharendra and the poet Harekrishna Jha.
- (B) Vineet Utpal A scholar and writer whose research on translation theory and the Parallel History framework has helped institutionalize the movement's intellectual goals.
- (C) Dr. Singh's translation practice is thus a form of what philosopher Luce Irigaray calls 'wonder' — the ethical and cognitive openness to the irreducibly different other.
- (D) Ram Vilas Sahu A storyteller whose works in the Nit Naval series are praised for their precise observation of rural life and their grounding in Navya-Nyāya pratyakṣa.

४८७. With reference to Chapter 85 (Shivshankar Srinivas), which statement belongs to the source discussion?

- (A) The title means "Analysis" — fitting for a writer who has also functioned as his tradition's own critic.
- (B) The real issue is that even in the 'Jaṛiāoṭhā' (community gathering), there is the politics of profit.
- (C) Tillu is self-consciously working within this tradition while modernising its emotional vocabulary.
- (D) In the Videha framework, this is used to identify the "limiting criteria" of Maithili identity itself.

४८८. With reference to Chapter 85 (Shivshankar Srinivas), which statement belongs to the source discussion?

- (A) The discourse of the tale is expressed in poetic form like this – Elephant, elephant, elephant!
- (B) "Mati" ("Soil") was translated by Ashutosh Kumar Thakur and published by Scroll.in (September 2024).
- (C) 2014 marks an institutional recognition of precisely the kind the Videha Parallel History has long advocated.
- (D) 1966 is the most versatile Maithili writer of his generation, yet his work is deeply contested.

४८९. With reference to Chapter 85 (Shivshankar Srinivas), which statement belongs to the source discussion?

- (A) The village threshold (munhathir) itself becomes jungle; the familiar landscape of the gam is defamiliarised through absence.
- (B) THEMATIC ANALYSIS OF MAJOR WORKS IV.A Gamak Lok (2005) — The Village People This is Srinivas's most socially engaged collection.
- (C) The Jānakī Gīta: Sita in Mithila The Jānakī Gīta (Song to Jānakī) in Sadeha 14 is Mishra's most culturally specific contribution.
- (D) At the Bagmati Kathak Hospital, due to Lalbabu's (Laliteshwar Choudhary) influence, a five-bigha piece of land was given to him.

४९०. With reference to Chapter 85 (Shivshankar Srinivas), which statement belongs to the source discussion?

- (A) Typesetting of Aṃśu was carried out by Umesh Mandal personally — a detail that, again, reflects the self-reliant, community-embedded institutional practice of the parallel literary world.
- (B) The irony, as Cleanth Brooks would note, is that both terms of the alternative are ultimately equivalent: modern Maithili rural life offers neither freedom nor dignity in employment.
- (C) The Videha journal itself, launched in 2000/2008 by Gajendra Thakur, is the latest and most extensive expression of this tradition, now operating in the digital medium.
- (D) Translated Work "Sinurhar" (Sinurhar — Putting Vermilion on Married Women by the Host) was translated into English by Gajendra Thakur and published in Videha (Issue 21, November 2008).

४९१. With reference to Chapter 85 (Shivshankar Srinivas), which statement belongs to the source discussion?

- (A) The cultural-political significance of high-quality children's literature in Maithili is considerable.
- (B) Similarly, attempts at structural analysis are constantly made in literature for prose and poetry.
- (C) The story demonstrates Srinivas's capacity to render female interiority with empathy.
- (D) 200 BCE–200 CE identifies rasa as the essential aesthetic experience of a literary work.

४९२. With reference to Chapter 85 (Shivshankar Srinivas), which statement belongs to the source discussion?

- (A) The collection shows an early career rooted in witnessed experience rather than urban fantasy.
- (B) Attempts have been made to suppress Sushil due to the weakness of Maithili criticism.
- (C) The joint attribution of their work by the Videha editor is both a scholarly correction and an ethical statement.
- (D) The narrative describes a journey from Saharsa where a scooter breaks down, leading to an enforced delay.

४९३. Which statement about Grounding in Village Life His stories is supported by Chapter 85 (Shivshankar Srinivas)?

- (A) Grounding in Village Life His stories are overwhelmingly set in the rural Mithila countryside.
- (B) The master-servant relation in language, or has Pidgin Maithili become Creole Maithili?
- (C) Close Reading: 'Sipahi' (The Soldier) 'Sipahi' is Mishra's most sustained political story.
- (D) Mandal's plays, including Mithilak Beti and Veerangana, are foundational texts of social realism in Maithili.

४९४. With reference to Chapter 85 (Shivshankar Srinivas), which statement belongs to the source discussion?

- (A) By exposing plagiarism and institutional corruption, the Videha movement establishes itself as an ethical alternative to the orthodox establishment.
- (B) The earth (mati) is not metaphor alone; it is literal soil, the specific soil of Mithila that Srinivas insists his characters must be rooted in.
- (C) From a feminist critical perspective, Mishra's female characters — while treated with empathy — are sometimes more observed than voiced.
- (D) Each rasa is produced by the conjunction of vibhāvas (determinants), anubhāvas (consequents), and vyābhicāri-bhāvas (transitory emotional states).

४९५. Which statement about Characters is supported by Chapter 85 (Shivshankar Srinivas)?

- (A) 850 CE) posits that the highest form of poetic meaning operates through dhvani — resonance or suggestion — rather than through the literal (abhidha) or even the secondary (laksana) meaning of words.
- (B) Svīkārokti (Confession) suggests the tradition of the speaker acknowledging their own limitations or errors — a form of lyric humility that is rare in the Maithili ghazal tradition's characteristic assertiveness.
- (C) The bāla ghazal is a Videha innovation: the ghazal form, adapted for children with simpler vocabulary, accessible imagery, and playful themes while maintaining the formal structure of bahr and radif.
- (D) Characters are embedded in specific social customs — upanayan (sacred thread ceremony), sinurhar (vermilion ritual), baant bakhara (division of inheritance) — giving his fiction an ethnographic density rare in

४९६. Which statement about Psychological Interiority Without Dramatism Srinivas's characters is supported by Chapter 85 (Shivshankar Srinivas)?

- (A) ACTA MISIYA: SHORT FICTION AND THE SF SHORT STORY FORM Acta Misiya is Viyogi's most formally experimental literary work.
- (B) For the purposes of reading Vibha Rani's Maithili plays, three concepts from the Nāṭyaśāstra are especially productive.
- (C) The Navya Nyaya concept of avacchedakatva (delimitation/qualification) is relevant to understanding Paswan's narrative economy.
- (D) Psychological Interiority Without Dramatism Srinivas's characters are psychologically drawn but without melodrama.

४९७. With reference to Chapter 85 (Shivshankar Srinivas), which statement belongs to the source discussion?

- (A) Dr. Dhanakhar Thakur notes that Srinivas sometimes uses "ya" (य) where "e" (ए) is more appropriate, a linguistic slip that detracts from stylistic polish.
- (B) The Videha Parallel History (Part 4: 'The Revitalization of Maithili Ghazal: The Anchinhar Aakhar Movement') provides the essential historical context.
- (C) And if they have no conscience, then they should shamelessly take awards like Hirendra Jha/Kamal Mohan Jha or Mishra Chunoo—our best wishes.
- (D) The movement connects the Maithili speakers of the Nepal Terai with the diaspora in industrial cities like Bokaro and metropolitan hubs like Delhi.

४९८. With reference to Chapter 85 (Shivshankar Srinivas), which statement belongs to the source discussion?

- (A) In the cosmological imagination of Mithila, dawn is the time of Brahma — the moment of creative potentiality before the differentiated world asserts itself.
- (B) The literal image carries this weight of unstated suffering through the resonance that Dhvani theory identifies as the supreme dimension of poetic meaning.
- (C) Bama's work is explicitly gendered: she writes as a Dalit woman, for whom the triple burden of caste, class, and gender oppression is the defining condition.
- (D) Devshankar Naveen, in his essay "Uth Jaag Musafir Bhor Bhayo" (Rise, Traveller, Dawn Has Come), calls Srinivas the first story writer who woke a sleeping society.

४९९. Which statement about Use of Folk Materials Srinivas is supported by Chapter 85 (Shivshankar Srinivas)?

- (A) Use of Folk Materials Srinivas has also written children's stories based on Mithila folk tales (e.g., "Pandit O Unhak Putra" — The Pandit and His Son), demonstrating his command of the oral tradition.
- (B) The publication of Manak Haat and Rag-Virag through Pallavi Prakashan, Nirmali — and their archival presence on the Videha platform — means that they are part of the documented parallel canon.
- (C) Navya-Nyāya and the Epistemology of Feminist Knowledge Gaṅgeśa's Tattvacintāmaṇi's analysis of pratyakṣa (direct perception) as the most reliable pramāṇa is relevant to feminist epistemology in a specific way.
- (D) Writing from Janakpurdham is therefore simultaneously a marginalised geopolitical act (outside the Sahitya Akademi's Indian purview) and a culturally central one (at the heart of Maithili civilisational memory).

५००. Which statement about Editor Thakur is supported by Chapter 85 (Shivshankar Srinivas)?

- (A) Editor Thakur notes the relative absence of such regional vocabulary as a limitation — contrasting Srinivas unfavourably in this respect with Dhumaketu, the Hindi/Gujarati story writer, whose stories are free of this weakness.
- (B) In the Navya Nyāya framework, this assertion of Maithili cultural identity is an exercise in vyāptiestablishment: wherever there is authentic Maithili literary expression, there is a distinct cultural identity that resists assimilation.
- (C) The Videha school, however, argues that bihani kathā (also spelled vihanikathā) is formally and ontologically distinct from laghukathā: it is not merely 'shorter' but operates on a different phenomenological principle.
- (D) comparative food vocabulary of neighbouring regions; and (5) a sustained application of Gangesa's Navya Nyaya framework to the specific textual features of these authors' works, once full transcriptions are available.

५०१. With reference to Chapter 85 (Shivshankar Srinivas), which statement belongs to the source discussion?

- (A) Significance within the Videha Parallel History Framework Within the Videha Parallel History Framework, Dr. Shambhu Kumar Singh's significance is substantial and distinctive.
- (B) Arvind Thakur The subject of a significant special issue (Issue 438) edited by Ashish Anchinhar, focusing on his contributions to regional Maithili activism and prose.
- (C) The "well-wrought urn" of the story is formally satisfying, though New Critics would note that the story's social argument somewhat overwhelms its aesthetic autonomy.
- (D) The literal image carries this weight of unstated suffering through the resonance that Dhvani theory identifies as the supreme dimension of poetic meaning.

५०२. Which statement about Vladimir Propp's morphology of the folktale is supported by Chapter 85 (Shivshankar Srinivas)?

- (A) In America, there is drug trade among African-Americans, does it look somewhat similar?
- (B) Vladimir Propp's morphology of the folktale is relevant to Srinivas's folk-based stories.
- (C) More examples: Below Table (1-97), a detailed explanation of some examples from these is given.
- (D) Feminist Criticism and Gender Mishra's relationship to gender in his texts is complex.

५०३. Which statement about Srinivas is supported by Chapter 85 (Shivshankar Srinivas)?

- (A) Water appears throughout the collection not as a simple symbol of fertility or purification, but as a complex force — the same water that makes the soil of Mithila famously productive also displaces millions, drowns crops, and erodes the very ground on which communities stand.
- (B) From a feminist theoretical perspective, the essay engages with what Adrienne Rich calls 'the politics of location': the specific, bodily, historically embedded experience of Maithili women's oppression is not reducible to a general feminist or humanist account.
- (C) Srinivas belongs to the first generation of writers who worked through the period of recognition, and his fiction — centred on village life, local customs, and regional idiom — can be read as a postcolonial insistence on the value of the marginalised culture.
- (D) The breadth of his output — lyric poetry, ghazal, social-critical verse, children's literature — marks him as a literary generalist in the best sense: a writer who refuses specialization and insists on speaking to the whole of Maithili cultural life.

५०४. With reference to Chapter 85 (Shivshankar Srinivas), which statement belongs to the source discussion?

- (A) "As soon as so many of the children went abroad, they had already bought that country's currency.
- (B) The four canonical pramāṇas are perception (pratyakṣa), inference (anumāna), comparison (upamāna), and testimony (śabda).
- (C) ellipsis in the title itself is a gesture of open-endedness — the list of absurdities is infinite.
- (D) In "Mati," the imagery of soil — its smell, texture, the bael fruit — functions as an objective correlative (T.S.

५०५. With reference to Chapter 85 (Shivshankar Srinivas), which statement belongs to the source discussion?

- (A) Narlikar (Marathi/English SF) The closest structural parallel to Viyogi in Indian literature is Jayant Narlikar (b.
- (B) Because by then, Subhash Chandra Yadav's stories with their spelling had already started being republished in Videha.
- (C) The consequence is exactly what Thakur identifies: characters are seen from outside rather than lived from within.
- (D) Bamboo is not available for less than one and a half hundred; if Gulo sells stolen ones, he would have to give them for one hundred.

५०६. With reference to Chapter 85 (Shivshankar Srinivas), which statement belongs to the source discussion?

- (A) However, in the sleeping state, the novelist troubles him by narrating a dream; Binayak also has that love.
- (B) The discourse of the tale is expressed in poetic form like this – Elephant, elephant, elephant!
- (C) The range is extraordinary —from particle physics to marine archaeology in fifteen essays.
- (D) From a feminist narratological perspective, Srinivas shows both strengths and limitations.

५०७. Which statement about Jha is supported by Chapter 85 (Shivshankar Srinivas)?

- (A) The Digital Frontier and Archival Activism The survival and expansion of the Maithili Parallel Theatre are inextricably linked to its use of digital technology.
- (B) Moreover, he ignores the presence of Chhanda in early Maithili literature, despite the fact that both the Ṛgveda and the Charyapada are composed in Chhanda.
- (C) The greatest poetry, he argues, works primarily through vyaṅgyārtha — the meanings that hover unstated but powerfully felt behind the literal words.
- (D) Jha argues that Srinivas's story implicitly concurs — the mother's exclusion of Kalyani is ultimately a product of internalised patriarchy, not female nature.

५०८. With reference to Chapter 85 (Shivshankar Srinivas), which statement belongs to the source discussion?

- (A) The opening paragraphs of the translated Mohandas demonstrate this: Utpal's Maithili captures the "colour of fear" (darak ranga kehan hoit achhi) through imagery that is simultaneously true to Uday Prakash and specifically Maithili in its tonal depth.
- (B) Ajit Kumar Jha argues that Shardindu Chaudhary's editorials deserve to be read as a substantial body of literary non-fiction in their own right — a claim that positions editorial writing as a primary literary genre rather than a secondary administrative function.
- (C) Katna Jha, in her essay on "Sinurhar," brings in Vibha Rani's feminist argument that the phrase "women are the enemies of women" (auraton ki dushman aurat) is itself a patriarchal construction designed to divide women and deflect analysis of structural oppression.
- (D) Lens 3: Structuralist Lens Structurally, Dr. Prasad's poetry employs the refrain (dhruvapadam / tikam) as its primary structural device — a feature shared with both the classical Maithili geet tradition (Vidyapati's compositions are refrain-structured) and the folk doha tradition.

५०९. Which statement about What Srinivas's stories show is supported by Chapter 85 (Shivshankar Srinivas)?

- (A) In Bakhtin's terms, the poem is a carnivalesque inversion of the social hierarchy: the dog (symbol of the wealthy's petted comfort) is
- (B) The story tracks how the sipahi who 'prioritized marriage donations' (dowry) is rendered obsolete — yet with sympathy rather than condemnation.
- (C) Tetar Das's response is devastating in its spiritual logic — he withdraws entirely, returns to his village, leaving behind all the recognition he has achieved.
- (D) What Srinivas's stories show is not subaltern speechlessness but subaltern speech that goes unheeded — until the moment of narrative resolution.

५१०. With reference to Chapter 85 (Shivshankar Srinivas), which statement belongs to the source discussion?

- (A) Specialized Thematic and Author-Centric Volumes Issues 26 through 31 highlight specific voices that have significantly shaped the contemporary discourse.
- (B) Kalyani in "Sinurhar," Salma in "Jamuniya Dhar," and the widowed mother in "Baant Bakhara" all occupy subaltern positions within patriarchal structures.
- (C) Jha's journalism here is not merely professional but constitutional: it enacts in daily practice the language rights that the Madhesh movement fought to establish.
- (D) In "Nokari aaki aajivan karaawas," the implicit vyāpti is: wherever there is modern employment in the Maithili social structure, there is loss of freedom (parigraha).

५११. With reference to Chapter 85 (Shivshankar Srinivas), which statement belongs to the source discussion?

- (A) The corpus archived in the Videha Digital Library represents the breadth of Jha's scholarly and creative output.
- (B) Dinesh Kumar Mishra is not from Mithila, but he has written the stories of all the streams of Mithila.
- (C) Sanchayan (Collected Essays) The 57-page collection of essays represents Yoganand Jha as a critical and reflective prose writer.
- (D) The application of Navya Nyaya to literary criticism is not conventional, but it is both legitimate and illuminating.

५१२. With reference to Chapter 85 (Shivshankar Srinivas), which statement belongs to the source discussion?

- (A) The geography of the award matters: it confirms that Jha's significance is specifically Nepal-Maithili, specifically Terai, specifically Janakpurdham.
- (B) Utpal's poetry — written in Maithili, a language that has itself been systematically misclassified as a "dialect of Hindi" despite Grierson's and S.K.
- (C) In "Sinurhar," the window image is charged with dhvani: it suggests Kalyani's position — seen but excluded, aware but voiceless, until she acts.
- (D) 850 CE argues that the highest form of poetic meaning is dhvani — suggestion, resonance, the meaning that reverberates beyond the literal statement.

५१३. With reference to Chapter 85 (Shivshankar Srinivas), which statement belongs to the source discussion?

- (A) Gaṅgeśa Upādhyāya was himself a Maithil — born in Karion, Darbhanga, the heart of Mithila — writing in Sanskrit in the fourteenth century about the nature of valid knowledge, including knowledge conveyed through language (śabda).
- (B) Kṣemendra's concept of aucitya (propriety, appropriateness) — the principle that each poetic element must be appropriate to its context, its genre, its emotional register, and its moment — is precisely what these poems embody.
- (C) The mother's silence after the cousin applies sindur to Kalyani — "The mother froze, uneasy" — is a dense dhvani moment: her discomfort, her partial defeat, her inability to protest publicly, all reverberate in that silence.
- (D) Third, by placing the work in the context of the poet's biography and social activism, it performs the ethical function of criticism: making visible the conditions under which literature is produced and suppressed.

५१४. Which statement about What is supported by Chapter 85 (Shivshankar Srinivas)?

- (A) What are the conditions under which a cognition counts as knowledge rather than error or mere belief?
- (B) Yet her work was acquired by the NGMA and praised by leading art critics and artists.
- (C) familiar bureaucratic language applied to extraordinary events creates the double effect Suvin identifies.
- (D) Kainari Ailandak Larel (Laurel of Canary Island) – In the story, Subhash and Upiya are characters.

५१५. With reference to Chapter 85 (Shivshankar Srinivas), which statement belongs to the source discussion?

- (A) The mother's perception of Kalyani as an auspicious threat is a case of conceptually mediated perceptual error that Rambhadra's calm challenge begins to correct.
- (B) There is one correction here, and about the upper-caste writer Subhash Chandra Yadav's novel 'Gulo', without reading it, he wrote two lines and dismissed it.
- (C) recognizable states of human emotion, social condition, and natural experience with sufficient precision that the reader/listener undergoes the clarification Aristotle describes.
- (D) The urban Kathmandu-Janakpur social panorama — the 'mahānagaronmukh śaharaka parivesh' (urban-oriented city environment) — is the dominant setting of Jiddī.

५१६. With reference to Chapter 85 (Shivshankar Srinivas), which statement belongs to the source discussion?

- (A) As a digital archivist, his contribution to Maithili's linguistic survival in the digital era is among the most significant of his generation.
- (B) The story's drama is partly a confrontation of competing testimonies, with the reader being invited to judge their reliability.
- (C) None writes from within the traditional geographic and institutional centres of Maithili literary production (Darbhanga, Madhubani, Patna).
- (D) The joint attribution of their work by the Videha editor is both a scholarly correction and an ethical statement.

५१७. With reference to Chapter 85 (Shivshankar Srinivas), which statement belongs to the source discussion?

- (A) Patrakarita (Maithili Journalism) This 34-page work on Maithili journalism is a contribution to the meta-critical and historical understanding of Maithili's public sphere.
- (B) That Umesh Mandal chose this title for his poetry collection is itself an act of literary self-consciousness: he knows the position he occupies, and he names it.
- (C) The Navya Nyaya question "is this source reliable?" translates, for literary criticism, into questions about the author's access to the social world he represents.
- (D) Utpal's translation work — bringing Uday Prakash's Mohandas (the story of a Dalit whose identity is stolen by upper-caste usurpers) into Maithili — is precisely

५१८. With reference to Chapter 85 (Shivshankar Srinivas), which statement belongs to the source discussion?

- (A) The very act of writing in Maithili — a language classified by the Indian state as a 'dialect of Hindi' for decades, despite the contrary findings of Grierson and Suniti Kumar Chatterjee⁴ — is itself a political act.
- (B) In Srinivas's stories, shabda is dramatically present as competing testimonies: the village gossip about Kalyani's remarriage is shabda of low reliability; Rambhadra Jha's calm defence of Kalyani is shabda of high reliability.
- (C) The Videha Parallel Children's Literature project represents one of the most significant systematic efforts to create, document, and theorize children's literature in any minority/classical Indian language in the 21st century.
- (D) The Videha school, however, argues that bihani kathā (also spelled vihanikathā) is formally and ontologically distinct from laghukathā: it is not merely 'shorter' but operates on a different phenomenological principle.

५११. Which statement about The Videha 424 critical discourse itself is supported by Chapter 85 (Shivshankar Srinivas)?

- (A) Critic Govind Chandra Das, writing in Videha 368, argues compellingly that "no pictorial style exists without the Kamasutra" and that the kohbar's secret erotic imagery (the koni-khonchi, or hidden corners) has always been present within Mithila painting.
- (B) Marxist and Materialist Criticism Dr. Singh's doctoral research on the social themes of Maithili drama is, in method and orientation, broadly consistent with Marxist literary criticism as theorised by Georg Lukacs and Raymond Williams.
- (C) The Videha 424 critical discourse itself constitutes a multi-vocal shabda about Srinivas's reliability as a social witness — with Katna Jha, Kailash Kumar Mishra, and Dhanakhar Thakur offering different assessments of the validity of his testimony.
- (D) Roman Jakobson's concept of the 'poetic function' — the orientation of language toward the message itself, through devices such as parallelism, rhyme, and rhythmic recurrence — is directly applicable to Saras's formal practice in both geet and ghazal.

५१२. With reference to Chapter 85 (Shivshankar Srinivas), which statement belongs to the source discussion?

- (A) Shabda (Testimony/Word) in Srinivas For Gangesa, shabda — testimony, especially the word of a reliable authority — is the fourth pramana.
- (B) 1) Key Literary Period Active primarily from the late 20th century through the early 21st century; Kariya Kakkak Coramin published 2016
- (C) Shahar O Gel (The City He Went To) is a classic viyoga poem — the lament of the village left behind, of human bonds dissolving in the stone jungle of the city.
- (D) None writes from within the traditional geographic and institutional centres of Maithili literary production (Darbhanga, Madhubani, Patna).

५१३. With reference to Chapter 85 (Shivshankar Srinivas), which statement belongs to the source discussion?

- (A) The Videha Parallel History's recovery of the "suppressed Gangesh" — revealing through original Dooshan Panji (genealogical) records that he was of inter
- (B) Does it preserve trustworthy testimonial knowledge (śabda)? — is to read Maithili children's literature with the tools of its own civilizational tradition.
- (C) 18 January 1953, Darbhanga) is, along with Srinivas, one of the defining voices of the generation of Maithili fiction writers who came of age in the 1980s.
- (D) For example, Gharāṛī (novel) (1973) begins on the veranda of the village house, describing what was kept on the veranda and the view in front of it.

५१४. Which statement about Ashok's observer is supported by Chapter 85 (Shivshankar Srinivas)?

- (A) The sky is both the physical sky of the Mithila landscape and the expression of longing, regret, or aspiration.
- (B) Ashok's observer is often implicated in the drama; Srinivas's narrator more frequently maintains the Sanjay distance.
- (C) In the Dalit literature essay, dhvani operates differently — as argumentative understatement (arthaantara-nyasa).
- (D) Failure of Pratyakṣa (Perception): Viyogi claims meter is not native to Maithili folk poetry but provides no textual scansions.

५२३. Which statement about The Videha 424 editor's comparative verdict is supported by Chapter 85 (Shivshankar Srinivas)?

- (A) The Videha 424 editor's comparative verdict is nuanced: "Quantitatively, Srinivas has written more than Ashok, but Srinivas is not the polished narrator that Sushil is.
- (B) The archive has digitized numerous Maithili dramas from this period, which are often better preserved in Nepal's manuscript traditions than in the heartland of North Bihar.
- (C) collection is divided into at least two broad sections: Geet (Lyric Songs) and Bajra (Bajra-section — songs associated with the bajra or thunder motif, or perhaps seasonal songs).
- (D) The archive attempts to fill this gap by documenting and providing links to the few existing resources, such as Ramesh Ranjan's plays and the Bal Mandali recordings.

५२४. Which statement about Ashok's prose is supported by Chapter 85 (Shivshankar Srinivas)?

- (A) Ashok's prose is polished, his endings are carefully crafted, and his stories demonstrate what the Videha 424 editorial calls "panchlain-ending" (punchline endings) — stories that drive toward a culminating revelation.
- (B) Utpal's Maithili rendering, opens with the evocative original's description of colour and fear: the translator mobilizes a Maithili that is simultaneously classical in its morphology and urgent in its contemporary register.
- (C) Navya-Nyāya's analysis of āptavākya (the utterance of a reliable authority) and the conditions for trustworthy testimony provides the logical framework within which the translator's authority can be evaluated.
- (D) Jha's treatment of breast cancer—the first such fiction in Maithili—is analyzed as an "encroachment" on the territory of women's bodily experience, which had been rendered invisible by patriarchal taboos.

५२५. With reference to Chapter 85 (Shivshankar Srinivas), which statement belongs to the source discussion?

- (A) In his critical essays, vakrokti operates through ironic juxtaposition: the quoted dialogue of the oppressive husband or corrupt politician is placed against the background of stated social ideals, and the gap between them is the essay's critical thrust.
- (B) Gangesa's framework insists that we cannot separate the object of cognition from the relational structure through which it is known — a profound epistemological point that literary criticism often neglects in its rush to abstract character psychology.
- (C) If the complex honorific agreement system is — as Yadava's paper shows — a grammatical encoding of the Brahmin-centric social hierarchy of Mithila, its analysis and documentation (however brilliant) is simultaneously a documentation of social inequality.
- (D) Thematic & Critical Analysis The pen-name Ajneya carries the weight of the entire Hindi modernist project: Vatsyayan's Ajneya was committed to individual consciousness, experimental form, and the rejection of ideological prescription in literature.

५२६. Which statement about The Videha 424 special issue (August 2025) is supported by Chapter 85 (Shivshankar Srinivas)?

- (A) Tillu's childhood nickname was given to him by his father's close friend, the mahakavi Fazlur Rehman Hashmi, Maithili poet.
- (B) The Videha 424 special issue (August 2025) is the most comprehensive critical assessment of Srinivas's work published so far.
- (C) Where exact publication years are given in sources, they are noted; otherwise the approximate period of activity is given.
- (D) Ramlochan Thakur got Gulo published in Mithila Darshan, and so he wrote a memoir, after giving some facts about Mithila first.

५२७. With reference to Chapter 85 (Shivshankar Srinivas), which statement belongs to the source discussion?

- (A) By applying Navya Nyāya—a school of logic traditionally associated with high-caste theological gatekeeping—to the realm of subaltern drama and social realism, the movement has enacted a radical "democratization of logic".
- (B) The challenge noted about Srinivas — that more Maithili writers are moving to cities and writing about rural life they have not truly lived — is precisely the challenge Kumar Pawan's generation faces most acutely.
- (C) Web sources consulted include the Videha digital archive (videha.co.in), The Rising Nepal Daily's online archive, the IJCRT (International Journal of Creative Research Thoughts) database, and Wikipedia.
- (D) Secondary Framework: The Kama-Shastra Tradition and Sacred Eroticism A key element of Kashyap's work was his engagement with the Geet Govind and Kamasutra traditions as legitimate sources for visual art.

५२८. With reference to Chapter 85 (Shivshankar Srinivas), which statement belongs to the source discussion?

- (A) The Mithila landscape carries within it the memory of centuries of unequal resource distribution: the Kosi floods, the land dispossession of peasant communities, and the cultural marginalisation of non-Brahmin vernacular voices are all sediments present in this poetry.
- (B) From the perspective of Ramvilas Sharma's historical-materialist criticism, this collection is the most fully realized of Saras's five books: it demonstrates the connection between literary production and social conditions that Sharma argued was the ultimate measure of literary significance.
- (C) Among the positive assessments: Naveen Shankar Naveen calls him the first storyteller to wake a sleeping society; Baidhyanath Jha praises his wonderful narrative craft; Dilip Kumar Jha argues that mati sachue saihe chaik (only soil is truly one's own) — earth is Srinivas's deepest
- (D) Contextual Foundations: The Concept of Parallel Literature The term "Parallel Maithili Literature" (Samanantar Maithili Sahitya) identifies a stream of creative production that exists independently of traditional patronage networks and elite castebased literary establishments.

५२९. Which statement about Srinivas's distinctiveness, his advantage as a writer is supported by Chapter 85 (Shivshankar Srinivas)?

- (A) Jīnagī Ke Dastāveza (Documents of Life) as a title invokes the documentary-literary tradition — the poem as evidence, the song as historical record.
- (B) Srinivas's distinctiveness, his advantage as a writer, is his genuine, embodied knowledge of the rural Mithila world that gives his fiction its ethnographic authority.
- (C) 13th–14th century CE) was, like Viyogi, a native of the Madhubani region of Mithila—the intellectual heartland of the Navya-Nyāya school of Indian logic and epistemology.
- (D) The tragic closure of Lukács's realist novel — the refusal to impose false consolation on social contradictions — is present in Mujrim as ironic resolution rather than tragic defeat.

५३०. With reference to Chapter 85 (Shivshankar Srinivas), which statement belongs to the source discussion?

- (A) The more critical voices — especially Dhanakhar Thakur — note the limits of the "progressive" label for stories like "Sinurhar": widow remarriage, not divorce-remarriage, is the more common social reality in 2025 Mithila; the story's progressivism is historically located rather than contemporary.
- (B) The essay on 'Kathya, Tathya Aa Satyak Chintan' (Reflection on Content, Fact and Truth) addresses the epistemological dimension of Shardindu Chaudhary's satirical practice: the relationship between the satirist's comic distortion and the underlying reality he is trying to illuminate.
- (C) The scientist-as-vernacular-intellectual: Viyogi demonstrates that the highest level of scientific practice (experimental nuclear physics, direction of a national laboratory, international scientific leadership) is compatible with—and enriched by—deep engagement with vernacular literature.
- (D) The piece's structural principle is the chiasmus: it opens with the 2016 obituary, moves back to the 2009 visit, and returns to the 2016 obituary, so that the remembered blessing ('live and flourish') frames both the life of the remembered person and the continued life of the rememberer.

५३१. With reference to Chapter 85 (Shivshankar Srinivas), which statement belongs to the source discussion?

- (A) The progressive social vision, while genuine, is sometimes dated relative to the realities of contemporary Mithila society.
- (B) Anandavardhana's Dhvanyaloka (9th century CE) introduces dhvani — the resonant, suggested meaning that exceeds what is stated.
- (C) Bulbul is the foundational text of Jha's oeuvre, establishing the thematic and formal vocabulary that all subsequent collections develop.
- (D) The story tests this vyāpti against counterevidence (vyabhicāra): are there soldiers who retain their dignity?

५३२. Which statement about Prolific output — five story collections, three critical works, an is supported by Chapter 85 (Shivshankar Srinivas)?

- (A) Prolific output — five story collections, three critical works, an edited anthology — demonstrating sustained commitment over five decades.
- (B) Tirhuta was the dominant script for Maithili for over a thousand years, used in academic, religious, and genealogical records.
- (C) From the perspective of Navya-Nyaya epistemology, this essay demonstrates a sophisticated use of anumana (inference) and tarka (critical reasoning).
- (D) Until a sociological, psychological perspective is developed, Maithili will remain confined to caste-based philosophy, beliefs, and ideas.

५३३. Which statement about Overall Assessment Shivshankar Srinivas is supported by Chapter 85 (Shivshankar Srinivas)?

- (A) As a lexicographic resource produced under the Nepal Academy, it serves both the scholarly community and the Maithili-speaking population of Nepal in educational, administrative, and cultural contexts.
- (B) Overall Assessment Shivshankar Srinivas is a writer of genuine importance to Maithili literature: a faithful and compassionate witness to the social life of rural Mithila, a craftsman of quiet psychological
- (C) In the 67-page 'Gulo', Kedar Kanan had written a 9-page preface (The Story of the Last Destitute Person); now its burden is on Taranand Viyogi's shoulders in 'Gulo: Art and Language' (a 5-page introduction).
- (D) Historically identified with the ancient kingdom of Videha—the homeland of Sita and the intellectual cradle of the Navya Nyāya school of logic— Mithila has long been a center of Indian civilization.

५३४. With reference to Chapter 85 (Shivshankar Srinivas), which statement belongs to the source discussion?

- (A) Limitations Character psychology, as Thakur observes, tends toward the one-dimensional: characters are socially constituted rather than individually complex.
- (B) The poem 'Atrpta Nayan' ('Unsatisfied Eyes') is emblematic: the speaker, waiting through a sleepless night, watches the beloved who has fallen asleep.
- (C) The village immediately brands her as morally fallen: 'Raman Master ki beti ki kumaare bacha bhaile hen' (Raman Master's daughter had a child out of wedlock).
- (D) 335 BCE) defines poetry as mimesis — an imitation or representation of human action — and identifies catharsis (purification/clarification of emotion) as the effect of tragedy.

५३५. Which statement about Indian Rasa theory is supported by Chapter 85 (Shivshankar Srinivas)?

- (A) None of the poems written by his father are included in any Contemporary Maithili Poetry anthologies.
- (B) The Videha movement asserts that linguistic sovereignty is inextricably linked to script sovereignty.
- (C) Viyogi's translation (published by Saraswati Printing Works, Kolkata) makes this text available in Maithili for the first time.
- (D) Indian Rasa theory identifies the karuna-shanta combination that gives his best stories their emotional signature.

५३६. Which statement about Feminist criticism is supported by Chapter 85 (Shivshankar Srinivas)?

- (A) The refrain is Jakobson's 'return of the same differently charged' — the hallmark of the poetic function.
- (B) Such compression resists paraphrase: the poem means more than it says, in the precise sense that dhvani theory describes.
- (C) Feminist criticism shows both his empathy with women and the limits of male-authored female subjectivity.
- (D) The comic tradition in Maithili is not merely entertaining; it has always been a vehicle for social criticism.

५३७. With reference to Chapter 85 (Shivshankar Srinivas), which statement belongs to the source discussion?

- (A) Through the Navya Nyaya framework, the monak pauti presents itself as a study in upamana-pramana: the analogy or comparison through which the material object is understood through its resemblance to and difference from other signs in the cultural system.
- (B) Shivshankar Srinivas's literary career — spanning five decades, five story collections, three critical works, multiple edited volumes, and an unflagging commitment to the social life of Mithila — is a significant contribution to Indian regional literature.
- (C) The village of Berma has emerged as a crucial node in the movement, hosting regular "Katha Goshthis" (storytelling circles) where writers like Lakshmi Das and Umash Mandal collaborate with laborers and farmers to produce literature that reflects their lived reality.
- (D) Vibha Rani is a national-level dramatist, fiction writer, and performer who writes in both Maithili and Hindi; her plays Bhāg Rau and Balchandā, published by Shruti Prakashan and archived on videha.co.in, constitute the primary textual corpus for this study.

५३८. With reference to Chapter 85 (Shivshankar Srinivas), which statement belongs to the source discussion?

- (A) Cultural-devotional poetry — Jar-Jājan is a traditional Maithili ritual associated with ancestral worship; Durgāpūjā engages with the major Shakta festival from a Maithili perspective.
- (B) Nistuki's implied reader is a Maithili speaker who shares the cultural reference points — the festivals (Chhath, Bhogi), the river-names, the village practices — that the poems invoke.
- (C) A servant of the literature is a writer who produces texts; a servant of the language is someone for whom the language itself — its survival, health, correctness, and vitality — is the primary concern.
- (D) observation, a critic who has enriched the theoretical self-understanding of the tradition, and an anthologist who has served the canonisation of Maithili fiction at a national level.

५३९. Which statement about Postcolonial criticism is supported by Chapter 85 (Shivshankar Srinivas)?

- (A) Karuna's education was from 'Catholic Church School' and 'Chapman Girls School' in Muzaffarpur.
- (B) In Kichhu Teet Madhur, the travelogue's authority is also pratyakṣa—direct personal observation.
- (C) The muktaka form is a freely structured quatrain — rhyming AABA or AAAA — that allows for brief, epigrammatic statements.
- (D) Postcolonial criticism illuminates his role in the affirmation of a marginalised language-culture.

५४०. With reference to Chapter 85 (Shivshankar Srinivas), which statement belongs to the source discussion?

- (A) Close Reading: 'Ena Kie?' (Why this?) The opening poem 'Ena Kie?' (Why this?) is a remarkable feat of ambiguity.
- (B) The semiotic is feminine, musical, poetic, and rhythmic; the symbolic is masculine, rule-based, and structured.
- (C) Those whose children have not entered literature, how can their discussions happen, how can their side be presented?
- (D) "Translated Short Fiction: Read Soil by Maithili-Language Writer Shivshankar Srinivas." Scroll.in, September 2024.

५४१. With reference to Chapter 85 (Shivshankar Srinivas), which statement belongs to the source discussion?

- (A) As Ravi Bhushan Pathak's essay in Sadeha 10 (drawing directly on this text) argues, it is literary art precisely because of its truth, not despite it.
- (B) The book is divided into three sections: Kavya Vivechan (Poetry Analysis), Gadya Vishleshan (Prose Analysis), and Avdan Mulyankan (Contribution Evaluation).
- (C) "Translation Strategies and Challenges for Translating Maithili Idioms and Proverbs into English." Research Review International Journal of Multidisciplinary.
- (D) No Entry: Mā Praviśa: The Postmodern Absurd Nachiketa's No Entry: Mā Praviśa is the most significant postmodern work in the Maithili canon.

५४२. With reference to Chapter 86 (Subhash Chandra Yadav), which statement belongs to the source discussion?

- (A) The "Videha-Sadeh" series constitutes the most vital thematic collection within the journal, extracting and refining the best compositions from the first 350 issues.
- (B) "Swapnasundari and the Magical Birds of Mithila" (Geeta Dharmarajan, Katha, 1996) The singing birds of Swapnasundari, the little princess of Mithila, were very pleased.
- (C) The poetry of Nistuki, for all its strengths, is occasionally uneven in its formal discipline — some of the longer poems would benefit from tighter structural organisation.
- (D) Applying Navya-Nyāya's concept of vyāpti (pervasion), we can identify a structural invariant across the play: wherever there is literacy in Bhāg Rau, there is deprivation.

५४३. With reference to Chapter 86 (Subhash Chandra Yadav), which statement belongs to the source discussion?

- (A) The Navya-Nyāya avacchedaka principle — specify exactly which property of which entity is being predicated — corresponds to the ghazal discipline of making every word carry its full semantic weight.
- (B) (Writer's Block - The parallel stream of Maithili literature - The complete literature of Subhash Chandra Yadav) Subhashchandra Yadav (1948-), born 05 March 1948, maternal place Diwangunj, Supaul.
- (C) Shardindu Chaudhary's Kariya Kakkak Coramin (2016) is listed in this survey alongside these award-winning collections, situating him within this flourishing contemporary moment.
- (D) Matthew Arnold's concept of the 'touchstone' — the quality passages from great literature that serve as standards for evaluation — has been much criticized but retains a practical critical utility.

५४४. With reference to Chapter 86 (Subhash Chandra Yadav), which statement belongs to the source discussion?

- (A) Subhash Chandra Yadav's Ghardekhiya came in 1983, and after 25 years, "Banait Bigadait" was e-published in Videha in 2008-09 and then came in print in 2009.
- (B) The Nepal-based sipahi as a figure of institutional contradiction — service, pride, corruption, and obsolescence — is Mishra's most recurring social type.
- (C) The journal also promotes "Videha e-Learning" to facilitate linguistic literacy among the youth who may have been alienated by conservative academic standards.
- (D) The Videha Parallel History's recovery of the "suppressed Gangesh" — revealing through original Dooshan Panji (genealogical) records that he was of inter

५४५. Which statement about People even say that because of these birds, there is supported by Chapter 86 (Subhash Chandra Yadav)?

- (A) The rasa is a combination of adbhuta (the monstrous donor) and hāsyā (the greed-comedy of Sukhanī).
- (B) Feminist criticism shows both his empathy with women and the limits of male-authored female subjectivity.
- (C) People even say that because of these birds, there is magic in Mithila's environment.
- (D) The analysis of ghazals in the archive reveals a high standard for traditional metrics.

५४६. Which statement about Kamat, Shiv Kumar Prasad, Dhirendra Kumar, Ramdev Prasad Mandal "Jharudar" is supported by Chapter 86 (Subhash Chandra Yadav)?

- (A) Conclusion: A Sūtra for the 21st Century Dr. Yoganand Jha's Chaturdash Sootra is a landmark in Maithili literary criticism.
- (B) Kamat, Shiv Kumar Prasad, Dhirendra Kumar, Ramdev Prasad Mandal "Jharudar" have come with colourful stories and songs.
- (C) The Navya Nyaya concept of avacchedakatva (delimitation/qualification) is relevant to understanding Paswan's narrative economy.
- (D) The Maithili social-realist tradition that Jagdish Prasad Mandal had extended in fiction, and that the

५४७. With reference to Chapter 86 (Subhash Chandra Yadav), which statement belongs to the source discussion?

- (A) But in its opposition comes Story Science, which pre-analyzes what effect listening to a particular story has on people and society.
- (B) Anmol Jha's CCRT research was enabled by the community of scholars and texts that the Videha platform made accessible.
- (C) Conclusions and Future Outlook The Videha Sadeha series (1–37) represents a definitive turning point in Maithili literary history.
- (D) The Jānakī Gīta: Sita in Mithila The Jānakī Gīta (Song to Jānakī) in Sadeha 14 is Mishra's most culturally specific contribution.

५४८. With reference to Chapter 86 (Subhash Chandra Yadav), which statement belongs to the source discussion?

- (A) The Mithila region, situated between the Himalayas and the Gangetic plain, is one of the most flood-prone areas of the world.
- (B) The corpus archived in the Videha Digital Library represents the breadth of Jha's scholarly and creative output.
- (C) With the help of Story Science, alongside Brahminism, the neo-Brahminism of non-Brahmins has also been identified.
- (D) The Parallel Tradition is no longer a peripheral movement but a central pillar of modern Maithili identity.

५४९. Which statement about Because by then, Subhash Chandra Yadav's stories with their spelling is supported by Chapter 86 (Subhash Chandra Yadav)?

- (A) None of the poems written by his father are included in any Contemporary Maithili Poetry anthologies.
- (B) Because by then, Subhash Chandra Yadav's stories with their spelling had already started being epublished in Videha.
- (C) Anmol Jha's CCRT research was enabled by the community of scholars and texts that the Videha platform made accessible.
- (D) The Dhātuvāda chapter of the Tattvacintāmaṇi is particularly relevant to the analysis of modern Maithili verbs and actions.

५५०. Which statement about Regarding this, Subhash Chandra Yadav is supported by Chapter 86 (Subhash Chandra Yadav)?

- (A) The "Parallel History" framework, which underpins the archive, was developed as a direct response to this exclusion.
- (B) The Navya Nyaya concept of avacchedakatva (delimitation/qualification) is relevant to understanding Paswan's narrative economy.
- (C) Regarding this, Subhash Chandra Yadav has the following thoughts: "Very little work has been done on folk tales in Maithili.
- (D) The Videha Movement and the Philosophy of Parallel Literature The concept of parallel literature is the heart of the Videha movement.

५५१. With reference to Chapter 86 (Subhash Chandra Yadav), which statement belongs to the source discussion?

- (A) The critical framework employed in this appreciation is deliberately interdisciplinary.
- (B) The analysis of ghazals in the archive reveals a high standard for traditional metrics.
- (C) The discourse of the tale is expressed in poetic form like this – Elephant, elephant, elephant!
- (D) fiction but has deep roots in the Sanskrit nāṭaka tradition, where divine and human planes of action coexist.

५५२. With reference to Chapter 86 (Subhash Chandra Yadav), which statement belongs to the source discussion?

- (A) The "Parallel History" framework, which underpins the archive, was developed as a direct response to this exclusion.
- (B) As a poet (Nistuki) and scholar (Jagdish Prasad Mandalak Kavya Sansar), he is a creative and critical contributor to the parallel tradition.
- (C) The corpus archived in the Videha Digital Library represents the breadth of Jha's scholarly and creative output.
- (D) In Nepali language, "Devi Ko Bali" was written by Suryakant Gyawali against the practice of animal sacrifice during Dussehra.

५५३. With reference to Chapter 86 (Subhash Chandra Yadav), which statement belongs to the source discussion?

- (A) A story is not just the creation of an idea that can be put on paper with illumination.
- (B) Dr. Prasad's perspective is that of the outsider who "sees" Patna and reports back to the regional center.
- (C) Jha's Janakpurdham is not a peripheral location but a symbolic and cultural centre: it is the city of
- (D) 200 BCE–200 CE) identifies rasa as the essential aesthetic experience of a literary work.

५५४. Which statement about And for the re-establishment of dialogue, the storyteller needs to is supported by Chapter 86 (Subhash Chandra Yadav)?

- (A) The Maithili ghazal tradition has its roots in the Persian-Urdu influence mediated through Bihari Urdu literary culture (Darbhanga, Muzaffarpur).
- (B) Applied to Saras: The dominant rasa in Aakhar Aakhar Geet Saras is śṛṅgāra — but Saras's shringara is not the erotic śṛṅgāra of the classical tradition.
- (C) Kathmandu: Royal Nepal Academy. [Contains: 'The Maithili Language and Linguistics: An Overview', pp. 3–25; 'Anaphoric Relations in Maithili', pp. 102–114.]
- (D) And for the re-establishment of dialogue, the storyteller needs to have belief – logical belief and experiential belief, which Subhashchandra Yadav possesses.

५५५. Which statement about Regarding this, Subhash Chandra Yadav is supported by Chapter 86 (Subhash Chandra Yadav)?

- (A) Regarding this, Subhash Chandra Yadav has the following thoughts: "Expecting a writer to clarify and explain their composition is an unreasonable expectation.
- (B) Similarly, the 'daag' (stain) of his story title operates through dhvani: the stain is literally on Rani's moral reputation, but the dhvani-stain is on society's hypocrisy.
- (C) The poem 'Aṭṛpta Nayan' ('Unsatisfied Eyes') is emblematic: the speaker, waiting through a sleepless night, watches the beloved who has fallen asleep.
- (D) Bama's work is explicitly gendered: she writes as a Dalit woman, for whom the triple burden of caste, class, and gender oppression is the defining condition.

५५६. Which statement about During the 2008 Kosi flood, Gaurinathji is supported by Chapter 86 (Subhash Chandra Yadav)?

- (A) During the 2008 Kosi flood, Gaurinathji was trapped in the village, struggling for food, but his A.C. ticket was booked with a credit card.
- (B) The Nepali literary establishment has given him minimal attention (the Nepal Prajñā Pratiṣṭhān's Maithili focus has historically been weak).
- (C) Uday Prakash's prose style is notably cinematic, hallucinatory, and elliptical — characteristics that present significant translation challenges.
- (D) The Videha Parallel History (Part 4: 'The Revitalization of Maithili Ghazal: The Anchinhar Aakhar Movement') provides the essential historical context.

५५७. Which statement about The Maithili writings of Rajkamal/Yatri is supported by Chapter 86 (Subhash Chandra Yadav)?

- (A) The Dhātuvāda chapter of the Tattvacintāmaṇi is particularly relevant to the analysis of modern Maithili verbs and actions.
- (B) In Balchandā, Vibha Rani's mono-drama for and about female foeticide and the suppressed feminine, dhvani operates at every level.
- (C) One of the most innovative features of the archive is the "Maithili Read Aloud & Sign Language" project.
- (D) The Maithili writings of Rajkamal/Yatri are beautiful, we can say that after reading each of their compositions.

५५८. Which statement about Those whose children is supported by Chapter 86 (Subhash Chandra Yadav)?

- (A) There is one source of water — the Solkanama pond, which belongs to the Solkanama neighbourhood (a Dalit
- (B) Look how good the fragrance/composition within it is.) — before proceeding to analyse the collection.
- (C) Those whose children have not entered literature, how can their discussions happen, how can their side be presented?
- (D) long excluded from canonical Maithili literary representation- is itself part of what constitutes the age's radiance.

५५९. Which statement about Julia Kristeva is supported by Chapter 86 (Subhash Chandra Yadav)?

- (A) Similarly, the 'daag' (stain) of his story title operates through dhvani: the stain is literally on Rani's moral reputation, but the dhvani-stain is on society's hypocrisy.
- (B) Julia Kristeva describes the right and duty of the writer as a form of preserving speech and dialect, and some text that is separate from human beings.
- (C) In the VPHF's framework, the insistence on speaking Maithili — in Nepal's capital, in the face of Nepali-language dominance — is an act of counterhegemonic assertion.
- (D) Contemporary Maithili poets must position themselves in relation to this tradition: to imitate it is to court pastiche; to ignore it is to sever roots.

५६०. With reference to Chapter 86 (Subhash Chandra Yadav), which statement belongs to the source discussion?

- (A) 950 CE) identifies the characteristic 'swerve' of poetic language from the prosaic norm as the source of literary pleasure.
- (B) Social interaction (face and empathy) is not merely contextual noise but is systematically encoded in the abstract grammar.
- (C) The story's drama is partly a confrontation of competing testimonies, with the reader being invited to judge their reliability.
- (D) The semiotic is feminine, associated with music, poetry, and rhythm; and the symbolic is masculine, associated with law and structure.

५६१. With reference to Chapter 86 (Subhash Chandra Yadav), which statement belongs to the source discussion?

- (A) Maithili was granted recognition by the Sahitya Akademi in 1965 and included in the Eighth Schedule of the Indian Constitution in 2003.
- (B) From a feminist critical perspective, Mishra's female characters — while treated with empathy — are sometimes more observed than voiced.
- (C) So Saussure's theory is opposite to the logocentric when he says that you do not see any characteristic of the signified in the signifier.
- (D) The “tension” (John Crowe Ransom’s term) between the poem’s surface inquiry and its deep implication is what generates its aesthetic power.

५६२. With reference to Chapter 86 (Subhash Chandra Yadav), which statement belongs to the source discussion?

- (A) So, you have to delve deep into the text, and this drives you towards an endless search.
- (B) In this novel, there is also a love relationship between a Mallah girl and a Brahmin's son.
- (C) So Saussure's self-presence is nothing because everything is created within a system.
- (D) Videha — and the Maithili literary world it sustains — is richer for his presence within it.

५६३. Which statement about And here it is supported by Chapter 86 (Subhash Chandra Yadav)?

- (A) Mishra’s campaign for Sahitya Akademi recognition is a direct VPHF move: reclaiming Maithili’s autonomous status.
- (B) The Parallel Tradition is no longer a peripheral movement but a central pillar of modern Maithili identity.
- (C) Mandal’s plays, including Mithilak Beti and Veerangana, are foundational texts of social realism in Maithili.
- (D) And here it is also relevant that the rereading of Subhashchandra Yadavji's fiction and language continues to come.

५६४. With reference to Chapter 86 (Subhash Chandra Yadav), which statement belongs to the source discussion?

- (A) In Srinivas's stories, shabda is dramatically present as competing testimonies: the village gossip about Kalyani's remarriage is shabda of low reliability; Rambhadra Jha's calm defence of Kalyani is shabda of high reliability.
- (B) 2 Asangati (Incongruity) (1978) Kuki made a sound... she had two cups in her hand placed on a tray. 'Are you going that side?' Naveen felt a slight irritation – said 'No', but he kept feeling that Kuki, seeing his side, wanted to tell
- (C) The Devanāgarī script in which all five books are written (rather than the traditional Tirhuta/Mithilākṣara script) reflects the practical reality of contemporary Maithili publishing: Devanāgarī has wider readership among the diaspora.
- (D) The Navya Nyāya framework of Gaṅgeśa Upādhyāya of Mithila (14th century CE) is applied as an epistemological tool for understanding how literary cognition, inference, and meaning-making operate in Mishra's creative practice.

५६५. With reference to Chapter 86 (Subhash Chandra Yadav), which statement belongs to the source discussion?

- (A) A family got off the train... three or four single girls... none of them are good! – Kaamu said.
- (B) The khalifa told Gyanchan not to come to his doorstep—“You are a Dom, I am a Chamar.” Ramadhar's side.
- (C) So, you have to delve deep into the text, and this drives you towards an endless search.
- (D) Meanwhile, Gāmbālī was staring intently at Gyanchan, and the landlord was watching her.

५६६. With reference to Chapter 86 (Subhash Chandra Yadav), which statement belongs to the source discussion?

- (A) The progressive social vision, while genuine, is sometimes dated relative to the realities of contemporary Mithila society.
- (B) The Videha platform is explicitly closed to "practitioners of plagiarism" and those who cannot withstand critical scrutiny.
- (C) The dignity asserted is not triumphant but resilient — the persistence of moral seriousness in the face of social obstruction.
- (D) 9 Kalpit Mrityu (Imaginary Death) (1970) Dialogue between husband and wife, the wife has to go on the father-in-law's call.

५६७. Which statement about Jagdish Prasad Mandal also wrote a story titled Ghardekhiya, which is supported by

Chapter 86 (Subhash Chandra Yadav)?

- (A) Videha dedicated its 191st issue (1 December 2015) entirely to 'Anil' — an honour that marks his stature in the contemporary Maithili literary world.
- (B) The paper is governed by the multi-coloured pen ('sitrangi rangak kalama') that has 'purn adhikar jamaune achhi hamra upar' (established full authority over me).
- (C) Adrienne Rich and Feminist Continuum Theory Adrienne Rich's 'Compulsory Heterosexuality and Lesbian Existence' (1980) is the direct theoretical source for Chaudhary's most significant essay.
- (D) Jagdish Prasad Mandal also wrote a story titled Ghardekhiya, which was e-published in Videha and compiled in the story collection Gamak Jinagī (Village Life) (2009).

५६८. With reference to Chapter 86 (Subhash Chandra Yadav), which statement belongs to the source discussion?

- (A) 15 Chaubatia (Junction) (1969) The protagonist is sitting in a hotel, feeling dizzy from hunger.
- (B) The origin of Tattvachintamani Karak Gangesh was for the lineage of the Charmakarini's intellect.
- (C) The main issue distinguishing the Bhāmatī and Vivarana schools is the nature and locus of Avidya.
- (D) 'Priyvaar Sampadakji' is an apostrophe addressed to the editor of Videha, Gajendra Thakur.

५६९. With reference to Chapter 86 (Subhash Chandra Yadav), which statement belongs to the source discussion?

- (A) Lens 6: Feminist Lens The feminist lens reveals a productive tension in Dr. Prasad's work.
- (B) 100 BC - 500 AD Middle Indo-Aryan Dramatic Prakrits; emergence of popular speech forms.
- (C) The advisory panel includes Kalikant Jha 'Trishit,' Dharendra Premarshi, and Mahendra Kumar Mishra.
- (D) In America, there is drug trade among African-Americans, does it look somewhat similar?

५७०. With reference to Chapter 86 (Subhash Chandra Yadav), which statement belongs to the source discussion?

- (A) Loksahitya (Folk Life and Folk Literature) This 77-page scholarly work is Yoganand Jha's systematic engagement with the folk tradition — the oral culture, custom, song, narrative, and ritual practice that forms the living substrate of Mithila's cultural identity.
- (B) The Mithila landscape carries within it the memory of centuries of unequal resource distribution: the Kosi floods, the land dispossession of peasant communities, and the cultural marginalisation of non-Brahmin vernacular voices are all sediments present in this poetry.
- (C) 23 Parichay (Introduction) (1971) Netaji insisted that the protagonist go to his house; he felt that Netaji had given him socks, but when he got tired and left with his friend, the friend insisted on watching the evening show of the drama company, and there Netaji...
- (D) Spivak: the essay 'Maithili Kathāme Strī' is a male intellectual's critical engagement with women's representation — an engagement that is both necessary and problematic, requiring the critical tools that Spivak's question 'Can the Subaltern Speak?' demands.

५७१. With reference to Chapter 86 (Subhash Chandra Yadav), which statement belongs to the source discussion?

- (A) Through the monograph "Nit Naval Rajkamal" by Subhash Chandra Yadav, Videha has highlighted Chaudhary's role as the true avantgarde of Maithili.
- (B) In Dr. Prasad's poetry, the most frequently operative alankara (figure of speech) is rupaka (complete metaphor / identification) — not mere upama (simile).
- (C) 26 Phukna (Trumpet/Whistle) (1970) The protagonist is at his maternal uncle's village, but he cannot understand the two-coloured behaviour there.
- (D) As a performer, Rani is a pioneer of solo theatre (ekānt raṅgamanc) and has acted in Hindi films (Laal Kaptaan, Shamshera) and web series (Maharani).

५७२. With reference to Chapter 86 (Subhash Chandra Yadav), which statement belongs to the source discussion?

- (A) Social Reform and the Voice of Children The Videha movement does not just write literature; it is also a vehicle for social reform.
- (B) To be clear, both this thief writer and the pseudocritic are in the Hindi department of Aligarh Muslim University.
- (C) The Parallel Tradition is no longer a peripheral movement but a central pillar of modern Maithili identity.
- (D) 28 Ber-Ber (Again and Again) (1979) Harivansh and Raghuvansh had bought first-class tickets for more than half the distance.

५७३. With reference to Chapter 86 (Subhash Chandra Yadav), which statement belongs to the source discussion?

- (A) 32 Sanket (Gesture/Signal) (1974) Room number nine has six seats. – If you ask her to get up, then you can spread the bed.
- (B) Critical Assessment: Chirai Chirai is a landmark debut collection in contemporary Nepal-side Maithili fiction.
- (C) The Maithili kitchen is simultaneously a site of cultural production, religious observance, social distinction, and aesthetic pleasure.
- (D) The "Parallel History" framework, which underpins the archive, was developed as a direct response to this exclusion.

५७४. With reference to Chapter 86 (Subhash Chandra Yadav), which statement belongs to the source discussion?

- (A) At the same time, to edit that act, Mohan Bhardwaj was made a member of the Sahitya Akademi's Maithili Advisory Committee.
- (B) The Parallel History identifies several suppressed or marginalised traditions that are invisible in the official canon.
- (C) The review of Jagdish Prasad Mandal's Maulail Gachhak Phool (essay 5) is among the most sustained and appreciative in the collection.
- (D) Tillu's childhood nickname was given to him by his father's close friend, the mahakavi Fazlur Rehman Hashmi, Maithili poet.

५७५. With reference to Chapter 86 (Subhash Chandra Yadav), which statement belongs to the source discussion?

- (A) In Dr. Prasad's poetry, the most frequently operative alankara (figure of speech) is rupaka (complete metaphor / identification) — not mere upama (simile).
- (B) Regional Identity and the Geography of the Koshi Division One of the most striking aspects of Dr. Prasad's work is its geographical specificity.
- (C) Works – Aadi Katha, Andolan, Pathar Phool (novel), Swar Gandha (poetry collection), Lalka Pag (story collection), Katha Parag (edited story collection).
- (D) Kusum Thakur A memoirist and poet whose work provides a unique feminine perspective on the historical and familial structures of Mithila.

५७६. With reference to Chapter 86 (Subhash Chandra Yadav), which statement belongs to the source discussion?

- (A) Homi Bhabha's concept of the 'third space' — the in-between space where cultural identities are negotiated and hybridized — is applicable to Saras's creative position between the classical geet-ghazal tradition and the vernacular folk modernity of the Jharkhand Maithili diaspora.
- (B) The communist critic Namwar Singh did not find it appropriate to send a postcard; in Nai Kahaniyan, a statement by Madhukar Gangadhar was published that Rajkamal was undergoing treatment for his illness; he was asking people for money by making excuses of poverty and neglect.
- (C) The Navya Nyāya tradition's insistence on the primacy of pramā — valid, verifiable, honestly arrived-at knowledge — as against the comfortable repetition of received opinion (svikṛti without examination) is the deep methodological principle that Tillu's work embodies.
- (D) The feminist poet's pratyakṣa of women's experience — the direct, embodied knowledge of what it means to be a woman in Mithila's patriarchal social structure — constitutes a form of pramāṇa that the canonical literary tradition's male-dominated śabda-pramāṇa cannot replicate.

५७७. With reference to Chapter 86 (Subhash Chandra Yadav), which statement belongs to the source discussion?

- (A) By unearthing these suppressed narratives, the framework demonstrates how the Panji system (the sophisticated genealogical record-keeping of Maithil Brahmins) was historically used as a tool of social engineering and cultural gatekeeping.
- (B) That account, by omitting Mandal, Jagdish Prasad Mandal, Rajdeo Mandal, and Bechan Thakur, produces what might be called a 'prose of counter-literary insurgency': a version of the tradition that erases its most politically challenging elements.
- (C) Ulkamukha: Magic Realism and Natyadharmi Prowess Ulkamukha, written by Gajendra Thakur and directed by Bechan Thakur, represents a landmark in modern Maithili drama for its integration of "magic realism" and classical Natyadharmi stagecraft.
- (D) Banait Bigadait (Making and Breaking) In most of the stories of Subhashchandra Yadavji's "Banait Bigadait" story collection, it is found that the story, more than a tale, moves forward with a theme and ends upon completing its function.

५७८. Which statement about Ekta Prem Katha (A Love Story) – Previously, those who is supported by Chapter 86 (Subhash Chandra Yadav)?

- (A) Ekta Prem Katha (A Love Story) – Previously, those who had phones at home, others' calls would come to their home; they would just forward the call.
- (B) The paper's finding that lower-caste speakers reduce the agreement system is also of major significance for the Videha Parallel History Framework.
- (C) ADDENDUM APARNA KUMARI Actress · Cultural Personality · Methodological Note All factual claims are grounded exclusively in the Videha archive.
- (D) The Parallel History identifies the Nepal-side Malla-era literary output as equally central to Maithili literary history, not as a regional footnote.

५७९. With reference to Chapter 86 (Subhash Chandra Yadav), which statement belongs to the source discussion?

- (A) The essay's central claim — 'literature is not politics; when politics enters literature, literature dies' — deconstructs itself.
- (B) Social interaction (face and empathy) is not merely contextual noise but is systematically encoded in the abstract grammar.
- (C) The usual mother-in-law/daughter-in-law issues of the village remain, like asking if they have eaten after bathing, etc.
- (D) However, in the sleeping state, the novelist troubles him by narrating a dream; Binayak also has that love.

५८०. With reference to Chapter 86 (Subhash Chandra Yadav), which statement belongs to the source discussion?

- (A) Kainari Ailanḍak Larel (Laurel of Canary Island) – In the story, Subhash and Upiya are characters.
- (B) 1325 CE, Mithila) is the founder of the Navya Nyāya (New Logic) school of Indian philosophy.
- (C) Critical Assessment: Chīrai Chīrai is a landmark debut collection in contemporary Nepal-side Maithili fiction.
- (D) However, the modern history of the Maithili language has been marked by significant stratification.

५८१. Which statement about Rambha (Rambha) – The changing relationship between man and woman is supported by Chapter 86 (Subhash Chandra Yadav)?

- (A) Applied to Tillu's poetry, this approach reveals the technical sophistication of his apparently simple verse.
- (B) Limbale also argues that Dalit literature must go beyond documenting suffering to assert dignity and resistance.
- (C) However, the modern history of the Maithili language has been marked by significant stratification.
- (D) Rambha (Rambha) – The changing relationship between man and woman is described intensely in this story.

५८२. With reference to Chapter 86 (Subhash Chandra Yadav), which statement belongs to the source discussion?

- (A) Navya-Nyāya's analysis of āptavākyam (the utterance of a reliable authority) and the conditions for trustworthy testimony provides the logical framework within which the translator's authority can be evaluated.
- (B) The vibhāva (stimulus) is the scientific fact itself—that the universe began in a single point, that atoms have empty space within them, that living tissue can be synthetically produced in a factory.
- (C) The correction of this failure requires not merely individual recognition but institutional reform: a reconfiguration of the conditions under which literary value is assessed and awarded in the Maithili context.
- (D) Mainstream people translate without reading translation theory; when the Brahminical and neoBrahminical writers of the mainstream are dried up of vocabulary in original writing, what can they do in translation?

५८३. With reference to Chapter 86 (Subhash Chandra Yadav), which statement belongs to the source discussion?

- (A) In Maithili literary tradition, the bird is the poet's voice, the migrant's longing, the natural world's claim on the social world.
- (B) Social Reform and the Voice of Children The Videha movement does not just write literature; it is also a vehicle for social reform.
- (C) In this context, it is necessary to discuss the 2021 Sahitya Akademi Award in Maithili, given to a non-savarna for the first time.
- (D) In Bakhtin's terms, the poem is a carnivalesque inversion of the social hierarchy: the dog (symbol of the wealthy's petted comfort) is

५८४. With reference to Chapter 86 (Subhash Chandra Yadav), which statement belongs to the source discussion?

- (A) The Navya Nyāya framework provides the epistemological vocabulary for this assessment.
- (B) Meanwhile, Gāmbālī was staring intently at Gyanchan, and the landlord was watching her.
- (C) Viyogi argues that Nagarjun "rebuilt" Maithili by restoring the language to those it had been stolen from.
- (D) For literature students/literary writers, it is expected to be ten times more than this.

५८५. With reference to Chapter 86 (Subhash Chandra Yadav), which statement belongs to the source discussion?

- (A) Sushil's Literary World: His literary works include- Gharāī (novel) (1973), Gāmbālī (novel) (1982), Bhāmatī (drama) (first staging 1991, publication 2013) and Asmitā (short story collection) (2016).
- (B) The title Gahbar Geet — songs of the dense forest, or perhaps songs of depth and mystery — evokes a tradition of nature poetry and mystical or devotional lyric that has deep roots in Maithili poetry from Vidyapati onwards.
- (C) Frantz Fanon's argument in *The Wretched of the Earth* (1961) about the necessity for colonized cultures to reclaim their own literary and historical narratives is structurally homologous to the Videha Parallel History project.
- (D) 2078) is distressing. □ Preface of Gulo "The Story of the Last Destitute Person" - Author Kedar Kanan Before the beginning of the original Maithili Gulo, there is a preface titled "The Story of the Last Destitute Person".

५८६. Which statement about Works is supported by Chapter 86 (Subhash Chandra Yadav)?

- (A) Works published between 2016-2020 were considered for Sahitya Akademi awards in 2022.
- (B) Archived documents and "Learn Kaithi" (2009) guides support scholarly research into regional history.
- (C) Parao Jha got him released, and there was talk of the police and the complexities of law.
- (D) Atlas Obscura. 'India and Nepal's Mithila Art Is Having a Feminist Renaissance.' August 2025.

५८७. With reference to Chapter 86 (Subhash Chandra Yadav), which statement belongs to the source discussion?

- (A) Narlikar (Marathi/English SF) The closest structural parallel to Viyogi in Indian literature is Jayant Narlikar (b.
- (B) Kamla Chaudhary represents the specific domain of Maithili women's material culture and temporal experience.
- (C) Technological Sovereignty: Digital Standards and Accessibility The Videha archive is a pioneer in digital inclusion.
- (D) But this is not in the novel; neither Anwar nor any other character does what Kedar Kanan suggests.

५८८. Which statement about Riniya is supported by Chapter 86 (Subhash Chandra Yadav)?

- (A) Mithila has a rich history of oral narratives, characterized by compression and wit, such as the Dāka Vachan and the Dhūrta Samāgama.
- (B) There is a hybrid genre text — possibly a collection of prose poems or lyrical short stories, written in an elevated, imagistic style.
- (C) The controversy is documented across issues 363, 364, and 366 of Videha, suggesting it was a sustained and publicly debated episode.
- (D) Riniya is crying." This book demands analysis in terms of textuality of words and sentences, distinct from ordinary novels.

५८९. With reference to Chapter 86 (Subhash Chandra Yadav), which statement belongs to the source discussion?

- (A) I am Gulo Mandal." Flashback in one paragraph, Gulo's father Munilal, Gulo's two younger sisters, the death of his mother, leaving the railway job, Benarji Saheb, the head officer at Saharsa railway, did not like that Munilal left his job; he would have given him big, live fish?
- (B) Whether examining a Sahitya Akademi anthology or writing a poem about the monsoon's failure, he is doing the same thing: attending honestly to the evidence, resisting the easy conclusion, and insisting that language — whether in poetry or criticism — must earn its truth.
- (C) Each food term documented by Lalita Jha is a particular (vishesha) within the general category (samanya) of food vocabulary; the precise definition and documentation of each particular is exactly the kind of analytical work that Navya Nyaya demands of any serious cognitive project.
- (D) Yadava appears as the second interviewee in Munnaji's celebrated series 'हम पुछैत छी' (I Ask / We Ask) — a series of extended interviews with twenty-four major figures of Maithili literature, linguistics, and culture, published across the Videha Sadeha 33 collected edition.

५९०. With reference to Chapter 86 (Subhash Chandra Yadav), which statement belongs to the source discussion?

- (A) What are the conditions under which a cognition counts as knowledge rather than error or mere belief?
- (B) 2014) marks an institutional recognition of precisely the kind the Videha Parallel History has long advocated.
- (C) faces the challenge of a terminal case — a patient for whom all conventional medical intervention has failed.
- (D) But she refuses; people say that since the father is sick, days are difficult, so she has come to earn a living.

५९१. Which statement about Congress is supported by Chapter 86 (Subhash Chandra Yadav)?

- (A) Gaṅgeśa's epistemology centres on the question of pramā — valid knowledge — and the conditions under which it can be established.
- (B) Viyogi's translation (published by Saraswati Printing Works, Kolkata) makes this text available in Maithili for the first time.
- (C) Like Viyogi, he writes for a vernacular audience (Marathi) while maintaining global scientific engagement.
- (D) Congress has fielded Ranjita Ranjan." Nareshba gives Gulo one thousand rupees from Ranjita Ranjan; Gulo has six votes at home.

५९२. Which statement about Bamboo is supported by Chapter 86 (Subhash Chandra Yadav)?

- (A) The Framework's founding commitment to subaltern, Dalit, and women's voices in Maithili literature is enacted in Chaudhary's corpus.
- (B) The muktaka form is a freely structured quatrain — rhyming AABA or AAAA — that allows for brief, epigrammatic statements.
- (C) Limitations and Open Questions Yadava's formal-syntactic work, while foundational, is almost entirely in English and addressed to
- (D) Bamboo is not available for less than one and a half hundred; if Gulo sells stolen ones, he would have to give them for one hundred.

५९३. Which statement about Thirteenth Section of Gulo Once, Riniya is supported by Chapter 86 (Subhash Chandra Yadav)?

- (A) The recovery of Shashi Bala as co-creator is a critical and historical imperative. • Mr S.C.
- (B) Applied to Tillu's poetry, this approach reveals the technical sophistication of his apparently simple verse.
- (C) Lalbabu regrets why he got stubborn for money; he could have gotten Binayak married to Avadhesh's sister.
- (D) Thirteenth Section of Gulo Once, Riniya had brought Gachhpakku mangoes, and the landlord gave fifty rupees.

५९४. Which statement about Then the dead Gulo goes to the hospital, his post-mortem is supported by Chapter 86 (Subhash Chandra Yadav)?

- (A) familiar bureaucratic language applied to extraordinary events creates the double effect Suvin identifies.
- (B) So, you have to delve deep into the text, and this drives you towards an endless search.
- (C) Mishra's biography itself embodies this tension: born in Janakpur-7, living in Balaju Hiit, Kathmandu.
- (D) Then the dead Gulo goes to the hospital, his post-mortem is done; there was already a commotion in

५९५. With reference to Chapter 86 (Subhash Chandra Yadav), which statement belongs to the source discussion?

- (A) The writer writes – "[05.03.2019] The travel literature written so far in Maithili is mostly dull and lifeless.
- (B) Dr. Prasad's perspective is that of the outsider who "sees" Patna and reports back to the regional center.
- (C) Bhagwan Lal Das is cremated on his own land, the land that remains after he has given everything else away.
- (D) The story tests this vyāpti against counterevidence (vyabhicāra): are there soldiers who retain their dignity?

५९६. With reference to Chapter 86 (Subhash Chandra Yadav), which statement belongs to the source discussion?

- (A) The Sandesh section of the 2010 and 2011 issues reveals the expanded list: the entries, now including voices from Nepal's Janakpur radio community, the Maithili diaspora in the UK, institutional figures at the Sahitya Akademi, and younger voices alongside the senior establishment.
- (B) Writing poetry about Bathūāka Tīmana (the cooked dish of Bathūā leaves) treats the everyday culinary practice of Mithila as a worthy subject of literary attention — a democratic aesthetic move consistent with the Parallel History's commitment to the fullness of Maithili community life.
- (C) argues that samālocanā must examine a work from all ten directions (daso disasse) — not merely from the outside (chāru kāt se dekhāb, 'looking from the four sides') but from within, comprehensively, with the intent of understanding and enhancing creative vitality rather than diminishing it.
- (D) So Captain Phillip, with three ships carrying animals, seeds, sheep, and 6 small ships and 1400 men and women, of whom half were convicts, arrived at the coast of present-day Sydney on 26 January 1788, and the original aborigines were gradually pushed inland from all coastal sides.

५९७. With reference to Chapter 86 (Subhash Chandra Yadav), which statement belongs to the source discussion?

- (A) Formal training is neither sufficient nor necessary for artistic significance; it is one pathway among several.
- (B) "As soon as so many of the children went abroad, they had already bought that country's currency.
- (C) Meanwhile, Gāmbālī was staring intently at Gyanchan, and the landlord was watching her.
- (D) 11th cent.) synthesises the alankara, rasa, and dhvani traditions into a comprehensive poetics.

५९८. With reference to Chapter 86 (Subhash Chandra Yadav), which statement belongs to the source discussion?

- (A) The "Videha-Sadeh" series constitutes the most vital thematic collection within the journal, extracting and refining the best compositions from the first 350 issues.
- (B) The Digital Frontier and Archival Activism The survival and expansion of the Maithili Parallel Theatre are inextricably linked to its use of digital technology.
- (C) Translated Work "Sinurhar" (Sinurhar — Putting Vermilion on Married Women by the Host) was translated into English by Gajendra Thakur and published in Videha (Issue 21, November 2008).
- (D) Raman Kumar Singh got some award (the name of the award is not written) for his poetry collection 'Fir Se Hariyar'; he is translating Gulo into Hindi (28.10.2018).

६९९. With reference to Chapter 86 (Subhash Chandra Yadav), which statement belongs to the source discussion?

- (A) For Pradeep 'Swayamprabha', he traces bhakti fused with vīra (heroism) against dowry.
- (B) (Where do you live?) She said – España (Spain). ..At night, the neon lights are shining.
- (C) The most substantive literary-cultural reference is the Videha Samman 2013 nomination.
- (D) All translations from Maithili are approximate renderings for critical purposes only.

६००. With reference to Chapter 86 (Subhash Chandra Yadav), which statement belongs to the source discussion?

- (A) Gaurinath's essay treats Shardindu Chaudhary as an exemplar — someone whose mode of inhabiting the Maithili literary world is itself a model or lesson for others.
- (B) Samrat will receive. [04.01.2019] Appendix – Andaman Diary September 2012 – A relative's child, Sanjay, with his wife, was going to Port Blair; he was called.
- (C) The paper is governed by the multi-coloured pen ('satrangi rangak kalama') that has 'purn adhikar jamaune achhi hamra upar' (established full authority over me).
- (D) Jameson also argues that SF is essentially about 'our incapacity to imagine the future'— which is why it always tells us more about the present than the future.

६०१. Which statement about Radha got a first division in Intermediate (meaning she is supported by Chapter 86 (Subhash Chandra Yadav))?

- (A) The consequence is exactly what Thakur identifies: characters are seen from outside rather than lived from within.
- (B) familiar bureaucratic language applied to extraordinary events creates the double effect Suvin identifies.
- (C) The main issue distinguishing the Bhāmatī and Vivarana schools is the nature and locus of Avidya.
- (D) Radha got a first division in Intermediate (meaning she had also gotten a first division in matric).

६०२. With reference to Chapter 86 (Subhash Chandra Yadav), which statement belongs to the source discussion?

- (A) Rekha also came there; she was Radha's younger sister; her in-laws were also in Pathra.
- (B) familiar bureaucratic language applied to extraordinary events creates the double effect Suvin identifies.
- (C) The title Shastri as a pen-name or earned title in an OBC context is itself a democratising statement.
- (D) In this novel, there is also a love relationship between a Mallah girl and a Brahmin's son.

६०३. Which statement about Yaduvansh Kumar Yadav is supported by Chapter 86 (Subhash Chandra Yadav)?

- (A) More examples: Below Table (1-97), a detailed explanation of some examples from these is given.
- (B) Yaduvansh Kumar Yadav is a candidate from the Pipra Legislative Assembly, which fell to RJD.
- (C) The brevity of Bhore Bhor (14 pages) suggests a text of lyric intensity rather than discursive argument.
- (D) The bitter irony is that this 'good' path requires betrayal of the baas (the innocents).

६०४. With reference to Chapter 86 (Subhash Chandra Yadav), which statement belongs to the source discussion?

- (A) Samay-Sal was a Maithili literary periodical; its name — 'Time-Tree/Season-Tree' — evokes both temporal awareness and rootedness in a cultural landscape.
- (B) Limitations Character psychology, as Thakur observes, tends toward the one-dimensional: characters are socially constituted rather than individually complex.
- (C) The Videha Parallel History's recovery of the "suppressed Gangesh" — revealing through original Dooshan Panji (genealogical) records that he was of inter
- (D) The appeal that Nitish Kumar has made to the voters, the manifesto with 'Saat Nischay', a sample ballot paper, and a calendar – we set out with these...

६०५. Which statement about Safina is supported by Chapter 86 (Subhash Chandra Yadav)?

- (A) Safina has come to cast her vote. .. 'Why did you come?' Chandeshwari went out saying this.
- (B) There is a deeper connection between Navya-Nyāya and Yadava's work, rooted in geography.
- (C) The critical question raised by Dharendra Premrishi—whether the state is doing enough to
- (D) Meanwhile, Gāmbālī was staring intently at Gyanchan, and the landlord was watching her.

६०६. With reference to Chapter 86 (Subhash Chandra Yadav), which statement belongs to the source discussion?

- (A) The advisory panel includes Kalikant Jha 'Trishit,' Dharendra Premarshi, and Mahendra Kumar Mishra.
- (B) Dr. Prasad uses the character of the lawyer (Vakeel) to highlight the transactional nature of justice.
- (C) Das observes that the same body that is considered obscene in one social context is worshipped in another.
- (D) Seeing the dhotis, Doman said – 'Samaiḍh, no matter how poor you are, you have preserved your honor.

६०७. With reference to Chapter 86 (Subhash Chandra Yadav), which statement belongs to the source discussion?

- (A) Lens 6: Feminist Lens The feminist lens reveals a productive tension in Dr. Prasad's work.
- (B) 1325 CE, Mithila) is the founder of the Navya Nyāya (New Logic) school of Indian philosophy.
- (C) So the condition of the proletariat here is worse; the Forest Act does not apply here.
- (D) In this novel, there is also a love relationship between a Mallah girl and a Brahmin's son.

६०८. With reference to Chapter 86 (Subhash Chandra Yadav), which statement belongs to the source discussion?

- (A) The novel uses this structured fantasy to alert children to environmental pollution — the desert beyond the Northern Embankment results from the Queen's misuse of science.
- (B) Raymond Williams' concept of 'structures of feeling' (Marxism and Literature, 1977) identifies the lived, experiential texture of a historical moment that art uniquely preserves.
- (C) Viyogi draws on Bob Bryer's 48-lecture audio-book on Egyptology (which he downloaded free online), the tour-guide's local knowledge, and his own careful observation.
- (D) In 'Ek Dinak Ghar (1973)' of Ghardekhiya, the psychoanalytic method was used; in 'Tirth (1969)' of Ghardekhiya, the storyteller writes about the courtyard of Balbabali.

६०९. Which statement about Gulo Mandal's caste is supported by Chapter 86 (Subhash Chandra Yadav)?

- (A) In her own essay in Videha Issue 368, Das explicitly challenges this discourse: she argues that obscenity resides not in artworks but in the gaze of the viewer.
- (B) Gulo Mandal's caste is not mentioned; from the title, you can guess; 'Mandal' was from the Mandal Commission, and in West Bengal, 'Mandal' appears among Dalits.
- (C) The rasa theory posits that the purpose of literature is the evocation of specific aesthetic flavours (rasas) in the cultivated reader-spectator (sahridaya).
- (D) The movement's insistence on documenting the " Parallel History" of marginalized groups is an act of historiographical justice, reclaiming the agency of the subaltern.

६१०. With reference to Chapter 86 (Subhash Chandra Yadav), which statement belongs to the source discussion?

- (A) The very act of writing in Maithili — a language classified by the Indian state as a 'dialect of Hindi' for decades, despite the contrary findings of Grierson and Suniti Kumar Chatterjee⁴ — is itself a political act.
- (B) In Navya-Nyaya terms, the translated text is a case of paraprakasha (illumination by another) — the target-language reader's understanding of the source text is mediated by the translator's apta (reliable testimony).
- (C) Samay-Sal, which Shardindu Chaudhary edited, belongs to this tradition of literary periodicals that shape taste, form intellectual community, and carry the ongoing conversation of Maithili letters.
- (D) In the 67-page 'Gulo', Kedar Kanan had written a 9-page preface (The Story of the Last Destitute Person); now its burden is on Taranand Viyogi's shoulders in 'Gulo: Art and Language' (a 5-page introduction).

६११. Which statement about Mohan Bhardwaj is supported by Chapter 86 (Subhash Chandra Yadav)?

- (A) O Om Prakash Jha One of the "Three Voices of the Maithili Ghazal" analyzed in Part 79 for his mastery of ghazal prosody and his role in the form's revival.
- (B) "Translation Strategies and Challenges for Translating Maithili Idioms and Proverbs into English." Research Review International Journal of Multidisciplinary.
- (C) E.g., "Kavita Kusumanjali is an invaluable gift to modern Maithili, despite its occasional pedantry." This contrasts with postmodern indecisiveness.
- (D) Mohan Bhardwaj is not alive to apologize, but if Taranand Viyogi has any morality left, he should immediately apologize to Mithila Sanskrit Parishad.

६१२. Which statement about Ramlochan Thakur got Gulo is supported by Chapter 86 (Subhash Chandra Yadav)?

- (A) Ramlochan Thakur got Gulo published in Mithila Darshan, and so he wrote a memoir, after giving some facts about Mithila first.
- (B) Synthesis and Evaluation Chaturdash Sootra is not merely a collection of reviews but a methodological manifesto.
- (C) Such tendencies have been observed in people after becoming the chairperson of the Maithili Advisory Committee.
- (D) Psychological Interiority Without Dramatism Srinivas's characters are psychologically drawn but without melodrama.

६१३. With reference to Chapter 86 (Subhash Chandra Yadav), which statement belongs to the source discussion?

- (A) Viyogi's translation (published by Saraswati Printing Works, Kolkata) makes this text available in Maithili for the first time.
- (B) Kedar Kanan's memoir seems like Japanese novelist Haruki Murakami's 'Novelist as a Vocation', how a novel is written.
- (C) ('Up-Tip' (Sotipura), Nagaram (Pachhiwari Par), Gotra Panji, Patra Panji—all these are inscribed in this book in Mithilakshar.
- (D) Mandal's plays, including Mithilak Beti and Veerangana, are foundational texts of social realism in Maithili.

६१४. With reference to Chapter 86 (Subhash Chandra Yadav), which statement belongs to the source discussion?

- (A) "Fewer novels are being written in Maithili literature." This is a verdict when the fact is the opposite; nowadays, after poetry, the most novels are being written.
- (B) Kalyani in "Sinurhar," Salma in "Jamuniya Dhar," and the widowed mother in "Baant Bakhara" all occupy subaltern positions within patriarchal structures.
- (C) Critics note similarities in her approach to colour to Paul Gauguin and Marc Chagall, though her content is rooted in the experiential reality of Mithila's women.
- (D) Maithili passages have been rendered in approximate English paraphrase for the purposes of critical analysis; full translations would require a separate scholarly undertaking.

६१५. With reference to Chapter 86 (Subhash Chandra Yadav), which statement belongs to the source discussion?

- (A) And behold the irony; the slap on Indrakant Jha's cheek was sweetened when Jagdish Prasad Mandal was given the 2021 Maithili Sahitya Akademi Award for his novel "Pangu" in Thethi/Pachpania spelling.
- (B) The Navya-Nyāya requirement of avacchedaka precision — always specifying exactly what delimited entity is being discussed — serves as a corrective to the vagueness that afflicts much literary criticism.
- (C) Yadava's Linguistic Survey of Nepal (2008–2009) — of which he was Founder Director — is explicitly a post-colonial updating and indigenisation of the Greyersonian project: it applies
- (D) Social Realism and the Feminine "Unwriteable": The Contribution of Meena Jha The critical appreciation of Meena Jha (Sadeha 31 and Issue 420) focuses on her role as a pioneer of women's social realism.

६१६. With reference to Chapter 86 (Subhash Chandra Yadav), which statement belongs to the source discussion?

- (A) The NTM, established on 1 July 2008 under the directorship of the eminent linguist-poet Prof. Uday Narayana Singh 'Nachibeta', had as its central mission the translation of high-level knowledge textbooks from English into all eighteen scheduled languages of India.
- (B) Maithili data appears in *Linguistics*, *Lingua*, *Himalayan Linguistics*, and Oxford University Press volumes alongside data from European, African, and East Asian languages, asserting Maithili's equivalence as a reference language for universal grammar theory.
- (C) Lexicography and Language Documentation Yadava's contribution to Maithili lexicography, most fully realised in the 2017 *Prajñā MaithilīNepālī-English Dictionary*, is grounded in an understanding of lexicography as a fundamental act of language preservation and empowerment.
- (D) Ramanand Jha 'Raman' replied to Subhash Chandra Yadav on 10 December 2022, after my 'Nit Naval Subhashchandra Yadav (Part-1)' was published on 01 December 2022 in Videha; Dinesh Yadav from Nepal opposed it, and Lalitesh Mishra from India supported it.

६१७. Which statement about Until a sociological, psychological perspective is supported by Chapter 86 (Subhash Chandra Yadav)?

- (A) Simply showing society's face — literature that only says "O Society, your face is like this, see" — that is not good literature.
- (B) Until a sociological, psychological perspective is developed, Maithili will remain confined to caste-based philosophy, beliefs, and ideas.
- (C) Each *rasa* is produced by the conjunction of *vibhāvas* (determinants), *anubhāvas* (consequents), and *vyābhicāri-bhāvas* (transitory emotional states).
- (D) The archive serves as a vital bridge between the Maithili-speaking communities of India and Nepal, fostering a unified linguistic community.

६१८. With reference to Chapter 86 (Subhash Chandra Yadav), which statement belongs to the source discussion?

- (A) The four canonical *pramāṇas* are perception (*pratyakṣa*), inference (*anumāna*), comparison (*upamāna*), and testimony (*śabda*).
- (B) of sentence structures, a creole, while the Maithili based on 2000 words and 50 sentence structures is the original.
- (C) The story implicitly asks: if this water was pure enough to save your house from fire, was it ever truly impure?
- (D) The "May" (Mother) in Dr. Prasad's titles is not just a biological parent but a symbol of the land and tradition.

६१९. With reference to Chapter 86 (Subhash Chandra Yadav), which statement belongs to the source discussion?

- (A) Close Reading: 'Sipahi' (The Soldier) 'Sipahi' is Mishra's most sustained political story.
- (B) The master-servant relation in language, or has Pidgin Maithili become Creole Maithili?
- (C) Maithili, as a literary language, was inaugurated by Jyotirishwar Thakur's *Varnaratnakar* (c.
- (D) Parao Jha got him released, and there was talk of the police and the complexities of law.

६२०. With reference to Chapter 86 (Subhash Chandra Yadav), which statement belongs to the source discussion?

- (A) An e-letter from Subhash Chandra Yadav Ji is also given below, which comments on the casteism storm in Maithili literature.
- (B) The Intersection of Science and Fantasy: 'Tarharime Pariloke' This novel by Gajendra Thakur is an excellent example of magical realism.
- (C) As a poet (Nistuki) and scholar (Jagdish Prasad Mandalak Kavya Sansar), he is a creative and critical contributor to the parallel tradition.
- (D) Rajkamal Chaudhary — identified by the Parallel History as the 'true avant-garde of Maithili' — was also a journalist.

६२१. With reference to Chapter 86 (Subhash Chandra Yadav), which statement belongs to the source discussion?

- (A) Srinivas as 'as sweet as he is resolute' together point to a writer for whom integrity is both a personal and a literary value.
- (B) I will bring medicine for Father.' (Gulo, novel 2015) In 1995, I came home from training without any reason; I was restless.
- (C) The village threshold (munhathir) itself becomes jungle; the familiar landscape of the gam is defamiliarised through absence.
- (D) The best lines in Nistuki operate precisely at this dhvani level: what the poem 'says' is the surface of a deeper resonance.

६२२. Which statement about Threading through all three frameworks is supported by Chapter 87 (Sujit Kumar Jha)?

- (A) The progressive position—articulated within the Videha framework— holds that bilingualism is a resource, not a deficit: that writers like Vibha Rani who move between Maithili and Hindi enrich both languages and create potential audiences for Maithili among Hindi readers.
- (B) The section-heading of the preface to Gunjan's introduction, "Kaviak Atmukti: Kavitaak Aena" (The Poet's Self-Liberation: The Mirror of Poetry), offers a striking conceptual frame: poetry as both the poet's self-release and the mirror in which society sees its own face.
- (C) Children's literature has been systematically undervalued by the literary establishment (the Sahitya Akademi has no children's literature award in Maithili comparable to other languages), and Jha's comprehensive survey makes this gap visible and measurable.
- (D) Threading through all three frameworks is the epistemological precision of Navya Nyāya, the 'New Logic' school founded by Gaṅgeśa Upādhyāya of Mithilā (14th century CE), whose Tattvacintāmaṇi provides a rigorous vocabulary for distinguishing valid inference from conjecture.

६२३. With reference to Chapter 87 (Sujit Kumar Jha), which statement belongs to the source discussion?

- (A) The river — particularly the Kosi, the "sorrow of Bihar" — is a recurring symbolic complex in Maithili literature.
- (B) The Maithili writings of Rajkamal/Yatri are beautiful, we can say that after reading each of their compositions.
- (C) In addition to script research, Videha has spearheaded localization efforts for Google Translate and Wikipedia.
- (D) 2014) marks an institutional recognition of precisely the kind the Videha Parallel History has long advocated.

६२४. Which statement about Jha's Janakpurdham is supported by Chapter 87 (Sujit Kumar Jha)?

- (A) Attempts have been made to suppress Sushil due to the weakness of Maithili criticism.
- (B) Dr. Prasad's perspective is that of the outsider who "sees" Patna and reports back to the regional center.
- (C) Jha's Janakpurdham is not a peripheral location but a symbolic and cultural centre: it is the city of
- (D) In the context of parallel theatre, this serves as the epistemological foundation for social realism.

६२५. With reference to Chapter 87 (Sujit Kumar Jha), which statement belongs to the source discussion?

- (A) fiction but has deep roots in the Sanskrit nāṭaka tradition, where divine and human planes of action coexist.
- (B) Riniya is crying." This book demands analysis in terms of textuality of words and sentences, distinct from ordinary novels.
- (C) 950 CE) identifies the characteristic 'swerve' of poetic language from the prosaic norm as the source of literary pleasure.
- (D) Social interaction (face and empathy) is not merely contextual noise but is systematically encoded in the abstract grammar.

६२६. Which statement about Writing from Janakpurdham is supported by Chapter 87 (Sujit Kumar Jha)?

- (A) Use of Folk Materials Srinivas has also written children's stories based on Mithila folk tales (e.g., "Pandit O Unhak Putra" — The Pandit and His Son), demonstrating his command of the oral tradition.
- (B) The creation of the first Maithili Braille site further demonstrates the movement's commitment to ensuring that technological progress serves all members of the community, regardless of physical ability.
- (C) In Navya-Nyaya terms, the translated text is a case of *paraprakasha* (illumination by another) — the target-language reader's understanding of the source text is mediated by the translator's *apta* (reliable testimony).
- (D) Writing from Janakpurdham is therefore simultaneously a marginalised geopolitical act (outside the Sahitya Akademi's Indian purview) and a culturally central one (at the heart of Maithili civilisational memory).

६२७. With reference to Chapter 87 (Sujit Kumar Jha), which statement belongs to the source discussion?

- (A) 850 CE) argues that the truest poetic meaning inheres in a third semantic layer beyond literal denotation (*abhidhā*) and figurative indication (*lakṣaṇā*): it is resonance, what the text whispers rather than says.
- (B) The five books available in this study were preserved and made accessible through the Videha digital archive — without that archival intervention, their critical recovery would have been far more difficult.
- (C) The commitment to linguistic correctness, to the health of Maithili usage, and to the preservation of the language's distinctive vocabulary and grammar is, in this context, a political act as well as a scholarly one.
- (D) The story's moral structure is complex: Fekhani is simultaneously victim (of Folta's manipulation) and participant (in the corruption), and the justice system treats her as both simultaneously.

६२८. With reference to Chapter 87 (Sujit Kumar Jha), which statement belongs to the source discussion?

- (A) 200 BCE–200 CE) establishes the eight *rasas* — *śṛṅgāra* (love/beauty), *hāsyā* (comedy), *karuṇa* (compassion/pathos), *raudra* (fury), *vīra* (heroism), *bhayānaka* (terror), *bībhatsa* (disgust), *adbhuta* (wonder) — later supplemented by *śānta* (peace/serenity).
- (B) The poem's *dhvani* operates through the proliferation of these *anuyogi* relations — each activated by the single qualifying property "Ang" — in a way that Navya-Nyāya's grammar of qualification (*viśeṣaṇatā*) can formally describe.
- (C) Central to this critique is the legacy of Harimohan Jha (1908–1984), a novelist and satirist whose direct attacks on caste orthodoxy and Brahmin hypocrisy led to his systematic exclusion from institutional accolades like the Sahitya Akademi Award.
- (D) Dr. Singh's transparent acknowledgement of this mediation in his preface is a Navya-Nyaya-consistent act: it specifies the *pramana* (source of cognition) and its conditions of reliability, allowing the reader to calibrate their epistemic trust accordingly.

६२९. With reference to Chapter 87 (Sujit Kumar Jha), which statement belongs to the source discussion?

- (A) Applying Navya Nyāya to Jha's Fiction *Pratyakṣa* (direct perception) in literary criticism corresponds to the close reading of the primary text: what is actually on the page, what specific words, images, and structures the author deploys.
- (B) *Pakhalo: The Konkani Novel in Maithili Translation* The translation of Tukaram Rama Shet's Goa Kala Akademi-awarded Konkani novel 'Pakhalo' into Maithili represents Dr. Singh's most substantial creative-intellectual achievement.
- (C) Major journals including *Mithila Mihir*, *Vaidehi*, *Abhivyanjana*, and *Videha* itself have been vehicles not just for carrying literary work but for forming taste, creating intellectual community, and articulating aesthetic positions.
- (D) *Saras* deserves — and this study attempts to provide — the kind of careful, theoretically grounded, documentarily thorough critical attention that the Sahitya Akademi's machinery has too often withheld from writers of the democratic Maithili tradition.

६३०. Which statement about The Videha Parallel History (Parts 16–20) is supported by Chapter 87 (Sujit Kumar Jha)?

- (A) In 'Posput,' the old man's relationship with his sons is inseparable from Nepal's political history: the son who becomes an engineer at Tribhuvan International Airport, the one who goes to business school in Bangkok, the one who goes into student politics.
- (B) The Videha Parallel History (Parts 16–20) has documented how Gaṅgeśa's biography was partly suppressed by establishment Maithili historiography — original Panji (genealogical) records showing his cross-caste birth were concealed by Ramanath Jha.
- (C) Shivshankar Srinivas's literary career — spanning five decades, five story collections, three critical works, multiple edited volumes, and an unflagging commitment to the social life of Mithila — is a significant contribution to Indian regional literature.
- (D) The emergence of modern fiction, journalism, and scholarly writing in Maithili was driven by a cluster of writers including Harimohan Jha, Upendra Nath Jha 'Vyas', Yoganand Jha, Brajkishore Verma 'Manipadma', and Rajkamal Chaudhary.

६३१. With reference to Chapter 87 (Sujit Kumar Jha), which statement belongs to the source discussion?

- (A) The Maithili singing tradition is ancient and central to Mithila's cultural identity — from the Vidyapati padas (songs in the Vidyapati tradition sung across Mithila as religious and seasonal music) to the lokgeet (folk songs), to the more recent classical Maithili song forms.
- (B) Chaudhary's work, as presented in Videha 368 through a portfolio of paintings with editorial descriptions, centres on the quotidian rituals and affective relationships of Mithila life: the harvest, the swing in the monsoon rains, the bridal palanquin, the childhood game of kariya-jhumari.
- (C) All five figures appear prominently in the special art issue of Videha (Issue 368, April 2023), a leading Maithili e-journal edited by Gajendra Thakur, which dedicated an entire section to debating the development of Mithila painting in its contemporary and modernising forms.
- (D) The epistemological framework Gaṅgeśa developed — demanding that every critical judgement be traceable to a valid pramāṇa, and every inference backed by vyāpti (universal concomitance) — provides a rigorous model for literary criticism that transcends institutional authority.

६३२. With reference to Chapter 87 (Sujit Kumar Jha), which statement belongs to the source discussion?

- (A) Gaṅgeśa's philosophical innovation lay in his precise technical metalanguage: the concepts of viśeṣyatā (objecthood), prakāratā (qualifier-hood), and the various forms of saṃsarga (relational connection) allow him to describe the structure of any cognition with extraordinary exactness.
- (B) Gajendra Thakur's historical research (the Panji Prabandh project) reveals that the political boundaries between India and Nepal were imposed by British colonialism and the subsequent Sugauli Treaty (1816) and that the Mithila cultural region predates and transcends these borders.
- (C) Bindeshwar Thakur, based in the Gulf Maithili diaspora (Qatar), brought out Nepālak Nor Marubhūmi Me (2014, Shruti Prakashan)—a composite volume of ghazals, sher-o-shāirī, laghukathā, bihani kathā, and poems—that encodes the anguish of migrant labour within classical Maithili prosodic forms.
- (D) Georg Lukacs' concept of 'typicality' ('Studies in European Realism', 1950) is relevant here: the poverty figures in these plays are not random individuals but typical representatives of a social class, whose individual suffering enacts the systemic conditions of agrarian under-development.

६३३. Which statement about Edward Said's Orientalism is supported by Chapter 87 (Sujit Kumar Jha)?

- (A) Samay-Sal, which Shardindu Chaudhary edited, belongs to this tradition of literary periodicals that shape taste, form intellectual community, and carry the ongoing conversation of Maithili letters.
- (B) Diaspora Continuity The corpus explicitly includes contributions from Maithili authors in Nepal, the UK, Singapore, and the Indian diaspora, refusing the nation-state as the boundary of the literary tradition.
- (C) Edward Said's Orientalism illuminates how the Madhesh/Terai identity is doubly Orientalised — as 'provincial' from Kathmandu's perspective and as 'non-Indian' from the Sahitya Akademi's perspective.
- (D) The Videha Parallel History: Anamika Raj's feminist voice, alongside Shanti Lakshmi Chaudhary's and Munni Kamat's, constitutes the women's strand of the Parallel History's democratic archive.

६३४. Which statement about Perry Nodelman's The Hidden Adult is supported by Chapter 87 (Sujit Kumar Jha)?

- (A) The hypothesis of a universe with more than three dimensions and Stephen Hawking's "A Brief History of Time" are eliminating the existence of God, because the concept of the death of God has also emerged from these.
- (B) The title page of Viyogi's translation explicitly names the original (Rossumovi Univerzální Roboti), provides the subtitle 'Science Fiction / Artificial Intelligence / AI', and quotes the MIT warning about AI.
- (C) Perry Nodelman's The Hidden Adult argues that all children's literature encodes an adult ideological perspective that is simultaneously presented and concealed; Maria Nikolajeva's Power, Voice and Subjectivity in
- (D) The comparison with Vijaynath Jha and Yoganand Heera — the ghazal practitioners who were erased from literary history during the 'dark interlude' and whose restoration the Anchinhar movement undertook — is instructive.

६३५. With reference to Chapter 87 (Sujit Kumar Jha), which statement belongs to the source discussion?

- (A) Tetar Das's situation recapitulates this historical pattern in a contemporary setting, demonstrating that the caste system's refusal of Dalit spiritual authority has not ended despite constitutional protections and formal religious equality.
- (B) "साहित्य राजनीति नै छिऐ। साहित्यमे राजनीति विषय-वस्तु भऽ सकै छै मुदा राजनीतिकेँ साहित्यमे प्रवेश भेने साहित्य मरि जाइ छइ।" — Dr. Shiv Kumar Prasad, 'Dalit Sahityaken Aana Sahityas Futkaibak Prayojan' (Videha, Issue 20) (Literature is not politics.
- (C) Postcolonialism and the Nepal-India Border Identity Homi Bhabha's concept of cultural hybridity and the 'third space' of enunciation — the liminal zone between cultures where new meanings are produced — describes Jha's creative situation with precision.
- (D) Yadava's work places Maithili in typological databases (WALS — the World Atlas of Language Structures — cites Maithili data), making it a reference point for researchers working on agreement, case, and grammatical relations in any language.

६३६. With reference to Chapter 87 (Sujit Kumar Jha), which statement belongs to the source discussion?

- (A) Read through the dhvani theory of Anandavardhana, the poem's primary rasa is shringara (erotic love), but the dhvani (suggested meaning) is karuna (pathos): behind every act of service is a suppressed vulnerability, a love that dare not name its conditions.
- (B) The story engages with a rich tradition of Dalit saint narratives — Ravidas (Raidas), Kabir, Chokhamela — subaltern saint-figures who were simultaneously revered for their spiritual achievement and discriminated against for their caste identity.
- (C) 'Dhūnik Bhitar' (Inside the Smoke, the opening story of Khajurībālī), the familiar domestic act of cooking is rendered strange by the focus on smoke as a medium of psychological interiority: the kitchen's haze becomes the character's mental fog.
- (D) Within this framework, the central evaluative question is: which rasa (aesthetic emotion) dominates, and how does the poem's dhvani (suggested meaning, the "soul of poetry") operate beyond its vācyārtha (expressed meaning) and lakṣyārtha (indicated meaning)?

६३७. With reference to Chapter 87 (Sujit Kumar Jha), which statement belongs to the source discussion?

- (A) Navya-Nyāya: 'Kṣamatāvāna' as an epistemological claim — the assertion that the woman (or subaltern) is kṣamatāvāna (capable of knowing, acting, transforming) is a claim about the conditions of valid pramāṇa that extend to previously excluded knowers.
- (B) The one without answer who composes poems and critical monographs and Wikipedia entries and digital archives is, by all those acts, generating answers — not merely for himself, but for the community whose cultural memory he is preserving and whose literary achievement he is documenting.
- (C) The research report is especially significant: it is likely the most comprehensive survey of Maithili children's literature ever attempted, and it both documents and implicitly advocates for the linguistic rights of Maithilispeaking children in Bihar's educational system.
- (D) As a Maithili writer in Nepal, he inhabits a third space between Nepali national literary culture and the India-centred Maithili establishment: belonging fully to neither, he speaks from an interstitial position that is simultaneously marginalising and creatively enabling.

६३८. With reference to Chapter 87 (Sujit Kumar Jha), which statement belongs to the source discussion?

- (A) Jha's work participates in what the Parallel History calls the 'Digital Era' Maithili (2000–present): the period when internet platforms, radio, and community publishing networks have enabled a grassroots literary renaissance outside institutional control.
- (B) Spivak: the essay 'Maithilī Kathāme Strī' is a male intellectual's critical engagement with women's representation — an engagement that is both necessary and problematic, requiring the critical tools that Spivak's question 'Can the Subaltern Speak?' demands.
- (C) Children's literature has been systematically undervalued by the literary establishment (the Sahitya Akademi has no children's literature award in Maithili comparable to other languages), and Jha's comprehensive survey makes this gap visible and measurable.
- (D) The critical apparatus demonstrates Umesh Mandal's dual competence: as a reader formed within the classical Maithili tradition (with its Sanskrit-inflected aesthetic vocabulary) and as a literary critic alert to the social dimensions of literary production.

६३९. With reference to Chapter 87 (Sujit Kumar Jha), which statement belongs to the source discussion?

- (A) Rajkamal Chaudhary — identified by the Parallel History as the 'true avant-garde of Maithili' — was also a journalist.
- (B) With the help of Story Science, alongside Brahminism, the neo-Brahminism of non-Brahmins has also been identified.
- (C) Dr. Shiv Kumar Prasad's primary contributions are anthologized in "Videha Sadeha- 17," a curated collection of the e-journal.
- (D) In addition to script research, Videha has spearheaded localization efforts for Google Translate and Wikipedia.

६४०. Which statement about The Parallel History is supported by Chapter 87 (Sujit Kumar Jha)?

- (A) The Videha Parallel History's recovery of the "suppressed Gangesh" — revealing through original Dooshan Panji (genealogical) records that he was of inter
- (B) Mohan Bhardwaj is not alive to apologize, but if Taranand Viyogi has any morality left, he should immediately apologize to Mithila Sanskrit Parishad.
- (C) The Parallel History identifies the Nepal-side Malla-era literary output as equally central to Maithili literary history, not as a regional footnote.
- (D) The Nepal-Maithili Tradition In the courts of Nepal, Maithili was used as a sophisticated medium for drama and poetry, particularly under the Malla kings.

६४१. With reference to Chapter 87 (Sujit Kumar Jha), which statement belongs to the source discussion?

- (A) Dādika Gīta (Grandmother's Song) in Sadeha 9 is his most culturally specific contribution: a song in the tradition of the grandmother's oral transmission of folk culture — the role that Maithili's women's oral tradition plays in preserving and transmitting the cultural heritage across generations.
- (B) From a Marxist-materialist perspective, the essay situates Maithili drama within the structural contradictions of Bihar's agrarian economy: the landless labourer's dependence on the monsoon, the contractor's exploitation of migrant workers, the failure of state welfare to reach the poor.
- (C) argues that samālocanā must examine a work from all ten directions (daso disasse) — not merely from the outside (chāru kāt se dekhab, 'looking from the four sides') but from within, comprehensively, with the intent of understanding and enhancing creative vitality rather than diminishing it.
- (D) An RTI exposé by Vinit Utpal and Ashish Anchinhar (2011–14) confirmed that over 90% of Sahitya Akademi assignments went to ten advisory board members' personal networks — structurally excluding writers like Sujit Kumar Jha who are simultaneously geographically and institutionally peripheral.

६४२. With reference to Chapter 87 (Sujit Kumar Jha), which statement belongs to the source discussion?

- (A) The Chandresh essay identifies the collection's central preoccupation as the tension between love and
- (B) But this is not in the novel; neither Anwar nor any other character does what Kedar Kanan suggests.
- (C) The Maithili social-realist tradition that Jagdish Prasad Mandal had extended in fiction, and that the
- (D) Comprehensive Index of Featured Authors The Videha archive is notable for its expansive contributor list.

६४३. With reference to Chapter 87 (Sujit Kumar Jha), which statement belongs to the source discussion?

- (A) The "well-wrought urn" of the story is formally satisfying, though New Critics would note that the story's social argument somewhat overwhelms its aesthetic autonomy.
- (B) The Epistemological Framework: Navya Nyāya and Modern Logic A unique aspect of the Videha archive is its engagement with the Navya Nyāya school of Indian logic.
- (C) Moreover, he ignores the presence of Chhanda in early Maithili literature, despite the fact that both the Ṛgveda and the Charyapada are composed in Chhanda.
- (D) The collection is prefaced by a substantial critical essay, 'Rachanātmak Bimarśak Ayanāme Chiṛai' (In the Mirror of Creative Criticism: Chiṛai), written by Chandresh.

६४४. With reference to Chapter 87 (Sujit Kumar Jha), which statement belongs to the source discussion?

- (A) In a tradition where women's poetry has been largely confined to devotional and domestic registers, Chaudhary's theoretical and satirical ambition (the Netājī essay as political satire) represents a significant expansion of the Maithili women's literary tradition.
- (B) Water appears throughout the collection not as a simple symbol of fertility or purification, but as a complex force — the same water that makes the soil of Mithila famously productive also displaces millions, drowns crops, and erodes the very ground on which communities stand.
- (C) Jha stands in this tradition: his journalism and his fiction are not separate vocations but a single project of bearing witness, documenting social life with the observational precision the reporter's craft trains and the emotional depth the fiction writer's sensibility deepens.
- (D) Navya-Nyāya's radical epistemological program (subjecting every claim to rigorous logical analysis, refusing to accept authority without reasoned examination) is itself subversive of the caste-hierarchical social order that claims to honour Gaṅgeśa while suppressing knowledge of his origins.

६४५. With reference to Chapter 87 (Sujit Kumar Jha), which statement belongs to the source discussion?

- (A) There is a deeper connection between Navya-Nyāya and Yadava's work, rooted in geography.
- (B) Printer: (not identified; the imprint page is partially unclear in the scanned facsimile).
- (C) Maithili, as a literary language, was inaugurated by Jyotirishwar Thakur's Varnaratnakar (c.
- (D) Where Are You?), and the epistolary-celebratory ('Priyvaar Sampadakji' — 'Dear Editor').

६४६. With reference to Chapter 87 (Sujit Kumar Jha), which statement belongs to the source discussion?

- (A) Pusht', 'Ekta Kalakar Ki Atmahatyā', 'Gharmañhā', and 'Sanakirbā', all elements of the modern short story are present.
- (B) Kamla Chaudhary represents the specific domain of Maithili women's material culture and temporal experience.
- (C) Critical Assessment: Chīrai Chīrai is a landmark debut collection in contemporary Nepal-side Maithili fiction.
- (D) Synthesis and Evaluation Chaturdash Sootra is not merely a collection of reviews but a methodological manifesto.

६४७. With reference to Chapter 87 (Sujit Kumar Jha), which statement belongs to the source discussion?

- (A) The title Gahbar Geet — songs of the dense forest, or perhaps songs of depth and mystery — evokes a tradition of nature poetry and mystical or devotional lyric that has deep roots in Maithili poetry from Vidyapati onwards.
- (B) Chhap (The Hoe-Print/Thumbprint) 'Kodar Chhap' (literally 'hoe-print', but the story uses the term to mean 'thumbprint/mark of the illiterate') is the collection's most politically sharp examination of democratic corruption.
- (C) Ulkamukha: Magic Realism and Natyadharmi Prowess Ulkamukha, written by Gajendra Thakur and directed by Bechan Thakur, represents a landmark in modern Maithili drama for its integration of "magic realism" and classical Natyadharmi stagecraft.
- (D) Applying Navya Nyāya to Chandresh's essay: his critical judgements are grounded in pratyakṣa (quotation from specific stories), anumāna (inference about Jha's larger aesthetic aims), and upamāna (calibration against the tradition).

६४८. With reference to Chapter 87 (Sujit Kumar Jha), which statement belongs to the source discussion?

- (A) The identification of a systematic parametric difference based on Maithili data is a contribution to linguistic typology of the first order, comparable to the identification of pro-drop languages (Italian, Spanish) or scrambling languages (Japanese, German) as distinct parametric types.
- (B) Each food term documented by Lalita Jha is a particular (vishesha) within the general category (samanya) of food vocabulary; the precise definition and documentation of each particular is exactly the kind of analytical work that Navya Nyaya demands of any serious cognitive project.
- (C) The dominant rasa is śṛṅgāra — love-rasa in both its sambhoga (union) and vipralambha (separation) modes — but it is consistently socialised: the obstacles to love are not personal but structural, arising from caste hierarchy, economic inequality, and patriarchal surveillance.
- (D) Navya-Nyāya: 'Kṣamatāvāna' as an epistemological claim — the assertion that the woman (or subaltern) is kṣamatāvāna (capable of knowing, acting, transforming) is a claim about the conditions of valid pramāṇa that extend to previously excluded knowers.

६४९. With reference to Chapter 87 (Sujit Kumar Jha), which statement belongs to the source discussion?

- (A) 2 As a Translator Dr. Prasad's translation of Hindi poet Rajni Chhabra's collection Pighalte Himkhand (Melting Glaciers) into Maithili — published in Videha Issue 21 (pages 912–1000) — is a significant act of linguistic bridge-building.
- (B) By unearthing these suppressed narratives, the framework demonstrates how the Panji system (the sophisticated genealogical record-keeping of Maithil Brahmins) was historically used as a tool of social engineering and cultural gatekeeping.
- (C) The Chandresh essay notes that Jha writes from within his characters' emotional worlds rather than observing from outside: 'Bhabukate pravahit hoit hunaka kathā āveśī svar nene achhi' (His stories flow with an emotive, passionate voice).
- (D) The Paswan community in the post-independence period has produced significant political leadership (Ram Vilas Paswan, founder of the Lok Jan Shakti Party, emerged from this community) and has benefited from constitutional reservations in education and employment.

६५०. With reference to Chapter 87 (Sujit Kumar Jha), which statement belongs to the source discussion?

- (A) The Nepali literary establishment has given him minimal attention (the Nepal Prajñā Pratiṣṭhān's Maithili focus has historically been weak).
- (B) Poem 2: Bucci Baṛhaṭī (बुच्ची बढती) — "The Girl Grows" The second poem is a feminist counter-narrative of striking directness and power.
- (C) In this Dushan Panji, there were written records of Brahmins marrying other castes, especially Dalits and Muslims, or marrying after the husband's death.
- (D) In Navya Nyāya terms: jiddī (stubbornness) is the sādhyā (what is to be established) toward which the narrative liṅga (signs and events) converges.

६५१. With reference to Chapter 87 (Sujit Kumar Jha), which statement belongs to the source discussion?

- (A) The urban Kathmandu-Janakpur social panorama — the 'mahānagaronmukh śaharaka parivesh' (urban-oriented city environment) — is the dominant setting of Jiddī.
- (B) Kashyap developed a unique pedagogy that taught literacy through the geometric forms of Mithila art and traditional tattoo (godna) body painting.
- (C) In Navya-Nyāya terms, this social knowledge constitutes a form of pratyaksha (direct perception) of the social world, which is systematically encoded in the language.
- (D) Viyogi's essays in this tradition are remarkable for their simultaneous command of frontier scientific content and vernacular Maithili accessibility.

६५२. Which statement about There is supported by Chapter 87 (Sujit Kumar Jha)?

- (A) Editor Thakur notes the relative absence of such regional vocabulary as a limitation — contrasting Srinivas unfavourably in this respect with Dhumaketu, the Hindi/Gujarati story writer, whose stories are free of this weakness.
- (B) Major journals including Mithila Mihir, Vaidehi, Abhivyanjana, and Videha itself have been vehicles not just for carrying literary work but for forming taste, creating intellectual community, and articulating aesthetic positions.
- (C) The Navya-Nyāya Epistemological Technique The Maithili literary tradition is unique in its historical proximity to the Navya-Nyāya school of logic, founded by Gaṅgeśa Upādhyāya in Mithila during the thirteenth century.
- (D) There is every possibility of reaching the peaks of literature.'); (iii) Ayodhyānāth Chaudhary, Coordinator, Vidyapati Puraskar Koṣ: 'Kathakar sujita Nepālīye Maithilī kathā jagalame sarvādhika saccannāśīl prabhāvit chhathi.

६५३. With reference to Chapter 87 (Sujit Kumar Jha), which statement belongs to the source discussion?

- (A) There is a collection that oscillates between the lyric poem and the lyric prose piece, deploying an imagistic, reflective style that draws on the traditions of both the Maithili geet and the Hindi-Maithili prose poem.
- (B) The play's theatrical climax—the sequential amputation of the actress's limbs in mime as the foetus is aborted piece by piece—is among the most viscerally powerful theatrical moments in contemporary Indian drama.
- (C) 850 CE) posits that the highest form of poetic meaning operates through dhvani — resonance or suggestion — rather than through the literal (abhidha) or even the secondary (laksana) meaning of words.
- (D) Pāṭha nirmāṇame nipuṇ chhi, ena thiṅkame upanyāskar hevāk pracur sambhāvanā dekhāit chhī. ('As a storyteller, Sujit is the most technically skilled and socially impactful among Nepal-side Maithili writers.

६५४. Which statement about Bulbul is supported by Chapter 87 (Sujit Kumar Jha)?

- (A) The story's answer is nuanced — yes, through the figure of Chhedilal, who achieves economic independence through legitimate trade.
- (B) 2nd century BCE – 2nd century CE) establishes the nine rasas that literary art may evoke in the sahrīdaya (sympathetic, literarily initiated reader).
- (C) The poem as marketplace is simultaneously a space of standards and a space of bargaining; this tension generates the collection's ironic energy.
- (D) Bulbul is the foundational text of Jha's oeuvre, establishing the thematic and formal vocabulary that all subsequent collections develop.

६५५. Which statement about That Jha's debut collection is supported by Chapter 87 (Sujit Kumar Jha)?

- (A) According to multiple critics published in Videha Issue 368, Das's paintings combine folk memory, rural feminist subjectivity, and a formal vocabulary drawn from both Mithila tradition and modern art.
- (B) That Jha's debut collection is named for this bird suggests a self-positioning within the lyric-social tradition of Maithili literature, from Vidyapati's bird-imagery through the modern period.
- (C) The Nepal-Maithili Legacy and Trans-Regional Identity The Videha Parallel Audio Video Archive is distinctive in its refusal to treat the Maithili culture of Nepal as a regional footnote.
- (D) Contemporary Prose: The Bihani Kathā and Modern Realism The Videha archive is a major institutional home for contemporary Maithili fiction, particularly the Bihani Kathā (Seed Story).

६५६. With reference to Chapter 87 (Sujit Kumar Jha), which statement belongs to the source discussion?

- (A) The essay begins with a philosophical prologue: the Maithili (and wider Indic) concept of reincarnation, moksha, and the soul's journey through multiple bodies provides the hermeneutic key through which the Egyptian practice of mummification is interpreted for Maithili readers.
- (B) Critical Assessment Reading Bulbul against Chirai and Jiddi reveals a clear developmental arc: the earlier collection is more lyrical, more exploratory, occasionally more emotionally unguarded; the later collections show a tighter formal control, a more precise social analysis.
- (C) Katna Jha, in her essay on "Sinurhar," brings in Vibha Rani's feminist argument that the phrase "women are the enemies of women" (auraton ki dushman aurat) is itself a patriarchal construction designed to divide women and deflect analysis of structural oppression.
- (D) From the perspective of Ramvilas Sharma's historical-materialist criticism, this collection is the most fully realized of Saras's five books: it demonstrates the connection between literary production and social conditions that Sharma argued was the ultimate measure of literary significance.

६५७. With reference to Chapter 87 (Sujit Kumar Jha), which statement belongs to the source discussion?

- (A) The play's Maithili songs—Vidyapati bhajana, the traditional bihāh gīt (wedding song)—are mobilised to expose rather than celebrate tradition: they are sung as the actress enacts increasingly violent marital subjugation.
- (B) The title — bulbul, the beloved songbird of Indo-Persian poetic tradition — signals both the lyrical aspiration of the work and its specific Maithili cultural embedding: the bulbul is the bird of the garden, of love, of the poet's voice.
- (C) The nine rasas include shringara (erotic love) as the foremost; the theoretical tradition of Sanskrit aesthetics from Bharata's Natyashastra to Abhinavagupta's Abhinavabharati has consistently legitimated the erotic as a primary aesthetic category.
- (D) The poem does not endorse the domestic economy; it questions it with its insistent 'muda ena kie?' Yet it also presents the woman's subjectivity through the male speaker's gaze, which limits the poem's feminist potential.

६५८. Which statement about Formal and Thematic Analysis Khajurībālī is supported by Chapter 87 (Sujit Kumar Jha)?

- (A) Formal and Thematic Analysis Khajurībālī represents the most formally mature of Jha's adult collections.
- (B) Now Lalbabu is looking for some other means; he is wondering what to do with this stubborn woman.
- (C) In the language of the Parallel History, it is his membership of the democratic tradition.
- (D) ACTA MISIYA: SHORT FICTION AND THE SF SHORT STORY FORM Acta Misiya is Viyogi's most formally experimental literary work.

६५९. With reference to Chapter 87 (Sujit Kumar Jha), which statement belongs to the source discussion?

- (A) The prefatory writer (from context, a fellow journalist and literary companion of Jha) describes how Jha brought the manuscript in a plastic bag and asked the prefacer to write a foreword, revealing the informal, community-based literary circulation that characterises the Parallel Tradition.
- (B) RTI Activism as Literary-Political Act: The Parallel History identifies the RTI exposé by Utpal and Anchinhar as a landmark moment in the Maithili literary struggle: an act that deployed the tools of democratic governance against the cultural bureaucracy of the postcolonial state.
- (C) From the Navya Nyāya perspective, this gap between prameya (true object of knowledge) and pramā (valid knowledge-claim) in the institutional domain is a case of collective epistemic failure — viparīta-jñāna produced by corrupted testimony (anāpta-śabda) and motivated inference (sadoṣa anumāna).
- (D) Chhinardevi and Vishwaasghaat: Radical Materialism Directed by Bechan Thakur, these plays address the immediate material and psychological crises of rural Mithila. □ Chhinardevi: This play explores the tension between traditional superstition and the emerging scientific consciousness of the youth.

६६०. With reference to Chapter 87 (Sujit Kumar Jha), which statement belongs to the source discussion?

- (A) Utpal's poetry belongs unambiguously to the Parallel tradition: socially engaged, rooted in the lives of ordinary Maithili people, formally modern rather than classicist, and institutionally marginalized before Videha created the platform for its recognition.
- (B) The documented entries for this series include: □ Entry 1: Ashish Anachinhar (आशीष अनचिन्हार) — 01 August 2021. □ Entry 1(a): Ashish Anachinhar (आशीष अनचिन्हार) — 01 March 2023. □ Entry 2: Gajendra Thakur (गजेन्द्र ठाकुर) — 01 September 2022.
- (C) Yadava's documentation of Maithili in the Nepal census and his advocacy for mother tongue-based multilingual education are explicitly concerned with reversing the shift from Maithili to Nepali that census data consistently shows in the younger population.
- (D) The critical note identifies the collection's governing principle as the documentation of 'madhyam varg' (middle class) and 'nimna madhyam varg' (lower-middle class) consciousness in an era of 'bhautikavādī sabhyatā' (materialist civilisation).

६६१. With reference to Chapter 87 (Sujit Kumar Jha), which statement belongs to the source discussion?

- (A) According to multiple critics published in Videha Issue 368, Das's paintings combine folk memory, rural feminist subjectivity, and a formal vocabulary drawn from both Mithila tradition and modern art.
- (B) Applying Nikolajeva's framework: the stories' child protagonists are agents of ecological and cultural wisdom, counterposing an innocent, direct relationship with nature against the adult world's complications.
- (C) The Navya-Nyāya requirement of avacchedaka precision — always specifying exactly what delimited entity is being discussed — serves as a corrective to the vagueness that afflicts much literary criticism.
- (D) Most fully articulated by Gajendra Thakur in his series "Parallel Literature in Maithilī and Videha Maithilī Literature Movement," this framework posits that linguistic identity is a field of struggle (Kṣetra).

६६२. With reference to Chapter 87 (Sujit Kumar Jha), which statement belongs to the source discussion?

- (A) Synthesis with Classical Indian Theory: Bharata's Nāṭyāśāstra While the Videha movement is radically modernist in its political orientation, it is deeply conservative—in the original sense of "preserving"—regarding classical performance theory.
- (B) Utpal as translator performs a Gadamerian Horizontverschmelzung (fusion of horizons): the Varanasi world of Raghu and the Mithila world of Maithili readership are brought into dialogical fusion through the translator's hermeneutic labour.
- (C) Critical Assessment: Children's Literature and Cultural Transmission Koilī Ghūri Āu occupies a distinctive position in Jha's oeuvre and in the Maithili parallel tradition: it is an act of cultural transmission as much as literary creation.
- (D) The controversy surrounding her work is itself evidence of the political stakes of feminist art: as Griselda Pollock observed, feminist art does not just add women's perspectives but restructures the entire grammar of representation.

६६३. With reference to Chapter 87 (Sujit Kumar Jha), which statement belongs to the source discussion?

- (A) Through the Navya Nyaya framework, the monak pauti presents itself as a study in upamana-pramana: the analogy or comparison through which the material object is understood through its resemblance to and difference from other signs in the cultural system.
- (B) The issue contains twenty-two dedicated essays, a profile, an interview, and three extended critical analyses by Gajendra Thakur — spanning pages 11 to 134 of the issue — making it the most comprehensive documentary source on Shardindu Chaudhary's life and work.
- (C) In the Videha Parallel History's terms, children's literature in Maithili is a form of language maintenance — the mechanism through which Maithili reproduces itself across generations in contexts where the language faces pressure from Nepali, Hindi, and English.
- (D) In sum: Vineet Utpal is a significant minor master of contemporary Maithili poetry and a distinguished translator whose contributions to the digitally democratized Videha tradition of Maithili letters deserve far wider scholarly recognition than they have hitherto received.

६६४. With reference to Chapter 87 (Sujit Kumar Jha), which statement belongs to the source discussion?

- (A) The scientist-as-vernacular-intellectual: Viyogi demonstrates that the highest level of scientific practice (experimental nuclear physics, direction of a national laboratory, international scientific leadership) is compatible with—and enriched by—deep engagement with vernacular literature.
- (B) English subtitle on copyright page: 'Koilee Ghur aau — Child Stories Collection by Sujeet Kumar Jha.' The title is a direct apostrophe — 'Return, Cuckoo!' — addressed to the koel/cuckoo, the most beloved of Mithilā's birds and a central figure in its lyric tradition from Vidyapati onward.
- (C) Applied to Umesh Paswan's work: his poetry and fiction constitute a pratyakshapramana (direct perceptual evidence) of the Paswan community's life in contemporary Mithila — a form of knowledge that the mainstream Maithili literary tradition had systematically excluded.
- (D) The Navya Nyāya tradition's insistence on the primacy of pramā — valid, verifiable, honestly arrived-at knowledge — as against the comfortable repetition of received opinion (svīkṛti without examination) is the deep methodological principle that Tillu's work embodies.

६६५. Which statement about Jha's Reporter Diary is supported by Chapter 87 (Sujit Kumar Jha)?

- (A) Jha's Reporter Diary is closest to the subgenre of journalistic memoir exemplified internationally by George Orwell's Essays and domestically by Phanishwar Nath 'Renu's' reportage from the Bihar famine regions.
- (B) The challenge noted about Srinivas — that more Maithili writers are moving to cities and writing about rural life they have not truly lived — is precisely the challenge Kumar Pawan's generation faces most acutely.
- (C) In the twentieth and twenty-first centuries, from the same Mithila — from the Kosi basin town of Nirmali — Dr. Shiv Kumar Prasad sits and writes poems, stories, and criticism in the language that Vidyapati made great.
- (D) Revisionist Historiography and Institutional Critique A central intervention of the Parallel History Framework is the systematic exposure of institutional biases and erasures in Maithili literary historiography.

६६६. With reference to Chapter 87 (Sujit Kumar Jha), which statement belongs to the source discussion?

- (A) Critical Analysis: The Genre of Reporter Diary Reporter Diary occupies a generically hybrid position in Maithili literature: it is simultaneously memoir, social essay, political commentary, and literary journalism.
- (B) The Videha Maithili Parallel Theatre is not merely a stage movement; it is a profound intellectual intervention that asserts the dignity of a language and its people against centuries of curated silence.
- (C) The Meter Controversy □ Viyogi's Claim: Meter is a "Sanskritic imposition" by a "parasitic priestly class." □ The Refutation: Meter exists in the Charyapad (8th-9th c.), the Malla kings' works, and saint poetry.
- (D) The Epistemology of Literary Translation The question of how a translated text yields valid knowledge of the original is a question with deep roots in both the Navya-Nyaya and the Western hermeneutic traditions.

६६७. Which statement about Jha's journalism here is supported by Chapter 87 (Sujit Kumar Jha)?

- (A) The choice of the devotional-folk Vidyapati, rather than the courtly Sanskrit Vidyapati, is a statement about which tradition the anthology considers foundational.
- (B) The village immediately brands her as morally fallen: 'Raman Master ki beti ki kumaare bacha bhaile hen' (Raman Master's daughter had a child out of wedlock).
- (C) Jha's journalism here is not merely professional but constitutional: it enacts in daily practice the language rights that the Madhesh movement fought to establish.
- (D) The Navya Nyaya question "is this source reliable?" translates, for literary criticism, into questions about the author's access to the social world he represents.

६६८. With reference to Chapter 87 (Sujit Kumar Jha), which statement belongs to the source discussion?

- (A) The newspaper serves as both a primary document of Jha's journalism and a window into the political and social landscape — the civic, environmental, and political life of Janakpurdham — that feeds his fiction.
- (B) Navya-Nyāya's analysis of āptavākyam (the utterance of a reliable authority) and the conditions for trustworthy testimony provides the logical framework within which the translator's authority can be evaluated.
- (C) Mithila has a rich Shakta tradition: the goddess Ugratara of Mahishi, the Kamakhya cult in the broader region, and the integration of Tantra and Nyaya philosophy that characterised Mithila's intellectual tradition.
- (D) The movement has shifted the center of Maithili dramatic activity away from urban administrative centers to rural villages like Berma and Chanauraganj, where performance is integrated into community life.

६६९. With reference to Chapter 87 (Sujit Kumar Jha), which statement belongs to the source discussion?

- (A) ADDENDUM APARNA KUMARI Actress · Cultural Personality · Methodological Note All factual claims are grounded exclusively in the Videha archive.
- (B) In Maithili literary tradition, the bird is the poet's voice, the migrant's longing, the natural world's claim on the social world.
- (C) No Entry: Mā Praviśa: The Postmodern Absurd Nachiketa's No Entry: Mā Praviśa is the most significant postmodern work in the Maithili canon.
- (D) The following orientation draws on the Videha archive, the 'Ham Mithilawasi' blog, the Darbhanga Tower blog, and the IJCRT academic

६७०. With reference to Chapter 87 (Sujit Kumar Jha), which statement belongs to the source discussion?

- (A) Bama's work is explicitly gendered: she writes as a Dalit woman, for whom the triple burden of caste, class, and gender oppression is the defining condition.
- (B) domain that is at once domestic and cosmic (given the foundational connection between rasa as taste and rasa as aesthetic experience in Indian tradition).
- (C) Kashyap developed a unique pedagogy that taught literacy through the geometric forms of Mithila art and traditional tattoo (godna) body painting.
- (D) The geography of the award matters: it confirms that Jha's significance is specifically Nepal-Maithili, specifically Terai, specifically Janakpurdham.

६७१. With reference to Chapter 87 (Sujit Kumar Jha), which statement belongs to the source discussion?

- (A) Anumāna — inference from these textual facts supports the conclusion that Jha is the most significant fiction writer of the contemporary Nepal-side Maithili parallel tradition.
- (B) The "Videha-Sadeh" series constitutes the most vital thematic collection within the journal, extracting and refining the best compositions from the first 350 issues.
- (C) The archive systematically records the songs associated with these rituals, which are often passed down verbally across generations in the woman-dominated space of the Angana (courtyard).
- (D) Shahar O Gel (The City He Went To) is a classic viyoga poem — the lament of the village left behind, of human bonds dissolving in the stone jungle of the city.

६७२. With reference to Chapter 87 (Sujit Kumar Jha), which statement belongs to the source discussion?

- (A) The bird metaphor that recurs across his titles — Chirai (birds in general), Bulbul (the nightingale), Koili Ghūri Āu (the cuckoo returns) — is not accidental but constitutive.
- (B) (Kolkata, Saraswati Printing Works): This is Viyogi's most celebrated literary-translation achievement—a full Maithili rendering of the 1920 Czech science fiction play R.U.R.
- (C) recognizable states of human emotion, social condition, and natural experience with sufficient precision that the reader/listener undergoes the clarification Aristotle describes.
- (D) Maithili passages have been rendered in approximate English paraphrase for the purposes of critical analysis; full translations would require a separate scholarly undertaking.

६७३. Which statement about Web sources consulted is supported by Chapter 87 (Sujit Kumar Jha)?

- (A) Web sources consulted include the Videha digital archive (videha.co.in), The Rising Nepal Daily's online archive, the IJCRT (International Journal of Creative Research Thoughts) database, and Wikipedia.
- (B) The infrastructure of speaking (the Maithil Navayu Sahitya Parishad, the Videha archive, the Posput print run of 3,500) constitutes the institutional parallel to the dominant Nepali Academy.
- (C) In Suman's hands, this principle is retained but the subject matter broadens from ritual to include the contemporary Mithila life-world, giving his paintings both formal coherence and social documentation value.
- (D) The Navya-Nyāya requirement of avacchedaka precision — always specifying exactly what delimited entity is being discussed — serves as a corrective to the vagueness that afflicts much literary criticism.

६७४. With reference to Chapter 88 (Ever New Sushil), which statement belongs to the source discussion?

- (A) The Navya-Nyāya requirement of avacchedaka precision — always specifying exactly what delimited entity is being discussed — serves as a corrective to the vagueness that afflicts much literary criticism.
- (B) Sushil's Literary World: His literary works include- Gharāṛī (novel) (1973), Gāmbālī (novel) (1982), Bhāmatī (drama) (first staging 1991, publication 2013) and Asmitā (short story collection) (2016).
- (C) Secondary Framework: The Kama-Shastra Tradition and Sacred Eroticism A key element of Kashyap's work was his engagement with the Geet Govind and Kamasutra traditions as legitimate sources for visual art.
- (D) The dissertation addresses movement rules — operations by which constituents are displaced from their base positions — and analyses how Maithili data illuminates parametric variation in the GB framework.

६७५. With reference to Chapter 88 (Ever New Sushil), which statement belongs to the source discussion?

- (A) Homi Bhabha's concept of the 'third space' — the in-between space where cultural identities are negotiated and hybridized — is applicable to Saras's creative position between the classical geet-ghazal tradition and the vernacular folk modernity of the Jharkhand Maithili diaspora.
- (B) In his article (calling it a critical article would be inaccurate) "Daag: Sthapit-Bodhme Hilkor" in Samdiya Mithila (issue dated January 4, 2024), he writes under the characteristics of pseudocriticism: "It is not that no novel on inter-caste marriage was written in Maithili before Daag.
- (C) The NTM, established on 1 July 2008 under the directorship of the eminent linguist-poet Prof. Uday Narayana Singh 'Nachibeta', had as its central mission the translation of high-level knowledge textbooks from English into all eighteen scheduled languages of India.
- (D) RTI Activism as Literary-Political Act: The Parallel History identifies the RTI exposé by Utpal and Anchinhar as a landmark moment in the Maithili literary struggle: an act that deployed the tools of democratic governance against the cultural bureaucracy of the postcolonial state.

६७६. Which statement about Gharāṛī (the novel) is supported by Chapter 88 (Ever New Sushil)?

- (A) Terry Eagleton (Marxism and Literary Criticism, 1976) emphasises literature's ideological encoding and decoding.
- (B) "Standard Market" or "A Marketplace of Standards") is a Maithili poetry anthology published in 2021 at a price of 175.
- (C) Gharāṛī (the novel) was published in 1973, in which the boy is Brahmin and the girl is from the Mallah community.
- (D) Psychological Interiority Without Dramatism Srinivas's characters are psychologically drawn but without melodrama.

६७७. With reference to Chapter 88 (Ever New Sushil), which statement belongs to the source discussion?

- (A) In the PDF (available in the Videha Petar), where it appears initially, he has crossed it out with a pen; the later version is correct.
- (B) The Symbolism of the Kumbh and Ubtan In Maithili culture, the "Kumbh" (pot) is a central element in various "Sanskaras" (life-cycle rituals).
- (C) But in its opposition comes Story Science, which pre-analyzes what effect listening to a particular story has on people and society.
- (D) The introduction of Goan Catholic social life into the Maithili literary world through 'Pakhalo' is precisely this kind of enrichment.

६७८. With reference to Chapter 88 (Ever New Sushil), which statement belongs to the source discussion?

- (A) However, the modern history of the Maithili language has been marked by significant stratification.
- (B) The origin of Tattvachintamani Karak Gangesh was for the lineage of the Charmakarini's intellect.
- (C) In Gangesa's terms, this is the work of literary epistemology: replacing false cognition with valid cognition
- (D) The discourse of the tale is expressed in poetic form like this – Elephant, elephant, elephant!

६७९. Which statement about There is supported by Chapter 88 (Ever New Sushil)?

- (A) Formal and Thematic Analysis Khajurībālī represents the most formally mature of Jha's adult collections.
- (B) For Pradeep 'Swayamprabha', he traces bhakti fused with vīra (heroism) against dowry.
- (C) Sneha Lata's Mithila-mahatmya verses are read as a counter-narrative to North Indian cultural centrism.
- (D) There are seven types of panjis: Mula, Shakha, Gotra, Patra, Dushan Uterh, and Asvajanya Patra Panji.

६८०. With reference to Chapter 88 (Ever New Sushil), which statement belongs to the source discussion?

- (A) ('Up-Tip' (Sotipura), Nagaram (Pachhiwari Par), Gotra Panji, Patra Panji—all these are inscribed in this book in Mithilakshar.
- (B) Writers like Rajdeo Mandal and Jagdish Prasad Mandal are celebrated in the archive for representing the subaltern voice in modern fiction.
- (C) The following orientation draws on the Videha archive, the 'Ham Mithilawasi' blog, the Darbhanga Tower blog, and the IJCRT academic
- (D) Social Reform and the Voice of Children The Videha movement does not just write literature; it is also a vehicle for social reform.

६८१. With reference to Chapter 88 (Ever New Sushil), which statement belongs to the source discussion?

- (A) Some of Kashyap's paintings were based on Geet Govind's verse and incorporated imagery of the erotic-devotional tradition, which brought him controversy.
- (B) Modern Social Life Available in Panji: (Dushan Panji) The work of annotating and transcribing the ancient panjis was started in the month of Chaitra in the year 2000 CE.
- (C) The series also recovers democratic voices like Somdev (1934–2022), whose "Aanjur" collection was identified as a critical but long-ignored component of the modern canon.
- (D) The NCERT Bhasha Sangam Maithili video (mp4), downloadable from Archive.org and linked from the kids.htm portal, is a landmark resource: it includes Maithili

६८२. With reference to Chapter 88 (Ever New Sushil), which statement belongs to the source discussion?

- (A) Close Reading: 'Bhaka Bali' (The Scapegoat) This is the most politically charged poem.
- (B) In America, there is drug trade among African-Americans, does it look somewhat similar?
- (C) More examples: Below Table (1-97), a detailed explanation of some examples from these is given.
- (D) Kedar Kanan's affectionate essay 'Hamar Shardu Bhaiya' — 'My Shardu Bhai' — presents a warmer, more fraternal picture.

६८३. With reference to Chapter 88 (Ever New Sushil), which statement belongs to the source discussion?

- (A) such instances – e.g., Budhwal Moolka's Madhav's granddaughter Bhim's daughter's marriage, through which many families are spread.
- (B) The poem 'Atṛpta Nayan' ('Unsatisfied Eyes') is emblematic: the speaker, waiting through a sleepless night, watches the beloved who has fallen asleep.
- (C) The historical content is rich and precise: the essay covers Egypt's three kingdoms (Old, Middle, New Kingdom, c.
- (D) In Balchandā, Vibha Rani's mono-drama for and about female foeticide and the suppressed feminine, dhvani operates at every level.

६८४. Which statement about Then Visho's daughter is supported by Chapter 88 (Ever New Sushil)?

- (A) 1325 CE, Mithila) is the founder of the Navya Nyāya (New Logic) school of Indian philosophy.
- (B) Lalita Jha represents the intersection of food studies, lexicography, and folklore — a
- (C) Then Visho's daughter was married to Gangu of the Sakarāḍhi lineage – their son was Goge.
- (D) Printer: (not identified; the imprint page is partially unclear in the scanned facsimile).

६८५. Which statement about Chand's daughter is supported by Chapter 88 (Ever New Sushil)?

- (A) The padain poems are not nostalgic in the regressive sense: they do not idealise the village that is being left.
- (B) Chand's daughter was married to Horai of the Pali lineage – their son was Ram – Ram's mother's side is unknown.
- (C) The songs—sohara, kajari, barsāt ke gīt—embedded in the play's second act are not mere decorative folk-lore insertions.
- (D) Synthesis and Evaluation Chaturdash Sootra is not merely a collection of reviews but a methodological manifesto.

६८६. With reference to Chapter 88 (Ever New Sushil), which statement belongs to the source discussion?

- (A) Archiving of Malla-period drama like Haragauri Vivah Natak demonstrates the trans-border legacy of Maithili.
- (B) Along with it, the Dushan Panji - original Mithilakshar writing - palm leaf single PDF is also available.
- (C) Formal and Linguistic Analysis The play's language is one of its most distinctive achievements.
- (D) Stories (Vihani Katha) Two versions; focuses on the flash fiction innovation of the movement.

६८७. With reference to Chapter 88 (Ever New Sushil), which statement belongs to the source discussion?

- (A) Where Shonku's science is wonder-generating and benevolent, Viyogi's AI is potentially the 'biggest event in human history' that 'might also be the
- (B) Narrative Ethics and the Dalit Question In his critical writing, Dr. Prasad has directly engaged with the vexed question of Dalit literature in Maithili.
- (C) In this Dushan Panji, there were written records of Brahmins marrying other castes, especially Dalits and Muslims, or marrying after the husband's death.
- (D) Dr. Dhanakhar Thakur notes that Sriniwas sometimes uses "ya" (य) where "e" (ए) is more appropriate, a linguistic slip that detracts from stylistic polish.

६८८. With reference to Chapter 88 (Ever New Sushil), which statement belongs to the source discussion?

- (A) Maithili (Kamalanand Jha Context - 1) The title of Kamalanand Jha's book "Maithili Upanyas: Samay Samaj A Sawal" (2021) is misleading.
- (B) The acknowledgements mention that the novel won a Pallavi Prakashan prize and was presented at a function on 24 April 2018.
- (C) Shabda (Testimony/Word) in Sriniwas For Gangesa, shabda — testimony, especially the word of a reliable authority — is the fourth pramana.
- (D) (Rossumovi Univerzální Roboti) premiered in Prague on 25 January 1921 and was translated into more than thirty languages by 1923.

६८९. Which statement about There is supported by Chapter 88 (Ever New Sushil)?

- (A) Dr. Dhanakhar Thakur notes that Srinivas sometimes uses "ya" (य) where "e" (ए) is more appropriate, a linguistic slip that detracts from stylistic polish.
- (B) 14th century CE, born in Mithilā region) composed the Tattvacintāmaṇi- the foundational text of Navya Nyāya, the New Logic school of Indian philosophy.
- (C) There is one correction here, and about the upper-caste writer Subhash Chandra Yadav's novel 'Gulo', without reading it, he wrote two lines and dismissed it.
- (D) In Dr. Prasad's poetry, the most frequently operative alankara (figure of speech) is rupaka (complete metaphor / identification) — not mere upama (simile).

६९०. Which statement about Dinesh Kumar Mishra is supported by Chapter 88 (Ever New Sushil)?

- (A) Mishra's campaign for Sahitya Akademi recognition is a direct VPHF move: reclaiming Maithili's autonomous status.
- (B) Dinesh Kumar Mishra is not from Mithila, but he has written the stories of all the streams of Mithila.
- (C) Kamat, Shiv Kumar Prasad, Dharendra Kumar, Ramdev Prasad Mandal "Jharudar" have come with colourful stories and songs.
- (D) The corpus archived in the Videha Digital Library represents the breadth of Jha's scholarly and creative output.

६९१. Which statement about To be clear, both this thief writer and the pseudocritic is supported by Chapter 88 (Ever New Sushil)?

- (A) 28 Ber-Ber (Again and Again) (1979) Harivansh and Raghuvansh had bought first-class tickets for more than half the distance.
- (B) To be clear, both this thief writer and the pseudocritic are in the Hindi department of Aligarh Muslim University.
- (C) Ramlochan Thakur got Gulo published in Mithila Darshan, and so he wrote a memoir, after giving some facts about Mithila first.
- (D) Anmol Jha's CCRT research was enabled by the community of scholars and texts that the Videha platform made accessible.

६९२. With reference to Chapter 88 (Ever New Sushil), which statement belongs to the source discussion?

- (A) 2006): The work of damming the Kosi river in Bihar in India was first undertaken in the 12th century by a king named Lakshmana II.
- (B) Each form of exploitation is represented by a specific character or scene, creating a systemic rather than individual analysis.
- (C) Ramlochan Thakur got Gulo published in Mithila Darshan, and so he wrote a memoir, after giving some facts about Mithila first.
- (D) The Jogirā is a more specifically Bhojpuri-Maithili festive form associated with Holi performances, with a call-and-response structure.

६९३. With reference to Chapter 88 (Ever New Sushil), which statement belongs to the source discussion?

- (A) The Nepali literary establishment has given him minimal attention (the Nepal Prajñā Pratiṣṭhān's Maithili focus has historically been weak).
- (B) Bulbul is the foundational text of Jha's oeuvre, establishing the thematic and formal vocabulary that all subsequent collections develop.
- (C) 2006): A glimpse of the ferocity of the Kosi's flow is seen when Firoz Shah Tughlaq's army was returning from Bengal to Delhi in 1354 AD.
- (D) Navya-Nyāya's concept of vyāpti — the pervasive concomitance between sāhityatva and universality — provides the logical ground for this claim.

६९४. With reference to Chapter 88 (Ever New Sushil), which statement belongs to the source discussion?

- (A) In a brief author's statement, he invites you on a journey to a desert, but there are
- (B) 100 BC - 500 AD Middle Indo-Aryan Dramatic Prakrits; emergence of popular speech forms.
- (C) But she refuses; people say that since the father is sick, days are difficult, so she has come to earn a living.
- (D) The master-servant relation in language, or has Pidgin Maithili become Creole Maithili?

६९५. With reference to Chapter 88 (Ever New Sushil), which statement belongs to the source discussion?

- (A) Printer: (not identified; the imprint page is partially unclear in the scanned facsimile).
- (B) Dr. Prasad uses the character of the lawyer (Vakeel) to highlight the transactional nature of justice.
- (C) In this novel, there is also a love relationship between a Mallah girl and a Brahmin's son.
- (D) Safina has come to cast her vote. .. 'Why did you come?' Chandeshwari went out saying this.

६९६. With reference to Chapter 88 (Ever New Sushil), which statement belongs to the source discussion?

- (A) In Balchandā, Vibha Rani's mono-drama for and about female foeticide and the suppressed feminine, dhvani operates at every level.
- (B) The series has been instrumental in the recovery of "suppressed radical modernity," most notably seen in the recovery of Rajkamal Chaudhary's legacy.
- (C) At the Bagmati Kathak Hospital, due to Lalbabu's (Laliteshwar Choudhary) influence, a five-bigha piece of land was given to him.
- (D) Viyogi's SF—particularly Narak Vijay—is less sanguine: the AI context is explicitly framed with the MIT warning about existential risk.

६९७. With reference to Chapter 88 (Ever New Sushil), which statement belongs to the source discussion?

- (A) Jha shows how Harimohan's own experience of Maithili society's rigidities shaped works like Dhalajha and TeaPati.
- (B) From a Navya-Nyāya perspective, these tales represent śabda-pramāṇa at its most concentrated: the āpta is the
- (C) However, in the sleeping state, the novelist troubles him by narrating a dream; Binayak also has that love.
- (D) There is one source of water — the Solkanama pond, which belongs to the Solkanama neighbourhood (a Dalit

६९८. With reference to Chapter 88 (Ever New Sushil), which statement belongs to the source discussion?

- (A) But Batthan Babu and the reader (Pāṭhak Jī) are not unaware of the reason for this generosity.
- (B) By bypassing traditional print gatekeepers, the movement has created an autonomous cultural space.
- (C) Contains the widely-discussed story "Sinurhar," translated by Gajendra Thakur into English.
- (D) The placement of Yadava as the second interviewee in this series — after Ravindra Kumar Das — is significant.

६९९. Which statement about Meanwhile, Ratan is supported by Chapter 88 (Ever New Sushil)?

- (A) Atlas Obscura. 'India and Nepal's Mithila Art Is Having a Feminist Renaissance.' August 2025.
- (B) Meanwhile, Ratan is under the shelter of his friend, Avadhesh, a devotee of Lord Shiva.
- (C) 100 BC - 500 AD Middle Indo-Aryan Dramatic Prakrits; emergence of popular speech forms.
- (D) Contains the widely-discussed story "Sinurhar," translated by Gajendra Thakur into English.

७००. Which statement about Karuna's education is supported by Chapter 88 (Ever New Sushil)?

- (A) The play is evaluated by the Parallel movement as a "full circle" back to the absurdity of
- (B) Tillu is self-consciously working within this tradition while modernising its emotional vocabulary.
- (C) Karuna's education was from 'Catholic Church School' and 'Chapman Girls School' in Muzaffarpur.
- (D) "As soon as so many of the children went abroad, they had already bought that country's currency.

७०१. Which statement about Now Lalbabu is supported by Chapter 88 (Ever New Sushil)?

- (A) Psychological Interiority Without Dramatism Srinivas's characters are psychologically drawn but without melodrama.
- (B) Lens 6: Feminist Lens The feminist lens reveals a productive tension in Dr. Prasad's work.
- (C) Now Lalbabu is looking for some other means; he is wondering what to do with this stubborn woman.
- (D) One of the most innovative features of the archive is the "Maithili Read Aloud & Sign Language" project.

७०२. With reference to Chapter 88 (Ever New Sushil), which statement belongs to the source discussion?

- (A) Lalbabu regrets why he got stubborn for money; he could have gotten Binayak married to Avadhesh's sister.
- (B) The preface situates the collection within the classical geet tradition while asserting a vernacular, democratic sensibility.
- (C) Or is it Nepal itself — a nation that has 'adopted' the ideals of democracy and must now live up to them?
- (D) 1325 CE), whose intellectual tradition is organically tied to the Mithila region where Srinivas himself was born and works.

७०३. With reference to Chapter 88 (Ever New Sushil), which statement belongs to the source discussion?

- (A) Chapter 3 Gāmbālī (Novel) (1982) Everyone's eyesore, Gāmbālī, is gone, and the thorns too!
- (B) From a feminist narratological perspective, Srinivas shows both strengths and limitations.
- (C) Stories (Vihani Katha) Two versions; focuses on the flash fiction innovation of the movement.
- (D) People even say that because of these birds, there is magic in Mithila's environment.

७०४. With reference to Chapter 88 (Ever New Sushil), which statement belongs to the source discussion?

- (A) In this context, it is necessary to discuss the 2021 Sahitya Akademi Award in Maithili, given to a non-savarna for the first time.
- (B) A comparative dimension is also provided, situating Srinivas alongside his contemporaries and co-generational peers: Kathakar Ashok (Ashok Kumar Jha, b.
- (C) The following orientation draws on the Videha archive, the 'Ham Mithilawasi' blog, the Darbhanga Tower blog, and the IJCRT academic
- (D) The people made Gyanchan Yadav, i.e., Gyanchanma, a murderer; he went into her house by force and then created a stir in the village.

७०५. With reference to Chapter 88 (Ever New Sushil), which statement belongs to the source discussion?

- (A) Yaduvansh Kumar Yadav is a candidate from the Pipra Legislative Assembly, which fell to RJD.
- (B) The landlord's own nephew, Gena Jha, was Gyanchan's close friend and became an expert at riding the horse.
- (C) Saras's title 'Saras' appears as his takhallus in the maqta of his ghazals, following classical convention.
- (D) Mandal's plays, including Mithilak Beti and Veerangana, are foundational texts of social realism in Maithili.

७०६. Which statement about Some people is supported by Chapter 88 (Ever New Sushil)?

- (A) Third, Jha's work demonstrates a social conscience that is characteristic of the best midtwentieth century Maithili fiction.
- (B) Some people had come for the harmonium; Gyanchan has to arrange a 'jogar' (offering) for the Guru Maharaj as per tradition.
- (C) The historical content is rich and precise: the essay covers Egypt's three kingdoms (Old, Middle, New Kingdom, c.
- (D) In her celebrated 'Midnight Talk' series, the psychological dimension of female experience is the primary subject.

७०७. With reference to Chapter 88 (Ever New Sushil), which statement belongs to the source discussion?

- (A) Radha got a first division in Intermediate (meaning she had also gotten a first division in matric).
- (B) The Maharaj from Dwarika is wonderful, with a simple appearance, but he does not please her father.
- (C) Where Jha used satire and the novel, Prasad uses lyric poetry; but the social sensibility is cognate.
- (D) The critical question raised by Dharendra Premrishi—whether the state is doing enough to

७०८. Which statement about Meanwhile, Gāmbālī is supported by Chapter 88 (Ever New Sushil)?

- (A) Lalita Jha represents the intersection of food studies, lexicography, and folklore — a
- (B) Maithili, as a literary language, was inaugurated by Jyotirishwar Thakur's Varnaratnakar (c.
- (C) To date, Tillu ji has written more than 8,000 verses, including both poems and songs.
- (D) Meanwhile, Gāmbālī was staring intently at Gyanchan, and the landlord was watching her.

७०९. Which statement about Gyanchan's father is supported by Chapter 88 (Ever New Sushil)?

- (A) Finally, Dr. Prasad's work is significant as an act of commitment: the commitment to write in
- (B) In the Videha framework, this is used to identify the "limiting criteria" of Maithili identity itself.
- (C) Gyanchan's father had taken a stubborn animal under his wing, and it had become a bull.
- (D) Rambha (Rambha) – The changing relationship between man and woman is described intensely in this story.

७१०. With reference to Chapter 88 (Ever New Sushil), which statement belongs to the source discussion?

- (A) The narrative describes a journey from Saharsa where a scooter breaks down, leading to an enforced delay.
- (B) The khalifa told Gyanchan not to come to his doorstep—"You are a Dom, I am a Chamar." Ramadhar's side.
- (C) Rambha (Rambha) – The changing relationship between man and woman is described intensely in this story.
- (D) In the Videha framework, this is used to identify the "limiting criteria" of Maithili identity itself.

७११. Which statement about Sonmani Jha (the landlord) and Satajib Jha is supported by Chapter 88 (Ever New Sushil)?

- (A) Lens 6: Feminist Lens The feminist lens reveals a productive tension in Dr. Prasad's work.
- (B) Sonmani Jha (the landlord) and Satajib Jha were outwardly arrogant but inwardly weak.
- (C) Thirteenth Section of Gulo Once, Riniya had brought Gachhpakku mangoes, and the landlord gave fifty rupees.
- (D) The material culture of dress in Mithila is extraordinarily complex and culturally specific.

७१२. Which statement about Parao Jha got him released, and there is supported by Chapter 88 (Ever New Sushil)?

- (A) Parao Jha got him released, and there was talk of the police and the complexities of law.
- (B) The critical question raised by Dharendra Premrishi—whether the state is doing enough to
- (C) In Indian aesthetic theory, the concept of loka (the world, the people, lived experience) is central.
- (D) The play is staged primarily at a bus-stand/train-station and on the streets of an unnamed North Indian city.

७१३. With reference to Chapter 88 (Ever New Sushil), which statement belongs to the source discussion?

- (A) Saras's work raises the same question: how much Maithili literary production has been lost because institutional mechanisms of recognition have failed to document and preserve it?
- (B) Shardindu Chaudhary's Kariya Kakkak Coramin (2016) is listed in this survey alongside these award-winning collections, situating him within this flourishing contemporary moment.
- (C) But the pattern of the exclusions speaks for itself: women poets, dalit poets, and poets whose social criticism was too sharp for the conservative mainstream were systematically missed.
- (D) Chapter 4 Bhāmatī (Drama) (First staging 1991, Publication 2013) Preface: Sangita Menon writes: Two major sub-schools of Advaita Vedanta emerged after Shankar: Bhāmatī and Vivarana.

७१४. With reference to Chapter 88 (Ever New Sushil), which statement belongs to the source discussion?

- (A) Two stories are subtitled ('Acta Misiya (Khanda 1)' and 'Acta Misiya (Khanda 2)'), forming a paired narrative unit.
- (B) The joint attribution of their work by the Videha editor is both a scholarly correction and an ethical statement.
- (C) The recovery of Shashi Bala as co-creator is a critical and historical imperative. • Mr S.C.
- (D) Purushottam Ram allowed her to bathe there; the Ganga had mixed into it, and the water of Pampasar became nectar.

७१५. With reference to Chapter 88 (Ever New Sushil), which statement belongs to the source discussion?

- (A) Maithili has always existed in multilingual contact with Sanskrit, Braj, Hindi, Bengali, Nepali, and now English.
- (B) The discourse of the tale is expressed in poetic form like this – Elephant, elephant, elephant!
- (C) The main issue distinguishing the Bhāmatī and Vivarana schools is the nature and locus of Avidya.
- (D) long excluded from canonical Maithili literary representation- is itself part of what constitutes the age's radiance.

७१६. Which statement about Thus, like Dharmakirti, he is supported by Chapter 88 (Ever New Sushil)?

- (A) Gaurinath's essay treats Shardindu Chaudhary as an exemplar — someone whose mode of inhabiting the Maithili literary world is itself a model or lesson for others.
- (B) The Anuvad (Translation) Movement: Volumes 27 and 37 A critical component of the archive is its effort to internationalize Maithili literature through translation.
- (C) Thus, like Dharmakirti, he was esteemed in both Advaita and Nyaya, and like Shankar, in Samkhya and Advaita—meaning he was respected in two philosophies each.
- (D) For marginalised women in Mithila, access to the art form was access to markets, income, dignity, and, through Kashyap's pedagogy, literacy itself.

७१७. Which statement about Attempts is supported by Chapter 88 (Ever New Sushil)?

- (A) In the Videha framework, this is used to identify the "limiting criteria" of Maithili identity itself.
- (B) 11th cent.) synthesises the alankara, rasa, and dhvani traditions into a comprehensive poetics.
- (C) Dr. Prasad's poems are in dialogue with this tradition; they cite it, contest it, and draw authority from it.
- (D) Attempts have been made to suppress Sushil due to the weakness of Maithili criticism.

७१८. Which statement about Baghotiya 'Baghotiya' is supported by Chapter 88 (Ever New Sushil)?

- (A) Baghotiya 'Baghotiya' demonstrates how fake news is spread, and Bihari is brought in and then disappears.
- (B) Jha shows how Harimohan's own experience of Maithili society's rigidities shaped works like Dhalajha and TeaPati.
- (C) Ashok's observer is often implicated in the drama; Srinivas's narrator more frequently maintains the Sanjay distance.
- (D) Jha's Janakpurdham is not a peripheral location but a symbolic and cultural centre: it is the city of

७१९. Which statement about You is supported by Chapter 88 (Ever New Sushil)?

- (A) The Maithili social-realist tradition that Jagdish Prasad Mandal had extended in fiction, and that the
- (B) Vladimir Propp's morphology of the folktale is relevant to Srinivas's folk-based stories.
- (C) Contains the widely-discussed story "Sinurhar," translated by Gajendra Thakur into English.
- (D) You are right, this excerpt is from the best Maithili love story, 'Prem Ne Baḍi Upajay'.

७२०. Which statement about Baghotiya (a bird of prey) is supported by Chapter 88 (Ever New Sushil)?

- (A) Baghotiya (a bird of prey) was lifting children; the issues of land, occupation, votes for two rupees, the vote machine.
- (B) The poem's central rasa is adbhuta (wonder) — one of the cardinal rasas for children's literature in the Nāṭyaśāstra framework.
- (C) Dhvani theory demands that what is most significant be found not in what is said but in what resonates beyond the saying.
- (D) The "May" (Mother) in Dr. Prasad's titles is not just a biological parent but a symbol of the land and tradition.

७२१. With reference to Chapter 88 (Ever New Sushil), which statement belongs to the source discussion?

- (A) Dr. Prasad's poems are in dialogue with this tradition; they cite it, contest it, and draw authority from it.
- (B) The poem documents the multiple layers of a Maithili woman's life — agricultural labour, domestic oppression, and the
- (C) The real issue is that even in the 'Jaṛiāoṭhā' (community gathering), there is the politics of profit.
- (D) All translations from Maithili are approximate renderings for critical purposes only.

७२२. With reference to Chapter 88 (Ever New Sushil), which statement belongs to the source discussion?

- (A) In Navya-Nyaya terms, this social knowledge constitutes a form of pratyaksha (direct perception) of the social world, which is systematically encoded in the language.
- (B) Dr. Singh's translation practice is thus a form of what philosopher Luce Irigaray calls 'wonder' — the ethical and cognitive openness to the irreducibly different other.
- (C) But Minakshi now refuses to do so; she is with other women members and a male member. 'Bhokaṭa' is the story of the widow Savitri and Mantor. 'Nirmal Pramanik' is also there.
- (D) Sadeha 21's Kakarā Abite Jādū Bhāṅ Jāya Re (When Whom Comes, Magic Happens — literally 'To Whose Coming Does Magic Happen?') is a lyric of expectation and transformation.

७२३. With reference to Chapter 88 (Ever New Sushil), which statement belongs to the source discussion?

- (A) Gangesa's concept of avacchedakatva (delimitation/qualification) is particularly productive for literary criticism.
- (B) The people from the government party praise him; they see those who are not opening their shops.
- (C) Kainari Ailāṇḍak Larel (Laurel of Canary Island) – In the story, Subhash and Upiya are characters.
- (D) The muktaka form is a freely structured quatrain — rhyming AABA or AAAA — that allows for brief, epigrammatic statements.

७२४. With reference to Chapter 88 (Ever New Sushil), which statement belongs to the source discussion?

- (A) With an estimated 30–50 million speakers, it is among the largest Indian languages without a separate state.
- (B) Viyogi's Vigyanak Batkahi belongs to this tradition but with a distinctive vernacular inflection.
- (C) But the buffalo's application was approved; the condition of schools is the same across the country.
- (D) "Mati" ("Soil") was translated by Ashutosh Kumar Thakur and published by Scroll.in (September 2024).

७२५. Which statement about There is supported by Chapter 88 (Ever New Sushil)?

- (A) Archiving of Malla-period drama like Haragauri Vivah Natak demonstrates the trans-border legacy of Maithili.
- (B) There is great shame in keeping buffaloes; some say it's a 'Naath Kasu' issue, people grab onto caste.
- (C) At the same time, to edit that act, Mohan Bhardwaj was made a member of the Sahitya Akademi's Maithili Advisory Committee.
- (D) The following catalog provides a gist of authors identified within the series and the broader archive.

७२६. Which statement about August 15th, inauguration, Vande Mataram, one end of the rope is supported by Chapter 88 (Ever New Sushil)?

- (A) To date, Tilla ji has written more than 8,000 verses, including both poems and songs.
- (B) In the language of the Parallel History, it is his membership of the democratic tradition.
- (C) The Navya Nyāya framework provides the epistemological vocabulary for this assessment.
- (D) August 15th, inauguration, Vande Mataram, one end of the rope is placed in Chaltar's hand.

७२७. Which statement about Now, in philosophy, mathematics and science is supported by Chapter 88 (Ever New Sushil)?

- (A) Lalita Jha represents the intersection of food studies, lexicography, and folklore — a
- (B) Now, in philosophy, mathematics and science have become limited to mathematical logic.
- (C) 200 BCE–200 CE identifies rasa as the essential aesthetic experience of a literary work.
- (D) The stories were added to the Bihar matriculation syllabus in the 1980s, testifying to their canonical status.

७२८. With reference to Chapter 88 (Ever New Sushil), which statement belongs to the source discussion?

- (A) The greatest poetry, he argues, works primarily through vyaṅgyārtha — the meanings that hover unstated but powerfully felt behind the literal words.
- (B) Role as singer at the gatherings positions one within this classical understanding of the performing artist as rasaproducer.
- (C) And most importantly, he bridges the gap between the classical tradition of Maithili scholarship and the urgent needs of modern social realism.
- (D) Postmodernity brought to the fore the issues of many communities and women who were marginalized from the mainstream due to globalization.

७२९. With reference to Chapter 88 (Ever New Sushil), which statement belongs to the source discussion?

- (A) All three have their primary publication-and-critical reception through the Videha/Shruti Prakashan network, which constitutes the 'parallel' literary-publishing ecosystem against the Akademi-centred mainstream.
- (B) By applying Navya Nyāya—a school of logic traditionally associated with high-caste theological gatekeeping—to the realm of subaltern drama and social realism, the movement has enacted a radical "democratization of logic".
- (C) There is every possibility of reaching the peaks of literature.'); (iii) Ayodhyānāth Chaudhary, Coordinator, Vidyapati Puraskar Koś: 'Kathakar sujīta Nepālīye Maithilī kathā jagalame sarvādhika saccannāśīl prabhāvit chhathi.
- (D) The hypothesis of a universe with more than three dimensions and Stephen Hawking's "A Brief History of Time" are eliminating the existence of God, because the concept of the death of God has also emerged from these.

७३०. With reference to Chapter 88 (Ever New Sushil), which statement belongs to the source discussion?

- (A) 13th–14th century CE) was, like Viyogi, a native of the Madhubani region of Mithila—the intellectual heartland of the Navya-Nyāya school of Indian logic and epistemology.
- (B) Then began the interpretation of hidden meaning in the text in the context of place-time, and language was made a medium of play—Language Game (Wittgenstein).
- (C) Limitations Character psychology, as Thakur observes, tends toward the one-dimensional: characters are socially constituted rather than individually complex.
- (D) The "Videha-Sadeh" series constitutes the most vital thematic collection within the journal, extracting and refining the best compositions from the first 350 issues.

७३१. Which statement about Elaine Showalter is supported by Chapter 88 (Ever New Sushil)?

- (A) Elaine Showalter identifies the mental, biological, and linguistic characteristics of women's writing.
- (B) ACTA MISIYA: SHORT FICTION AND THE SF SHORT STORY FORM Acta Misiya is Viyogi's most formally experimental literary work.
- (C) Trans-regional Connectivity Through its online presence, the Parallel Theatre has fostered a globalized Maithili identity.
- (D) The Navya Nyāya framework provides the epistemological vocabulary for this assessment.

७३२. With reference to Chapter 88 (Ever New Sushil), which statement belongs to the source discussion?

- (A) Tillu is self-consciously working within this tradition while modernising its emotional vocabulary.
- (B) In America, there is drug trade among African-Americans, does it look somewhat similar?
- (C) Dr. Prasad's Maithili is already technically a "minor" language in relation to Hindi.
- (D) advertising and television have erased the distinction between truth and the virtual.

७३३. Which statement about Poverty, which is supported by Chapter 88 (Ever New Sushil)?

- (A) Videha — and the Maithili literary world it sustains — is richer for his presence within it.
- (B) The rasa is a combination of adbhuta (the monstrous donor) and hāsyā (the greed-comedy of Sukhanī).
- (C) Finally, Dr. Prasad's work is significant as an act of commitment: the commitment to write in
- (D) Poverty, which is not a problem in the West, is a major problem in India and Nepal today.

७३४. Which statement about Post-structuralism said that in literature, structure is supported by Chapter 88 (Ever New Sushil)?

- (A) Dr. Prasad has been a contributor across multiple decades of this archive, appearing in issues as early as Issue 14 and continuing through Issue 37 and the broader 438-issue run.
- (B) Post-structuralism said that in literature, structure operates between culture and theory, where some feelings and thoughts are excluded, which oppose continuity.
- (C) The tragic closure of Lukács's realist novel — the refusal to impose false consolation on social contradictions — is present in Mujrim as ironic resolution rather than tragic defeat.
- (D) 13th–14th century CE) was, like Viyogi, a native of the Madhubani region of Mithila—the intellectual heartland of the Navya-Nyāya school of Indian logic and epistemology.

७३५. With reference to Chapter 88 (Ever New Sushil), which statement belongs to the source discussion?

- (A) 11th cent.) identifies auchitya (propriety) — the apt fit of word, form, and content — as the supreme virtue of poetry.
- (B) The preface situates the collection within the classical geet tradition while asserting a vernacular, democratic sensibility.
- (C) Dr. Prasad's poems are in dialogue with this tradition; they cite it, contest it, and draw authority from it.
- (D) The feminist perspective says that all theories are made by men, so they cannot provide a complete explanation.

७३६. Which statement about Feminist perspectives is supported by Chapter 88 (Ever New Sushil)?

- (A) Each story is a shard of social testimony rather than a complete narrative arc, consistent with the genre's epistemology of the flash-observation.
- (B) Feminist perspectives have also opposed the status quo of postmodernism because until it ends, the situation of women will not improve.
- (C) In "Sinurhar," the window image is charged with dhvani: it suggests Kalyani's position — seen but excluded, aware but voiceless, until she acts.
- (D) As a digital archivist, his contribution to Maithili's linguistic survival in the digital era is among the most significant of his generation.

७३७. Which statement about Similarly, attempts at structural analysis is supported by Chapter 88 (Ever New Sushil)?

- (A) Similarly, attempts at structural analysis are constantly made in literature for prose and poetry.
- (B) The story demonstrates Srinivas's capacity to render female interiority with empathy.
- (C) Those whose children have not entered literature, how can their discussions happen, how can their side be presented?
- (D) Close Reading: 'Doctor' The 'Doctor' story is among the collection's most psychologically nuanced.

७३८. With reference to Chapter 88 (Ever New Sushil), which statement belongs to the source discussion?

- (A) Role as singer at the gatherings positions one within this classical understanding of the performing artist as rasaproducer.
- (B) The semiotic is feminine, musical, poetic, and rhythmic; the symbolic is masculine, rule-based, and structured.
- (C) In the context of parallel theatre, this serves as the epistemological foundation for social realism.
- (D) The narrative describes a journey from Saharsa where a scooter breaks down, leading to an enforced delay.

७३९. With reference to Chapter 88 (Ever New Sushil), which statement belongs to the source discussion?

- (A) The archive systematically records the songs associated with these rituals, which are often passed down verbally across generations in the woman-dominated space of the Angana (courtyard).
- (B) The 'metaphysics of presence' in Western philosophy, the core of which is immediate experience—but deconstruction says there is no such experience at a meta-linguistic level, because this experience is
- (C) The volume includes essays on Vidyapati's aesthetics and the evolution of Maithili short stories, situating linguistic scholarship within the broader tradition of Maithili literary culture.
- (D) The evolution of Maithili literature in the early twenty-first century is marked by a profound digital and philosophical shift, centered largely on the interventions of the Videha e-journal.

७४०. With reference to Chapter 88 (Ever New Sushil), which statement belongs to the source discussion?

- (A) The Navya Nyāya framework provides the epistemological vocabulary for this assessment.
- (B) So, you have to delve deep into the text, and this drives you towards an endless search.
- (C) Tillu is self-consciously working within this tradition while modernising its emotional vocabulary.
- (D) What are the conditions under which a cognition counts as knowledge rather than error or mere belief?

७४१. With reference to Chapter 88 (Ever New Sushil), which statement belongs to the source discussion?

- (A) Saba Maithila Ke Lela (For All Maithili People) is the democratic address that characterises the Videha Parallel History's community orientation.
- (B) Dr. Dhanakhar Thakur notes that Srinivas sometimes uses "ya" (य) where "e" (ए) is more appropriate, a linguistic slip that detracts from stylistic polish.
- (C) The invisibility of Shashi Bala within the received narrative of Kashyap's work is a microcosm of the wider invisibility of women's labour in art history.
- (D) The permanent emotion (sthayibhava) deepens, matures, and becomes rasa (essence)—and thus, many rasas were experienced by Sita and Ram (see Valmiki Ramayana).

७४२. Which statement about Rasa is supported by Chapter 88 (Ever New Sushil)?

- (A) Dr. Prasad's association with Videha therefore locates his work firmly within this alternative critical and cultural project.
- (B) Rasa emerges from the determinants (vibhava), consequences (anubhava), and accompanying elements (vyabhichari).
- (C) The adoptive son figure (posput) in the story is ultimately ambiguous: is it the biological son Vinod who has failed to return?
- (D) Dr. Prasad's perspective is that of the outsider who "sees" Patna and reports back to the regional center.

७४३. Which statement about John Cage's "Sonatas and Interludes" also is supported by Chapter 88 (Ever New Sushil)?

- (A) The Maithili Ghazal (Apan Yudhak Sākṣya) Viyogi is a founding theorist of the Maithili ghazal.
- (B) John Cage's "Sonatas and Interludes" also contains melodies based on the Rasa theory.
- (C) Where Jha used satire and the novel, Prasad uses lyric poetry; but the social sensibility is cognate.
- (D) Kainari Ailāṇḍak Larel (Laurel of Canary Island) – In the story, Subhash and Upiya are characters.

७४४. With reference to Chapter 88 (Ever New Sushil), which statement belongs to the source discussion?

- (A) Dhvani Theory: Anandavardhana's Dhvanyaloka—the purpose of literature is to suggest meaning indirectly or to produce meaning.
- (B) The application of Navya Nyaya to literary criticism is not conventional, but it is both legitimate and illuminating.
- (C) The Nepali literary establishment has given him minimal attention (the Nepal Prajñā Pratiṣṭhān's Maithili focus has historically been weak).
- (D) The Maithili plays' sustained critique of this ideological mystification is what Dr. Singh identifies as their social-critical value.

७४५. With reference to Chapter 88 (Ever New Sushil), which statement belongs to the source discussion?

- (A) For example, Gharāṇī (novel) (1973) begins on the veranda of the village house, describing what was kept on the veranda and the view in front of it.
- (B) Subject: Rishyashringa, the Vedic sage-figure whose story appears in the Valmiki Ramayana, Mahabharata, Bhagavata, and Uttararamacharita of Bhavabhuti.
- (C) The poem 'Atṛpta Nayan' ('Unsatisfied Eyes') is emblematic: the speaker, waiting through a sleepless night, watches the beloved who has fallen asleep.
- (D) Videha dedicated its 191st issue (1 December 2015) entirely to 'Anil' — an honour that marks his stature in the contemporary Maithili literary world.

७४६. Which statement about Someone is supported by Chapter 88 (Ever New Sushil)?

- (A) Close Reading: 'Sipahi' (The Soldier) 'Sipahi' is Mishra's most sustained political story.
- (B) Someone born in a city might find it hard to understand the attachment to ancestral land.
- (C) The rasas are 'tasted' (rasana) by the sahridaya (the connoisseur, literally 'person with a heart').
- (D) Dr. Prasad's work operates within what Spivak would call the 'subaltern cartography' of Maithili.

७४७. With reference to Chapter 88 (Ever New Sushil), which statement belongs to the source discussion?

- (A) "Fewer novels are being written in Maithili literature." This is a verdict when the fact is the opposite; nowadays, after poetry, the most novels are being written.
- (B) "Swapnasundari and the Magical Birds of Mithila" (Geeta Dharmarajan, Katha, 1996) The singing birds of Swapnasundari, the little princess of Mithila, were very pleased.
- (C) The Hindu Marriage Act was enacted in 1955, but in the novel published in 1982 about a Mithila village, it is not in effect; it might have been in the city's VIP areas.
- (D) The series is noted for its pedagogical utility, with volumes 17, 21, 23, 26, 29, 30, 32, 33, 34, and 35 being specifically identified as essential resources for the

७४८. Which statement about Bhāmatī (Drama) (First staging 1991, Publication 2013) The elderly Vachaspati is supported by Chapter 88 (Ever New Sushil)?

- (A) Writers like Rajdeo Mandal and Jagdish Prasad Mandal are celebrated in the archive for representing the subaltern voice in modern fiction.
- (B) The Rasa here is Vira (heroism, in the civic-empathetic sense), combined with Shringaar-Vatsalya (affectionate love for the nation's protector).
- (C) Bhāmatī (Drama) (First staging 1991, Publication 2013) The elderly Vachaspati was inclusive, so the Vachaspati in the play does not match him.
- (D) Hetvābhāsa (Logical Fallacies): The analysis of hetvābhāsa (pseudo-reasons) is applied to critique the structural flaws of traditional dramas.

७४९. With reference to Chapter 88 (Ever New Sushil), which statement belongs to the source discussion?

- (A) Conclusion: A Sūtra for the 21st Century Dr. Yoganand Jha's Chaturdash Sootra is a landmark in Maithili literary criticism.
- (B) In addition to script research, Videha has spearheaded localization efforts for Google Translate and Wikipedia.
- (C) Pusht', 'Ekta Kalakar Ki Atmahatyā', 'Gharmanhā', and 'Sanakirbā', all elements of the modern short story are present.
- (D) The Maithili plays' sustained critique of this ideological mystification is what Dr. Singh identifies as their social-critical value.

७५०. Which statement about Such tendencies is supported by Chapter 88 (Ever New Sushil)?

- (A) Jagdish Prasad Mandal A novelist and short-story writer who represents the "farmer-litterateur" perspective.
- (B) Such tendencies have been observed in people after becoming the chairperson of the Maithili Advisory Committee.
- (C) In addition to script research, Videha has spearheaded localization efforts for Google Translate and Wikipedia.
- (D) Technological Sovereignty: Digital Standards and Accessibility The Videha archive is a pioneer in digital inclusion.

७५१. Which statement about And if they is supported by Chapter 88 (Ever New Sushil)?

- (A) Vibha Rani's Bhāg Rau (Run Away) is a Maithili play set entirely in the milieu of street children, beggars, police brutality, and urban destitution.
- (B) 14th century CE, born in Mithilā region) composed the Tattvacintāmaṇi- the foundational text of Navya Nyāya, the New Logic school of Indian philosophy.
- (C) And if they have no conscience, then they should shamelessly take awards like Hirendra Jha/Kamal Mohan Jha or Mishra Chunoo—our best wishes.
- (D) The memoir series Baat-Baat Par Baat and the collection Ja Ham Janitahun both engage with this genre in a comic-satirical mode that is distinctive.

७५२. With reference to Chapter 88 (Ever New Sushil), which statement belongs to the source discussion?

- (A) Ashok's prose is polished, his endings are carefully crafted, and his stories demonstrate what the Videha 424 editorial calls "panchlain-ending" (punchline endings) — stories that drive toward a culminating revelation.
- (B) In Susan Bassnett's terms ('Translation Studies', 1980), translation is a form of cultural exchange that, at its best, enriches the receiving culture by bringing it into contact with otherwise inaccessible worldviews.
- (C) Bībhatsa rasa (disgust/uncanny): Activated in Narak Vijay when the criminal-politicians who are the play's moral villains are described—their nonchalance about killing, their use of scientific knowledge for criminal ends.
- (D) French philosopher Roland Barthes (1967) calls the situation after the creation of literature the "death of the author," and says the text is determined not by the author's intention but by how the reader interprets it.

७५३. Which statement about Francis Fukuyama (1992) says that Western liberal democracy is supported by Chapter 88 (Ever New Sushil)?

- (A) Critical Assessment: Children's Literature and Cultural Transmission Koilī Ghūri Āu occupies a distinctive position in Jha's oeuvre and in the Maithili parallel tradition: it is an act of cultural transmission as much as literary creation.
- (B) In the Navya Nyāya framework, this assertion of Maithili cultural identity is an exercise in vyāptiestablishment: wherever there is authentic Maithili literary expression, there is a distinct cultural identity that resists assimilation.
- (C) The irony is structurally perfect: Sunanda, who committed the act of compassion (picking up the abandoned child), is branded criminal ('mujrim'); Ranjana, who committed the act of abandonment, is protected by social and economic privilege.
- (D) Francis Fukuyama (1992) says that Western liberal democracy is the final form of evolution emerging from the struggle of opposing ideologies (like communism and democracy), and since there is now only one ideology, it is the end of history.

७५४. With reference to Chapter 89 (Taranand Viyogi), which statement belongs to the source discussion?

- (A) Gharārī (the novel) was published in 1973, in which the boy is Brahmin and the girl is from the Mallah community.
- (B) 1966) is the most versatile Maithili writer of his generation, yet his work is deeply contested.
- (C) Kainari Ailandak Larel (Laurel of Canary Island) – In the story, Subhash and Upiya are characters.
- (D) Safina has come to cast her vote. .. 'Why did you come?' Chandeshwari went out saying this.

७५५. Which statement about With nearly forty is supported by Chapter 89 (Taranand Viyogi)?

- (A) The collection of ghazals are there in which the traditional themes of love, longing, and intoxication are charged with a social and political undertow.
- (B) In Maithili literary culture, translation from other Indian languages has been relatively uncommon; the bulk of translation has been into or from Hindi and English.
- (C) Gaurinath's essay treats Shardindu Chaudhary as an exemplar — someone whose mode of inhabiting the Maithili literary world is itself a model or lesson for others.
- (D) With nearly forty published titles across poetry, ghazal, fiction, criticism, and history, he is arguably the most versatile Maithili writer of his generation.

७५६. With reference to Chapter 89 (Taranand Viyogi), which statement belongs to the source discussion?

- (A) Biography Tumi Chir Sārathi (2016), Yugon Kā Yātrī Explores the life of Nagarjun, positioning him as the "eternal charioteer" of Maithili.
- (B) During the 2008 Kosi flood, Gaurinathji was trapped in the village, struggling for food, but his A.C. ticket was booked with a credit card.
- (C) Until a sociological, psychological perspective is developed, Maithili will remain confined to caste-based philosophy, beliefs, and ideas.
- (D) Yadava's trilingual dictionary gives Maithili the referential authority that it had long been denied by its institutional marginalisation.

७५७. With reference to Chapter 89 (Taranand Viyogi), which statement belongs to the source discussion?

- (A) Good editorial writing in Maithili has historically been under-recognized as a form of literary production, and Ajit Kumar Jha's essay is notable for treating Shardindu Chaudhary's editorials as substantive texts worthy of critical attention.
- (B) Complete Works: Annotated Bibliography Genre Key Titles Critical Assessment Poetry Hastkşep (1996), Sākhi (2020), Pralaya Rahasya, Dharāśāyī Hebāk Samay (2021) Uses folk forms (Kabir sākhi) to document caste violence and the COVID-19 crisis.
- (C) Against the Dhvani school's focus on suggested meaning, Kuntaka insists that it is the manner of expression — the calculated strangeness, unexpectedness, or indirection of poetic language — that is the true differentiating quality of poetry.
- (D) (1920) into Maithili is, in historical terms, perhaps the most significant of his literary achievements—because it addresses one of the most consequential science fiction texts in world literature: the play that coined the word 'robot.' R.U.R.

७५८. With reference to Chapter 89 (Taranand Viyogi), which statement belongs to the source discussion?

- (A) The essay's analytical framework is socio-literary: it traces the representation of the poor — the landless labourer, the migrant worker, the hungry child, the family without shelter — through close readings of dialogue and situation in these plays.
- (B) Ghazal Apan Yudhak Sākşya (1991/2017) Insists on strict Urdu-Persian bahar (meter), claiming the form as a "combative platform." Short Fiction Atikramaṇ (1997), Chiyānat (2020) Explores the globalizing millennial moment and its effects on rural Bihar.
- (C) Through the Navya Nyaya framework, the monak pauti presents itself as a study in upamana-pramana: the analogy or comparison through which the material object is understood through its resemblance to and difference from other signs in the cultural system.
- (D) Published in 2015 under the Jharkhand Mithila Manch imprint, it represents a Maithili writer in the diaspora using the lyric form to interrogate not just personal experience but structural social conditions — particularly the condition of women in Maithili society.

७५९. With reference to Chapter 89 (Taranand Viyogi), which statement belongs to the source discussion?

- (A) Safina has come to cast her vote. .. 'Why did you come?' Chandeshwari went out saying this.
- (B) Formal and Linguistic Analysis The play's language is one of its most distinctive achievements.
- (C) 'Priyvaar Sampadakji' is an apostrophe addressed to the editor of Videha, Gajendra Thakur.
- (D) Western Critical Theory □ Gramsci & Spivak: Viyogi challenges Brahminical cultural hegemony.

७६०. Which statement about The Maithili Ghazal (Apan Yudhak Sākşya) Viyogi is supported by Chapter 89 (Taranand Viyogi)?

- (A) The Maithili Ghazal (Apan Yudhak Sākşya) Viyogi is a founding theorist of the Maithili ghazal.
- (B) The Videha movement asserts that linguistic sovereignty is inextricably linked to script sovereignty.
- (C) Psychological Interiority Without Dramatism Srinivas's characters are psychologically drawn but without melodrama.
- (D) The corpus archived in the Videha Digital Library represents the breadth of Jha's scholarly and creative output.

७६१. Which statement about Viyogi is supported by Chapter 89 (Taranand Viyogi)?

- (A) Applied to Tillu's poetry, this approach reveals the technical sophistication of his apparently simple verse.
- (B) Viyogi argues that Nagarjun "rebuilt" Maithili by restoring the language to those it had been stolen from.
- (C) The "May" (Mother) in Dr. Prasad's titles is not just a biological parent but a symbol of the land and tradition.
- (D) In the context of parallel theatre, this serves as the epistemological foundation for social realism.

७६२. With reference to Chapter 89 (Taranand Viyogi), which statement belongs to the source discussion?

- (A) Simply showing society's face — literature that only says "O Society, your face is like this, see" — that is not good literature.
- (B) Feminist perspectives have also opposed the status quo of postmodernism because until it ends, the situation of women will not improve.
- (C) last.' This reflects a generational shift: Ray wrote in the post-Independence science-optimist mood; Viyogi writes in the age of AI anxiety.
- (D) Failure of Pratyakṣa (Perception): Viyogi claims meter is not native to Maithili folk poetry but provides no textual scansion.

७६३. With reference to Chapter 89 (Taranand Viyogi), which statement belongs to the source discussion?

- (A) For marginalised women in Mithila, access to the art form was access to markets, income, dignity, and, through Kashyap's pedagogy, literacy itself.
- (B) Moreover, he ignores the presence of Chhanda in early Maithili literature, despite the fact that both the Ṛgveda and the Charyapada are composed in Chhanda.
- (C) The Videha 424 editor's comparative verdict is nuanced: "Quantitatively, Srinivas has written more than Ashok, but Srinivas is not the polished narrator that Sushil is.
- (D) In Mithila, the concept of mangal is deeply embedded in ritual practice: mangal-geet (auspicious songs) are sung at weddings, births, and other life-cycle ceremonies.

७६४. With reference to Chapter 89 (Taranand Viyogi), which statement belongs to the source discussion?

- (A) The progressive position—articulated within the Videha framework— holds that bilingualism is a resource, not a deficit: that writers like Vibha Rani who move between Maithili and Hindi enrich both languages and create potential audiences for Maithili among Hindi readers.
- (B) From the Videha Parallel History Framework's perspective, Umesh Mandal belongs to a generation of writers from 'backward caste' communities (OBC) who entered Maithili literature in the late twentieth century and fundamentally transformed its thematic and formal landscape.
- (C) The coupling of the Brahmin surname with the Faguā/Jogīrā folk forms in his Sadeha 20 contribution is culturally significant: these Holi-associated performative forms traditionally cross caste boundaries and are associated with communal festivity and social inversion.
- (D) Literary Criticism (Bahuvachan) □ Bahuvachan (Plural Form): Argues for a multiplicity of voices against the "singular voice" of the Brahminical tradition. □ Methodology: Eclectic (Marxist, biographical, textual), reflecting his belief that no single method is adequate.

७६५. With reference to Chapter 89 (Taranand Viyogi), which statement belongs to the source discussion?

- (A) Failure of Anumāna (Inference): His argument that "Manbodh was the first to use meter" is based on a false example (savyabhicāra), making his inference invalid.
- (B) recognizable states of human emotion, social condition, and natural experience with sufficient precision that the reader/listener undergoes the clarification Aristotle describes.
- (C) Shahar O Gel (The City He Went To) is a classic viyoga poem — the lament of the village left behind, of human bonds dissolving in the stone jungle of the city.
- (D) The poem's Rasa is Shant (tranquillity), the ninth rasa recognised by Abhinavagupta, arising from a non-attached, contemplative stance toward temporal experience.

७६६. With reference to Chapter 89 (Taranand Viyogi), which statement belongs to the source discussion?

- (A) Mishra is not yet the finished literary artist that the Maithili tradition has produced in its greatest figures (Vidyapati, Harimohan Jha, Rajkamal Chaudhary, Rajdeo Mandal).
- (B) For Rani: the conditioning of her work by her bilingual Hindi/Maithili practice (some of her Maithili dramatic vocabulary is influenced by Hindi theatrical conventions).
- (C) Conclusion: The Burden of Authenticity The Achievement: Viyogi's corpus is the most comprehensive individual contribution to the democratization of Maithili literature.
- (D) The essay 'Maithilik Vikasme Baal Kavitaak Yogdan' (essay 18 — 'The Contribution of Children's Poetry to the Development of Maithili') is notable for its programmatic urgency.

७६७. With reference to Chapter 89 (Taranand Viyogi), which statement belongs to the source discussion?

- (A) The Meter Controversy □ Viyogi's Claim: Meter is a "Sanskritic imposition" by a "parasitic priestly class." □ The Refutation: Meter exists in the Charyapad (8th-9th c.), the Malla kings' works, and saint poetry.
- (B) The Epistemology of Literary Translation The question of how a translated text yields valid knowledge of the original is a question with deep roots in both the Navya-Nyaya and the Western hermeneutic traditions.
- (C) Arnold's insistence that literature must be 'a criticism of life' finds resonance in Saras's socialcritical verse (Dhari Prashna Ee Uthaiye), where the lyric mode is put in the service of social interrogation.
- (D) Ganesh Devy's argument for 'translation as self-discovery' — the idea that translating another literature forces a language to discover its own capacities for expression that were previously dormant — is also relevant.

७६८. With reference to Chapter 89 (Taranand Viyogi), which statement belongs to the source discussion?

- (A) Linguistic Precision and the Formal Criticism of the Maithili Ghazal One of the most rigorous aspects of the Videha archive is its focus on the formal metrics of poetry, particularly the ghazal.
- (B) The Paradox: However, the "Neo-Brahminical" shift in his later work—assertion without evidence, erasure of dissent, refusal to engage with textual reality—presents a profound contradiction.
- (C) Crucially, Gaṅgeśa was himself a Maithili—born and working in Mithila—and Navya-Nyāya remained an active intellectual tradition centred in Mithila and subsequently Bengal until the 18th century.
- (D) 1325 CE), born and working in Mithila, founded the Navya-Nyāya (New Logic) school through his magnum opus Tattvacintāmaṇi (Jewel of Reflection on Truth), revolutionizing Indian epistemology.

७६९. Which statement about Ashish Anchinhar is supported by Chapter 90 (Dr. Umesh Mandal)?

- (A) The Maithili press was not merely a vehicle for literary production; it was, as in many colonial and post-colonial contexts, an instrument of language politics and cultural assertion.
- (B) The movement's insistence on documenting the "Parallel History" of marginalized groups is an act of historiographical justice, reclaiming the agency of the subaltern.
- (C) Ashish Anchinhar records that Mandal developed more than 70 per cent of the content of Maithili Wikipedia.³ As co-editor of Videha (ISSN 2229-547X), he was involved in the Google
- (D) The VPHF's insistence that Maithili literature is a trans-national, multi-caste, multi-generational, and multi-voiced tradition finds in Santosh Kumar Mishra's work a concrete embodiment.

७७०. With reference to Chapter 90 (Dr. Umesh Mandal), which statement belongs to the source discussion?

- (A) Ethical Governance and the Policing of Plagiarism A defining characteristic of the Videha movement is its rigorous stance on intellectual property and ethical literary conduct.
- (B) Dr. Umesh Mandal — poet, literary critic, researcher, was co-editor of Videha, and one of the most industrious contributors to the Maithili digital project — is one of those voices.
- (C) □ Aripāna (Floor Art): Ritualistic drawings created during festivals and life-cycle ceremonies. □ Pata-Chitra (Canvas Painting): More contemporary adaptations of traditional motifs.
- (D) The Videha Parallel History: Anamika Raj's feminist voice, alongside Shanti Lakshmi Chaudhary's and Munni Kamat's, constitutes the women's strand of the Parallel History's democratic archive.

७७१. With reference to Chapter 90 (Dr. Umesh Mandal), which statement belongs to the source discussion?

- (A) The Navya-Nyāya school's centuries-long engagement with the epistemology of śabda (language as a knowledge source) and the formal analysis of vākya (sentence structure) is the ancient predecessor of the modern formal-linguistic enterprise that Yadava represents.
- (B) Vibha Rani is a national-level dramatist, fiction writer, and performer who writes in both Maithili and Hindi; her plays Bhāg Rau and Balchandā, published by Shruti Prakashan and archived on videha.co.in, constitute the primary textual corpus for this study.
- (C) From the Videha Parallel History Framework's perspective, Umesh Mandal belongs to a generation of writers from 'backward caste' communities (OBC) who entered Maithili literature in the late twentieth century and fundamentally transformed its thematic and formal landscape.
- (D) Synthesis and Conclusion: Actionable Observations for Cultural Revitalization The analysis of the Videha Maithili Parallel Theatre movement reveals several critical strategies for linguistic and cultural revitalization in the face of institutional stagnation and external pressures.

७७२. With reference to Chapter 90 (Dr. Umesh Mandal), which statement belongs to the source discussion?

- (A) Yug Prabha (2016): The Poetic Achievement in Context Dr. ShivPrasad Yadav's poetry collection Yug Prabha, published in 2016 in Maithili, is the creative crystallisation of a decade-long participation in the Videha literary movement.
- (B) Published first by Shruti Prakashan (New Delhi, 2009) and reissued in a second edition (2012), the volume is typeset by Umesh Mandal himself — a small but telling detail, reflecting the self-reliant institutional stance of the parallel literary movement.
- (C) Complete Works: Annotated Bibliography Genre Key Titles Critical Assessment Poetry Hastkṣep (1996), Sākhi (2020), Pralaya Rahasya, Dharāśāyī Hebāk Samay (2021) Uses folk forms (Kabir sākhi) to document caste violence and the COVID-19 crisis.
- (D) Crucially, the paper shows that the system is reduced among lower-caste speakers less invested in maintaining the hierarchical style — a finding with profound sociolinguistic implications for the relationship between language and social structure in Mithila.

७७३. With reference to Chapter 90 (Dr. Umesh Mandal), which statement belongs to the source discussion?

- (A) Unfortunately it might also be the last, unless we learn how to avoid the risks.' This intertextual connection between the popular-science essay and the literary translation of R.U.R. is characteristic of Viyogi's integrated intellectual project.
- (B) The parallel literature announces this ambition; its community of reception- the Videha movement, with its commitment to inclusive democratic Maithili literature- provides the sahr̥daya readership capable of receiving it.
- (C) The collection is internally diverse: it ranges from meditative verse on exile and landscape, to sharply political miniatures, to compressed lyric forms that test the genre boundaries of haiku and tanka within a Maithili matrix.
- (D) The collection's formal range demonstrates that Viyogi is not merely a science communicator writing fictional wrappers around factual content but a genuine literary experimenter working with the full toolkit of narrative technique.

७७४. With reference to Chapter 90 (Dr. Umesh Mandal), which statement belongs to the source discussion?

- (A) The essay begins with a philosophical prologue: the Maithili (and wider Indic) concept of reincarnation, moksha, and the soul's journey through multiple bodies provides the hermeneutic key through which the Egyptian practice of mummification is interpreted for Maithili readers.
- (B) The identification of a systematic parametric difference based on Maithili data is a contribution to linguistic typology of the first order, comparable to the identification of pro-drop languages (Italian, Spanish) or scrambling languages (Japanese, German) as distinct parametric types.
- (C) In addition to his role as digital archivist, Mandal is the author of the picture dictionary of Mithila's vegetation, animals, and craft skills — a lexicographic and ethnographic project that preserves ecological and material cultural knowledge at a moment of rapid environmental transformation.
- (D) Gaṅgeśa's analysis of Śabda pramāṇa — requiring ākāṅkṣā (syntactic completeness), yogyatā (semantic fitness), sannidhi (temporal proximity), and tātparya (speaker's intention) — provides a rigorous framework for evaluating the reliability of critical statements about a literary work.

७७५. With reference to Chapter 90 (Dr. Umesh Mandal), which statement belongs to the source discussion?

- (A) avacchedakatva (delimitation or qualification) provide a powerful analytical framework that is native to Mithila.
- (B) Dr. Prasad's refusal of this logic — through his committed Maithili literary practice — is a postcolonial act.
- (C) There is a hybrid genre text — possibly a collection of prose poems or lyrical short stories, written in an elevated, imagistic style.
- (D) As a writer from an OBC community, he writes from within Maithili literature while simultaneously contesting its canon.

७७६. With reference to Chapter 90 (Dr. Umesh Mandal), which statement belongs to the source discussion?

- (A) The very act of writing in Maithili — a language classified by the Indian state as a 'dialect of Hindi' for decades, despite the contrary findings of Grierson and Suniti Kumar Chatterjee⁴ — is itself a political act.
- (B) In Bhāg Rau, the stage directions explicitly invite the audience into the dramatic action: a 'Darśaka' (spectator) character is listed in the dramatis personae and delivers lines from within the audience space.
- (C) Most fully articulated by Gajendra Thakur in his series "Parallel Literature in Maithilī and Videha Maithilī Literature Movement," this framework posits that linguistic identity is a field of struggle (Kṣetra).
- (D) In Navya-Nyaya terms, the translated text is a case of paraprakasha (illumination by another) — the target-language reader's understanding of the source text is mediated by the translator's apta (reliable testimony).

७७७. With reference to Chapter 90 (Dr. Umesh Mandal), which statement belongs to the source discussion?

- (A) The Videha-Sadeh Archive: Detailed Analysis of the 37 Special Issues Inventory and Analysis of Videha Sadeha 1–37 The Videha Sadeha series is structured to provide a comprehensive survey of Maithili literature across genres, themes, and developmental stages.
- (B) The Videha school's theorisation of bihani kathā as an indigenous Maithili form (rather than a borrowing from Hindi laghukathā) is part of the Parallel History project of asserting Maithili's formal distinctiveness and autochthonous literary heritage.
- (C) Within the Parallel History Framework, Maithili literature from the Buddhist Charyapadas onward has carried a subterranean democratic tradition — voices from outside the Brahmin court, from farming and artisan communities, from women's oral practice.
- (D) Tetar Das's situation recapitulates this historical pattern in a contemporary setting, demonstrating that the caste system's refusal of Dalit spiritual authority has not ended despite constitutional protections and formal religious equality.

७७८. With reference to Chapter 90 (Dr. Umesh Mandal), which statement belongs to the source discussion?

- (A) The padain poems are not nostalgic in the regressive sense: they do not idealise the village that is being left.
- (B) The story tests this vyāpti against counterevidence (vyabhicāra): are there soldiers who retain their dignity?
- (C) In traditional Indian logic, the statement 'The hill has fire' (parvato vahnimān) had always been subject to multiple interpretations.
- (D) With an estimated 30–50 million speakers, it is among the largest Indian languages without a separate state.

७७९. With reference to Chapter 90 (Dr. Umesh Mandal), which statement belongs to the source discussion?

- (A) Saras's title 'Saras' appears as his takhallus in the maqta of his ghazals, following classical convention.
- (B) The Anchinhar Aakhar movement, in particular, represents a rigorous application of prosodic grammar to the Maithili Ghazal.
- (C) The following table provides a structural overview of the publication calendar and the specific thematic focuses of each issue.
- (D) The village threshold (munhathir) itself becomes jungle; the familiar landscape of the gam is defamiliarised through absence.

७८०. With reference to Chapter 90 (Dr. Umesh Mandal), which statement belongs to the source discussion?

- (A) Applying Bakhtin's dialogic principle, one can read Nistuki as a site of heteroglossia — where the lyric 'I' carries the traces of multiple social voices, and where the poem's apparent interiority is always shadowed by the exterior pressures of caste, migration, and ecological collapse.
- (B) Conclusion: The Digital Resurgence and the Democratic Canon The research into Videha issues 351-438 reveals a movement that has successfully transformed Maithili literature from a caste-stratified academic pursuit into a vibrant, democratic, and intellectually rigorous digital archive.
- (C) When Utpal translates Mohandas into Maithili, the Benjaminian afterlife of Uday Prakash's Hindi novella intersects with the sphoṭa-dimension of Maithili's own linguistic being: the translation reveals, momentarily, a literary essence that neither Hindi nor Maithili alone can fully express.
- (D) From the perspective of Ramvilas Sharma's historical-materialist criticism, this collection is the most fully realized of Saras's five books: it demonstrates the connection between literary production and social conditions that Sharma argued was the ultimate measure of literary significance.

७८१. With reference to Chapter 90 (Dr. Umesh Mandal), which statement belongs to the source discussion?

- (A) In Mandal's poetry, the dominant rasa is karuṇa (pathos, compassion) — the emotion evoked by separation, loss, and the suffering of living beings.
- (B) The movement connects the Maithili speakers of the Nepal Terai with the diaspora in industrial cities like Bokaro and metropolitan hubs like Delhi.
- (C) Where Shonku's science is wonder-generating and benevolent, Viyogi's AI is potentially the 'biggest event in human history' that 'might also be the
- (D) Aamukh (preface) poem of Virnit Ras — structured as a litany of declarations about what the collection is — serves as a remarkable critical self-statement.

७८२. Which statement about Bharata's Nāṭyaśāstra is supported by Chapter 90 (Dr. Umesh Mandal)?

- (A) CE) establishes dhvani — the resonant, suggested meaning (vyangya) beyond the literal (vacya) — as the soul (atma) of poetry.
- (B) Dr. Prasad's refusal of this logic — through his committed Maithili literary practice — is a postcolonial act.
- (C) Bharata's Nāṭyaśāstra identifies nine primary emotional essences (navarasa) that literary art seeks to evoke.
- (D) In this report, the works in issues 351-438 are evaluated as systems of valid cognition (pramāṇa).

७८३. With reference to Chapter 90 (Dr. Umesh Mandal), which statement belongs to the source discussion?

- (A) Dr. Prasad's work operates within what Spivak would call the 'subaltern cartography' of Maithili.
- (B) The sky is both the physical sky of the Mithila landscape and the expression of longing, regret, or aspiration.
- (C) However, the modern history of the Maithili language has been marked by significant stratification.
- (D) The essay surveys thirteen major scholarly positions on the periodisation of Maithili literature, from M.M.

७८४. With reference to Chapter 90 (Dr. Umesh Mandal), which statement belongs to the source discussion?

- (A) Third, Jha's work demonstrates a social conscience that is characteristic of the best midtwentieth century Maithili fiction.
- (B) The river — particularly the Kosi, the "sorrow of Bihar" — is a recurring symbolic complex in Maithili literature.
- (C) Paswan's protest poetry is more restrained, more accessible, more folk-lyric in its rhythms than Dhasal's experimental Marathi verse.
- (D) Such compression resists paraphrase: the poem means more than it says, in the precise sense that dhvani theory describes.

७८५. With reference to Chapter 90 (Dr. Umesh Mandal), which statement belongs to the source discussion?

- (A) The feminist perspective says that all theories are made by men, so they cannot provide a complete explanation.
- (B) The adoptive son figure (posput) in the story is ultimately ambiguous: is it the biological son Vinod who has failed to return?
- (C) The preface situates the collection within the classical geet tradition while asserting a vernacular, democratic sensibility.
- (D) The best lines in Nistuki operate precisely at this dhvani level: what the poem 'says' is the surface of a deeper resonance.

७८६. With reference to Chapter 90 (Dr. Umesh Mandal), which statement belongs to the source discussion?

- (A) Theory (Spivak, Bhabha, Fanon) Gayatri Chakravorty Spivak's foundational essay "Can the Subaltern Speak?" (1988) is directly pertinent to reading Utpal's poetry and activism.
- (B) In his translation of R.U.R., Čapek's own novum—the biological robot as factoryproduced labour—is made strange anew for a Maithili readership encountering it for the first time.
- (C) Mishra is not yet the finished literary artist that the Maithili tradition has produced in its greatest figures (Vidyapati, Harimohan Jha, Rajkamal Chaudhary, Rajdeo Mandal).
- (D) The poem 'Akash' ('Sky' / 'Alas') — a two-word laghu kavita — functions as a compressed haikulike utterance that exemplifies Ānandavardhana's dhvani at its most concentrated.

७८७. With reference to Chapter 90 (Dr. Umesh Mandal), which statement belongs to the source discussion?

- (A) The Mithila region, situated between the Himalayas and the Gangetic plain, is one of the most flood-prone areas of the world.
- (B) Asian Art Museum, San Francisco. 'Painting is My Everything: Art from India's Mithila Region.' exhibitions.asianart.org.
- (C) At the same time, to edit that act, Mohan Bhardwaj was made a member of the Sahitya Akademi's Maithili Advisory Committee.
- (D) The Jogīrā is a more specifically Bhojpuri-Maithili festive form associated with Holi performances, with a call-and-response structure.

७८८. With reference to Chapter 90 (Dr. Umesh Mandal), which statement belongs to the source discussion?

- (A) The VPHF, as articulated by Gajendra Thakur, insists that 'Maithili of the Nepal Terai and the Malla-era literary output is treated as equally central, not as a regional footnote.' Mishra's work is firmly within this Nepal-Maithili tradition.
- (B) Vibha Rani is a national-level dramatist, fiction writer, and performer who writes in both Maithili and Hindi; her plays *Bhāg Rau* and *Balchandā*, published by Shruti Prakashan and archived on videha.co.in, constitute the primary textual corpus for this study.
- (C) The critical apparatus demonstrates Umesh Mandal's dual competence: as a reader formed within the classical Maithili tradition (with its Sanskrit-inflected aesthetic vocabulary) and as a literary critic alert to the social dimensions of literary production.
- (D) The issue contains twenty-two dedicated essays, a profile, an interview, and three extended critical analyses by Gajendra Thakur — spanning pages 11 to 134 of the issue — making it the most comprehensive documentary source on Shardindu Chaudhary's life and work.

७८९. With reference to Chapter 90 (Dr. Umesh Mandal), which statement belongs to the source discussion?

- (A) The poems about the gam, the fields, the gachhi (orchards), and the seasonal rhythms of agricultural life constitute an ecological archive — preserving, in lyric form, a knowledge of place that is being lost to outmigration, monoculture, and environmental degradation.
- (B) Founded in 2004 by the polymathic editor Gajendra Thakur, the archive operates under the auspices of the first Maithili fortnightly e-journal (ISSN 2229-547X), which has consistently challenged the centralized, elitecaste hegemony of state-sponsored literary academies.
- (C) The *Jānakī Gīta* (song to *Jānakī/Sita*) is of particular significance: *Sita/Jānakī* is the presiding divine figure of Mithila (her birthplace), and devotional composition to her is the most locally rooted of all Maithili literary-religious practices.
- (D) Crucially, the paper shows that the system is reduced among lower-caste speakers less invested in maintaining the hierarchical style — a finding with profound sociolinguistic implications for the relationship between language and social structure in Mithila.

७९०. Which statement about Water is supported by Chapter 90 (Dr. Umesh Mandal)?

- (A) The coupling of the Brahmin surname with the *Faguā/Jogīrā* folk forms in his *Sadeha 20* contribution is culturally significant: these *Holi*-associated performative forms traditionally cross caste boundaries and are associated with communal festivity and social inversion.
- (B) *Lens 3: Structuralist Lens* Structurally, Dr. Prasad's poetry employs the refrain (*dhruvapadam / tikam*) as its primary structural device — a feature shared with both the classical Maithili *geet* tradition (*Vidyapati's* compositions are refrain-structured) and the folk *doha* tradition.
- (C) *Gaṅgeśa's* analysis of *Śabda pramāṇa* — requiring *ākāṅkṣā* (syntactic completeness), *yogyatā* (semantic fitness), *sannidhi* (temporal proximity), and *tātparya* (speaker's intention) — provides a rigorous framework for evaluating the reliability of critical statements about a literary work.
- (D) Water appears throughout the collection not as a simple symbol of fertility or purification, but as a complex force — the same water that makes the soil of Mithila famously productive also displaces millions, drowns crops, and erodes the very ground on which communities stand.

७९१. With reference to Chapter 90 (Dr. Umesh Mandal), which statement belongs to the source discussion?

- (A) The rivers Kosi and Kamla are both sustaining and destructive forces, culturally sacred and economically devastating.
- (B) Two stories are subtitled ('*Acta Misiya (Khanda 1)*' and '*Acta Misiya (Khanda 2)*'), forming a paired narrative unit.
- (C) For the purposes of reading Vibha Rani's Maithili plays, three concepts from the *Nāṭyaśāstra* are especially productive.
- (D) *Saras's* title '*Saras*' appears as his *takhallus* in the *maqta* of his *ghazals*, following classical convention.

७९२. With reference to Chapter 90 (Dr. Umesh Mandal), which statement belongs to the source discussion?

- (A) Pratyakṣa (direct perception): Mandal's close reading of Jagdish Prasad Mandal's poems — attending to specific images, word choices, rhythmic structures, and thematic patterns — is the critical analogue of perceptual knowledge.
- (B) Historically, Mithila—the ancient kingdom of Videha—has served as a pivotal center of Indian civilization, producing foundational works in Sanskrit logic (Navya Nyāya) and the devotional lyrical poetry of Vidyāpati.
- (C) In Hum Puchhait Chhi, the dominant rasa is karuṇa (pathos/compassion), inflected throughout with vīra (the heroic impulse of moral protest) and with bībhatsa (the horrific, evoked by caste discrimination and agrarian dispossession).
- (D) The argument is: wherever sāhityatva is present, akhaṇḍatva must follow, because the aesthetic experience (rasa) produced by literature is by definition universal (sādhāraṇa), not caste-specific. ─ Vyāpti (Pervasive Concomitance)

७९३. With reference to Chapter 90 (Dr. Umesh Mandal), which statement belongs to the source discussion?

- (A) The acknowledgements mention that the novel won a Pallavi Prakashan prize and was presented at a function on 24 April 2018.
- (B) Umesh Mandal A poet, scholar, and digital pioneer whose work is central to the "democratized wave" of the Videha movement.
- (C) The four canonical pramāṇas are perception (pratyakṣa), inference (anumāna), comparison (upamāna), and testimony (śabda).
- (D) Tillu's childhood nickname was given to him by his father's close friend, the mahakavi Fazlur Rehman Hashmi, Maithili poet.

७९४. Which statement about Gaṅgeśa's epistemology is supported by Chapter 90 (Dr. Umesh Mandal)?

- (A) familiar bureaucratic language applied to extraordinary events creates the double effect Suvin identifies.
- (B) Within this movement, the practice of publishing living-writer special issues (visheshank) has been a key mode of recognition.
- (C) Gaṅgeśa's epistemology centres on the question of pramā — valid knowledge — and the conditions under which it can be established.
- (D) The muktaka form is a freely structured quatrain — rhyming AABA or AAAA — that allows for brief, epigrammatic statements.

७९५. With reference to Chapter 90 (Dr. Umesh Mandal), which statement belongs to the source discussion?

- (A) But the biographical frame insists that no reading of this work can be innocent of the social world it emerges from and responds to.
- (B) The newspaper is both epistemic enabler and epistemic wound: it gives him knowledge that cannot help him and knowledge that hurts him.
- (C) In Maithili literary tradition, the bird is the poet's voice, the migrant's longing, the natural world's claim on the social world.
- (D) (Rossumovi Univerzální Roboti) premiered in Prague on 25 January 1921 and was translated into more than thirty languages by 1923.

७९६. With reference to Chapter 90 (Dr. Umesh Mandal), which statement belongs to the source discussion?

- (A) Historically, Mithila—the ancient kingdom of Videha—has served as a pivotal center of Indian civilization, producing foundational works in Sanskrit logic (Navya Nyāya) and the devotional lyrical poetry of Vidyāpati.
- (B) understand this and to show it — this is also the responsibility of literature.' This editorial framing reflects a theory of mimesis (reflection) combined with normative ethics: literature not only mirrors but prescribes.
- (C) For Gaṅgeśa, knowledge is not simply a mental state but a relational event: a jñāna (knowledge-event) involves a knowing subject (pramātā), an object (prameya), a means of knowing (pramāṇa), and a result (pramāphala).
- (D) 2078) is distressing. □ Preface of Gulo "The Story of the Last Destitute Person" - Author Kedar Kanan Before the beginning of the original Maithili Gulo, there is a preface titled "The Story of the Last Destitute Person".

७९७. With reference to Chapter 90 (Dr. Umesh Mandal), which statement belongs to the source discussion?

- (A) Maithili data appears in *Linguistics*, *Lingua*, *Himalayan Linguistics*, and Oxford University Press volumes alongside data from European, African, and East Asian languages, asserting Maithili's equivalence as a reference language for universal grammar theory.
- (B) The *Videha Parallel History* (Parts 16–20) has documented how Gaṅgeśa's biography was partly suppressed by establishment Maithilī historiography — original Panji (genealogical) records showing his cross-caste birth were concealed by Ramanath Jha.
- (C) Ajit Kumar Jha argues that Shardindu Chaudhary's editorials deserve to be read as a substantial body of literary non-fiction in their own right — a claim that positions editorial writing as a primary literary genre rather than a secondary administrative function.
- (D) 4. Śabda (testimony): Mandal draws on the testimony of earlier critics, biographers, and the statements of Jagdish Prasad Mandal himself — using these as valid sources of knowledge about the work while remaining alert to their situatedness and possible biases.

७९८. Which statement about *First*, it is supported by Chapter 90 (Dr. Umesh Mandal)?

- (A) Critical Assessment Reading *Bulbul* against Chirai and Jiddī reveals a clear developmental arc: the earlier collection is more lyrical, more exploratory, occasionally more emotionally unguarded; the later collections show a tighter formal control, a more precise social analysis.
- (B) The New Critical concept of the 'intentional fallacy' (Wimsatt and Beardsley) — the rejection of authorial intention as a criterion for interpretation — is less directly applicable to the folk literature tradition, where the concept of individual authorial intention is in any case inapplicable.
- (C) *First*, it produces a systematic and chronologically comprehensive account of a major poet's oeuvre — a form of scholarly labour that is fundamental to any literary culture's self-knowledge and that has been systematically denied to Parallel Maithili writers by the official critical establishment.
- (D) English subtitle on copyright page: 'Koilee Ghur aau — Child Stories Collection by Sujeet Kumar Jha.' The title is a direct apostrophe — 'Return, Cuckoo!' — addressed to the koel/cuckoo, the most beloved of Mithilā's birds and a central figure in its lyric tradition from Vidyapati onward.

७९९. With reference to Chapter 90 (Dr. Umesh Mandal), which statement belongs to the source discussion?

- (A) 9th century CE): Ānandavardhana argues that the highest poetry operates through dhvani- suggestion or resonance whereby what is not directly said becomes the primary meaning.
- (B) relation with other Maithili poets and literary traditions, establishing its distinctiveness through a logic of resemblance and difference that is the literary-critical equivalent of upamāna.
- (C) Dr. Singh was one of the Maithili team's pivotal figures, representing the mission at translation-orientation workshops and facilitating the production of knowledge materials in Maithili.
- (D) Suman's position is implicitly pragmatic: the market has sustained Mithila painting in Nepal as a viable livelihood, and his success within that market reflects the quality and distinctiveness of his vision.

८००. With reference to Chapter 90 (Dr. Umesh Mandal), which statement belongs to the source discussion?

- (A) Third, by placing the work in the context of the poet's biography and social activism, it performs the ethical function of criticism: making visible the conditions under which literature is produced and suppressed.
- (B) The structural parallel is striking: both are Madhubaniborn intellectuals who developed technically precise analytical systems; both worked at the boundary between specialised knowledge and its broader social application.
- (C) The anthology's claim to represent 'contemporary Maithili poetry' is therefore structurally false — it represents a portion of the tradition, selected through filters that reflect the social and aesthetic preferences of its editors.
- (D) The open-access character of the *Videha* archive is itself a philosophical and political statement: it asserts that cultural heritage belongs to the community and to humanity, not to commercial publishers or institutional gatekeepers.

८०१. With reference to Chapter 90 (Dr. Umesh Mandal), which statement belongs to the source discussion?

- (A) Applying Navya-Nyāya, this is an act of resolving a crisis of śabda (verbal testimony), where the writer makes speakable what society had suppressed.
- (B) As a poet (Nistuki) and scholar (Jagdish Prasad Mandalak Kavya Sansar), he is a creative and critical contributor to the parallel tradition.
- (C) The Jogīrā is a more specifically Bhojpuri-Maithili festive form associated with Holi performances, with a call-and-response structure.
- (D) The movement connects the Maithili speakers of the Nepal Terai with the diaspora in industrial cities like Bokaro and metropolitan hubs like Delhi.

८०२. With reference to Chapter 90 (Dr. Umesh Mandal), which statement belongs to the source discussion?

- (A) The memoir series Baat-Baat Par Baat and the collection Ja Ham Janitahun both engage with this genre in a comic-satirical mode that is distinctive.
- (B) And for the re-establishment of dialogue, the storyteller needs to have belief – logical belief and experiential belief, which Subhashchandra Yadav possesses.
- (C) Mohan Bhardwaj is not alive to apologize, but if Taranand Viyogi has any morality left, he should immediately apologize to Mithila Sanskrit Parishad.
- (D) The Buddhist Charyapadas (8th–12th centuries) are foundational texts of Maithili lyric that the mainstream canon treats as peripheral or pre-Maithili.

८०३. With reference to Chapter 90 (Dr. Umesh Mandal), which statement belongs to the source discussion?

- (A) Role as singer at the gatherings positions one within this classical understanding of the performing artist as rasaproducer.
- (B) None writes from within the traditional geographic and institutional centres of Maithili literary production (Darbhanga, Madhubani, Patna).
- (C) As co-editor of Videha, he was an institutional actor within the parallel movement — one of the architects of its digital infrastructure.
- (D) Yadava's trilingual dictionary gives Maithili the referential authority that it had long been denied by its institutional marginalisation.

८०४. With reference to Chapter 90 (Dr. Umesh Mandal), which statement belongs to the source discussion?

- (A) Reading Umesh Mandal's critical practice through this lens — as a form of Navya Nyāya at work in literary culture — is not a metaphor but a substantive claim: the method of
- (B) Dr. Singh's translation practice is thus a form of what philosopher Luce Irigaray calls 'wonder' — the ethical and cognitive openness to the irreducibly different other.
- (C) The archive attempts to fill this gap by documenting and providing links to the few existing resources, such as Ramesh Ranjan's plays and the Bal Mandali recordings.
- (D) In Navya-Nyāya terms: the laghukathā produces jñāna (veridical cognition) through anumāna (inference)—the reader infers the full social picture from the particular instance.

८०५. With reference to Chapter 90 (Dr. Umesh Mandal), which statement belongs to the source discussion?

- (A) Videha Sadeha 20 (Prelim_20): Faguā (मुक्तक) / Jogīrā / Kichu Ghazal, pp. 861–876 — sixteen pages, his most substantial contribution; the Holi-song forms occupy the major part.
- (B) THEMATIC AND IDEOLOGICAL ANALYSIS 4.1 The Central Project: Democratising Science for Maithili Readers Viyogi's preface to Vigyanak Batkahi Part 1 states his programme with unusual clarity.
- (C) The 'true avant-garde' of contemporary Maithili are Jagdish Prasad Mandal (novelist), Rajdeo Mandal (poet), and Bechan Thakur (dramatist) — all long ignored by official machinery.
- (D) The Navya Nyāya tradition, for all its philosophical rigor, was appropriated by the same Brahmin-dominated institutional apparatus that the Videha Parallel History Framework contests.

८०६. With reference to Chapter 90 (Dr. Umesh Mandal), which statement belongs to the source discussion?

- (A) Y Yogendra Pathak Viyogi A physicist and science-fiction pioneer who has expanded the thematic boundaries of Maithili literature to include scientific rationalism and speculative narratives.
- (B) Gangesa's epistemological analysis of time is relevant here: in the Navya Nyaya system, temporal qualification (kala-avacchedaka) is one of the key analytical tools for specifying cognition.
- (C) THEMATIC AND IDEOLOGICAL ANALYSIS 4.1 The Central Project: Democratising Science for Maithili Readers Viyogi's preface to Vigyanak Batkahi Part 1 states his programme with unusual clarity.
- (D) The Parallel History Framework's concept of 'literature from below' — grounded in agrarian experience, caste consciousness, and ecological reality — is embodied in Mandal's entire literary career.

८०७. With reference to Chapter 90 (Dr. Umesh Mandal), which statement belongs to the source discussion?

- (A) Under the theoretical leadership of Gajendra Thakur, the movement has meticulously chronicled segments of society—including Dalits, women, and rural laborers—whose voices were previously relegated to the peripheral margins of the Maithili canon.
- (B) The Videha Parallel Children's Literature project represents one of the most significant systematic efforts to create, document, and theorize children's literature in any minority/classical Indian language in the 21st century.
- (C) epistemological rigour that demands that every knowledge-claim be tested against its pramāṇa (means of valid knowledge) is precisely what the Parallel History Framework performs in its critique of the Sahitya Akademi's canonical selections.
- (D) In Narak Vijay, the novum is AI and cyborg technology within a mythological-cosmological framework—the scientifically imagined ('what if AI could be used to escape Yamaraja's judgement?') estranges the familiar Hindu cosmological narrative.

८०८. With reference to Chapter 90 (Dr. Umesh Mandal), which statement belongs to the source discussion?

- (A) That account, by omitting Mandal, Jagdish Prasad Mandal, Rajdeo Mandal, and Bechan Thakur, produces what might be called a 'prose of counter-literary insurgency': a version of the tradition that erases its most politically challenging elements.
- (B) Saras deserves — and this study attempts to provide — the kind of careful, theoretically grounded, documentarily thorough critical attention that the Sahitya Akademi's machinery has too often withheld from writers of the democratic Maithili tradition.
- (C) From Anandavardhana's Dhvani perspective, this poem's power lies in its vyanjanāṛtha (suggested meaning): the bullocks' pain 'suggests' the broken household, the migrant's longing, the woman left behind with double labour, the children without fathers.
- (D) By unearthing these suppressed narratives, the framework demonstrates how the Panji system (the sophisticated genealogical record-keeping of Maithil Brahmins) was historically used as a tool of social engineering and cultural gatekeeping.

८०९. With reference to Chapter 90 (Dr. Umesh Mandal), which statement belongs to the source discussion?

- (A) The poems of Nistuki are not self-contained aesthetic objects floating above the social world; they are 'thick' cultural documents, resonating with the specific social energies of early twenty-first century Mithila — the migration crisis, the environmental crisis, the crisis of
- (B) The collection's typography and typesetting (carried out by Ashish Chaudhary, unlike Aṃśu which was typeset by Umesh Mandal) reflects the modest production values of the parallel publishing circuit, but the range and ambition of the verse transcend any material limitations.
- (C) Threading through all three frameworks is the epistemological precision of Navya Nyāya, the 'New Logic' school founded by Gaṅgeśa Upādhyāya of Mithilā (14th century CE), whose Tattvacintāmaṇi provides a rigorous vocabulary for distinguishing valid inference from conjecture.
- (D) The framework's epistemological claim is that no single critical lens is adequate to the complexity of Maithili literary history; only their simultaneous application produces what Thakur calls 'samaantar' (parallel, simultaneous) access to a literary text's multiple dimensions.

८१०. With reference to Chapter 90 (Dr. Umesh Mandal), which statement belongs to the source discussion?

- (A) Homi Bhabha's concept of 'the third space' — the space of cultural hybridity where new identities are negotiated between dominant and subaltern positions — is illuminating for reading Nistuki's formal experiments.
- (B) Ganesh Devy's argument for 'translation as self-discovery' — the idea that translating another literature forces a language to discover its own capacities for expression that were previously dormant — is also relevant.
- (C) The presence of Virendra Kumar Yadav in the same critical anthology that carries Sanskrit ālankārika scholarship and Maithili Dalit studies marks precisely the democratic amplitude that the journal was constructing.
- (D) The Chandresh essay notes that Jha writes from within his characters' emotional worlds rather than observing from outside: 'Bhabukate pravahit hoit hunaka kathā āveśī svar nene achhi' (His stories flow with an emotive, passionate voice).

८११. With reference to Chapter 90 (Dr. Umesh Mandal), which statement belongs to the source discussion?

- (A) Yadava's trilingual dictionary gives Maithili the referential authority that it had long been denied by its institutional marginalisation.
- (B) As a digital archivist, his contribution to Maithili's linguistic survival in the digital era is among the most significant of his generation.
- (C) In the cosmological imagination of Mithila, dawn is the time of Brahma — the moment of creative potentiality before the differentiated world asserts itself.
- (D) The literal image carries this weight of unstated suffering through the resonance that Dhvani theory identifies as the supreme dimension of poetic meaning.

८१२. Which statement about Equally, Jagdish Prasad Mandalak Kavya Sansar is supported by Chapter 90 (Dr. Umesh Mandal)?

- (A) From a feminist critical perspective — informed by Elaine Showalter's gynocriticism, Julia Kristeva's semanalysis, and Adrienne Rich's poetics of the 'coming out' of marginalised experience — these texts are productively ambivalent.
- (B) Videha Parallel History Framework Rajeev Ranjan Mishra's corpus represents the Parallel History's most consistent ghazal tradition — spanning six Sadeha volumes and demonstrating sustained engagement with the form over multiple years.
- (C) Interview (Videha 358, pp. 21–25) The interview conducted by Jagdish Chandra Thakur 'Anil' and published in Videha 358 (pp. 21– 25) is the only extended first-person document of Shardindu Chaudhary's voice in the special issue.
- (D) Equally, Jagdish Prasad Mandalak Kavya Sansar is not merely a critical monograph; it is a cultural-material intervention in the ongoing struggle over who counts as a significant writer and whose literary labour is recognised as such.

८१३. Which statement about Within the Parallel History Framework's terms, Mandal is supported by Chapter 90 (Dr. Umesh Mandal)?

- (A) Among the positive assessments: Naveen Shankar Naveen calls him the first storyteller to wake a sleeping society; Baidhyanath Jha praises his wonderful narrative craft; Dilip Kumar Jha argues that mati sachue saihe chaik (only soil is truly one's own) — earth is Srinivas's deepest
- (B) The State of Maithili Music in Nepal Contributor Dinesh Yadav provides a stark assessment of Maithili music in Nepal, noting that while the region is rich in artists like Udit Narayan Jha and Muralidhar, the industry is plagued by "syndicates" and institutional neglect.
- (C) Georg Lukacs' concept of 'typicality' ('Studies in European Realism', 1950) is relevant here: the poverty figures in these plays are not random individuals but typical representatives of a social class, whose individual suffering enacts the systemic conditions of agrarian under-development.
- (D) Within the Parallel History Framework's terms, Mandal exemplifies the figure of the 'organic intellectual' — Gramsci's term for the thinker who emerges from and remains connected to a subaltern class, whose intellectual work is inseparable from the political project of that class's selfemancipation.

८१४. With reference to Chapter 90 (Dr. Umesh Mandal), which statement belongs to the source discussion?

- (A) The deployment of this theoretical concept in Maithili — in a journal published from Mithila, Bihar — is a remarkable act of intellectual cross-cultural translation.
- (B) Kalyani in "Sinurhar," Salma in "Jamuniya Dhar," and the widowed mother in "Baant Bakhara" all occupy subaltern positions within patriarchal structures.
- (C) Kumhar (Potter) suggests an engagement with the craft tradition of Mithila, specifically the potter community whose earthenware is foundational to Maithili ritual and domestic life.
- (D) The poetry of Nistuki, for all its strengths, is occasionally uneven in its formal discipline — some of the longer poems would benefit from tighter structural organisation.

८१५. Which statement about Nistuki's implied reader is supported by Chapter 90 (Dr. Umesh Mandal)?

- (A) In "Nokari aaki aajivan karaawas," the implicit vyāpti is: wherever there is modern employment in the Maithili social structure, there is loss of freedom (parigraha).
- (B) Nistuki's implied reader is a Maithili speaker who shares the cultural reference points — the festivals (Chhath, Bhogi), the river-names, the village practices — that the poems invoke.
- (C) The drama weaves together AI/cybernetics (the scientist Anupam is an expert in 'artificial intelligence and cyborg technology') with Hindu cosmology (yama, narka, svarga).
- (D) By combining the rigorous logic of Navya Nyāya with the democratic potential of the internet, it has created a space where the marginalized voices of Mithila can reclaim their history.

८१६. Which statement about That Umesh Mandal chose this title for his poetry collection is supported by Chapter 90 (Dr. Umesh Mandal)?

- (A) That Umesh Mandal chose this title for his poetry collection is itself an act of literary self-consciousness: he knows the position he occupies, and he names it.
- (B) The literal image carries this weight of unstated suffering through the resonance that Dhvani theory identifies as the supreme dimension of poetic meaning.
- (C) Moreover, he ignores the presence of Chhanda in early Maithili literature, despite the fact that both the Ṛgveda and the Charyapada are composed in Chhanda.
- (D) The Navya Nyaya question "is this source reliable?" translates, for literary criticism, into questions about the author's access to the social world he represents.

८१७. With reference to Chapter 90 (Dr. Umesh Mandal), which statement belongs to the source discussion?

- (A) A future comparative study that places both Jagdish Prasad Mandal and Umesh Mandal's own poetry in relation to other South Asian literatures of migration, ecology, and caste — Bengali, Bhojpuri, Odia — would extend the reach of both critical and creative projects.
- (B) The interview's presence in the special issue is itself significant: it places Shardindu Chaudhary's own articulations of his literary aims, his understanding of the Maithili situation, and his views on language and culture at the centre of the documentary record.
- (C) Maithili data appears in Linguistics, Lingua, Himalayan Linguistics, and Oxford University Press volumes alongside data from European, African, and East Asian languages, asserting Maithili's equivalence as a reference language for universal grammar theory.
- (D) The review of the Maithili Chitrakatha (comic books, essay 8) shows his attentiveness to new and hybrid forms, recognising that the expansion of Maithili into visual storytelling is not a dilution of the literary tradition but an extension of its reach.

८१८. With reference to Chapter 90 (Dr. Umesh Mandal), which statement belongs to the source discussion?

- (A) The Videha Parallel History argues that the mainstream Maithili literary historiography, as curated by the Sahitya Akademi since 1965, has systematically privileged an upper-caste (predominantly Maithil Brahmin) canon while suppressing democratic, folk, Dalit, feminist, and Nepal-side traditions.
- (B) From the Navya Nyāya perspective, this gap between prameya (true object of knowledge) and pramā (valid knowledge-claim) in the institutional domain is a case of collective epistemic failure — viparīta-jñāna produced by corrupted testimony (anāpta-śabda) and motivated inference (sadoṣa anumāna).
- (C) When Utpal translates Mohandas into Maithili, the Benjaminian afterlife of Uday Prakash's Hindi novella intersects with the sphoṭa-dimension of Maithili's own linguistic being: the translation reveals, momentarily, a literary essence that neither Hindi nor Maithili alone can fully express.
- (D) The four-fold methodology of the Videha Parallel History Series is applied: (1) Indian Rasa-Dhvani-Vakrokti Aesthetics (Bharata, Abhinavagupta, Anandavardhana, Kuntaka, Kshemendra); (2) Western Critical Theory; (3) NavyaNyaya Epistemology of Gangesa Upadhyaya; (4) Videha Parallel History Framework.

८१९. With reference to Chapter 90 (Dr. Umesh Mandal), which statement belongs to the source discussion?

- (A) Mohandas is a devastating novella about identity theft, bureaucratic violence, and the systematic dispossession of a Dalit protagonist whose name, certificates, and very existence are appropriated by an upper-caste impostor.
- (B) The correction of this failure requires not merely individual recognition but institutional reform: a reconfiguration of the conditions under which literary value is assessed and awarded in the Maithili context.
- (C) Translation, for Benjamin, is not primarily about conveying meaning but about revealing, through the foreign language's syntax and imagery, the higher language that both source and target language approximate.
- (D) Ashok's prose is polished, his endings are carefully crafted, and his stories demonstrate what the Videha 424 editorial calls "panchlain-ending" (punchline endings) — stories that drive toward a culminating revelation.

८२०. With reference to Chapter 90 (Dr. Umesh Mandal), which statement belongs to the source discussion?

- (A) The feminist poet's pratyakṣa of women's experience — the direct, embodied knowledge of what it means to be a woman in Mithila's patriarchal social structure — constitutes a form of pramāṇa that the canonical literary tradition's male-dominated śabda-pramāṇa cannot replicate.
- (B) Tillu argues that children's poetry in Maithili has been seriously underdeveloped, and that the literary establishment's tendency to classify religious verses and educational rhymes as 'children's literature' misses the specific psychological and aesthetic requirements of the child reader.
- (C) The one without answer who composes poems and critical monographs and Wikipedia entries and digital archives is, by all those acts, generating answers — not merely for himself, but for the community whose cultural memory he is preserving and whose literary achievement he is documenting.
- (D) Sharma's framework illuminates the social basis of Saras's poetry: his Jharkhand context, his association with the Mithila diaspora, and his consistent attention to women's questions position him within the democratic literary tradition that Sharma privileged.

८२१. Which statement about All translations from Maithili is supported by Chapter 90 (Dr. Umesh Mandal)?

- (A) The real issue is that even in the 'Jaṛiāoṭhā' (community gathering), there is the politics of profit.
- (B) The story demonstrates Sriniwas's capacity to render female interiority with empathy.
- (C) All translations from Maithili are approximate renderings for critical purposes only.
- (D) The collection shows an early career rooted in witnessed experience rather than urban fantasy.

८२२. With reference to Chapter 91 (Umesh Paswan), which statement belongs to the source discussion?

- (A) First, it produces a systematic and chronologically comprehensive account of a major poet's oeuvre — a form of scholarly labour that is fundamental to any literary culture's self-knowledge and that has been systematically denied to Parallel Maithili writers by the official critical establishment.
- (B) The Outlook India survey of Maithili literature (2024) similarly identifies Umesh Paswan as among those writers who 'present the Dalit point of view' in contemporary Maithili writing, alongside Mahendra Narayan Ram, Taranand Viyogi, Ramkrishna Pararathi, Raghunath Mukhiya, and Pritam Nishad.
- (C) The review reads Mandal as what Tillu calls 'sarvakaalin Maithili sahityame Dhruvatarā' — the pole star of all-time Maithili literature — a judgment that aligns with and reinforces the Videha Parallel History's positioning of Mandal as the most significant contemporary Maithili novelist.
- (D) The Videha Parallel History argues that the mainstream Maithili literary historiography, as curated by the Sahitya Akademi since 1965, has systematically privileged an upper-caste (predominantly Maithil Brahmin) canon while suppressing democratic, folk, Dalit, feminist, and Nepal-side traditions.

८२३. With reference to Chapter 91 (Umesh Paswan), which statement belongs to the source discussion?

- (A) By framing complex literary-historical knowledge as 'useful for competitive examinees,' Dr. Singh explicitly democratises knowledge that has been restricted to an academic elite.
- (B) recognizable states of human emotion, social condition, and natural experience with sufficient precision that the reader/listener undergoes the clarification Aristotle describes.
- (C) observation, a critic who has enriched the theoretical self-understanding of the tradition, and an anthologist who has served the canonisation of Maithili fiction at a national level.
- (D) In the traditional caste hierarchy of Mithila, the Dusadh community was assigned the occupational role of village watchman (chaukidar) and associated low-status service functions.

८२४. With reference to Chapter 91 (Umesh Paswan), which statement belongs to the source discussion?

- (A) The Paswan community in the post-independence period has produced significant political leadership (Ram Vilas Paswan, founder of the Lok Jan Shakti Party, emerged from this community) and has benefited from constitutional reservations in education and employment.
- (B) The essay on 'Kathya, Tathya Aa Satyak Chintan' (Reflection on Content, Fact and Truth) addresses the epistemological dimension of Shardindu Chaudhary's satirical practice: the relationship between the satirist's comic distortion and the underlying reality he is trying to illuminate.
- (C) Born on 2 July 1953 in Lohana village, Madhubani district, Bihar, he has, over five decades, produced a body of fiction that illuminates the rural lifescape of Mithila with unusual sociological precision, linguistic authenticity, and quiet moral seriousness.
- (D) Literary Criticism (Bahuvachan) □ Bahuvachan (Plural Form): Argues for a multiplicity of voices against the "singular voice" of the Brahminical tradition. □ Methodology: Eclectic (Marxist, biographical, textual), reflecting his belief that no single method is adequate.

८२५. With reference to Chapter 91 (Umesh Paswan), which statement belongs to the source discussion?

- (A) Ajit Kumar Jha argues that Shardindu Chaudhary's editorials deserve to be read as a substantial body of literary non-fiction in their own right — a claim that positions editorial writing as a primary literary genre rather than a secondary administrative function.
- (B) Yadava appears as the second interviewee in Munnaji's celebrated series 'हम पुछैत छी' (I Ask / We Ask) — a series of extended interviews with twenty-four major figures of Maithili literature, linguistics, and culture, published across the Videha Sadeha 33 collected edition.
- (C) Applied to Umesh Paswan's work: his poetry and fiction constitute a pratyakshapramana (direct perceptual evidence) of the Paswan community's life in contemporary Mithila — a form of knowledge that the mainstream Maithili literary tradition had systematically excluded.
- (D) Roman Jakobson's concept of the 'poetic function' — the orientation of language toward the message itself, through devices such as parallelism, rhyme, and rhythmic recurrence — is directly applicable to Saras's formal practice in both geet and ghazal.

८२६. With reference to Chapter 91 (Umesh Paswan), which statement belongs to the source discussion?

- (A) Endorsing intellectuals, community-members, and poets functions as a confirming instance (sapakṣa) of this vyāpti, providing the positive evidence that the Videha thesis requires.
- (B) The 'blank paper' — simultaneously innocent, pure, and powerless — figures the Dalit who is defined and controlled by others' authority ('the pen of multi-coloured authority').
- (C) The gazhal form — historically associated with Urdu, Farsi, and Hindi literary high culture — is here democratized into Maithili vernacular, performing a cross-linguistic solidarity.
- (D) In his translation of R.U.R., Čapek's own novum—the biological robot as factoryproduced labour—is made strange anew for a Maithili readership encountering it for the first time.

८२७. With reference to Chapter 91 (Umesh Paswan), which statement belongs to the source discussion?

- (A) The key political declaration comes in the final lines: 'Mrityu saiyen je dhaene achhi / Dalit ka adhikar / okara / samanataa hetu larab ham' (We will fight for equality / against those who have held / the rights of Dalits / as if on a deathbed).
- (B) The Videha Parallel History (Parts 16–20) has documented how Gaṅgeśa's biography was partly suppressed by establishment Maithilī historiography — original Panji (genealogical) records showing his cross-caste birth were concealed by Ramanath Jha.
- (C) The title — bulbul, the beloved songbird of Indo-Persian poetic tradition — signals both the lyrical aspiration of the work and its specific Maithili cultural embedding: the bulbul is the bird of the garden, of love, of the poet's voice.
- (D) The collection is internally diverse: it ranges from meditative verse on exile and landscape, to sharply political miniatures, to compressed lyric forms that test the genre boundaries of haiku and tanka within a Maithili matrix.

८२८. With reference to Chapter 91 (Umesh Paswan), which statement belongs to the source discussion?

- (A) Children's literature has been systematically undervalued by the literary establishment (the Sahitya Akademi has no children's literature award in Maithili comparable to other languages), and Jha's comprehensive survey makes this gap visible and measurable.
- (B) The poem then makes the identification explicit — this is the figure who 'Khun sa rangi kai apan hath / Americaka World Trade Center se / shuruaat kenel chhal oo' (coloured his hands with blood / from America's World Trade Centre / had made a beginning).
- (C) The Jānakī Gīta (song to Jānakī/Sita) is of particular significance: Sita/Jānakī is the presiding divine figure of Mithila (her birthplace), and devotional composition to her is the most locally rooted of all Maithili literary-religious practices.
- (D) Srinivas belongs to the first generation of writers who worked through the period of recognition, and his fiction — centred on village life, local customs, and regional idiom — can be read as a postcolonial insistence on the value of the marginalised culture.

८२९. With reference to Chapter 91 (Umesh Paswan), which statement belongs to the source discussion?

- (A) The poem's climactic identification: 'Ki Ravan-Kans akhan dhari / nai maaral gael jena / Hu-ba-hu karmas / ekke shatabdime gadhal san lagait chhal oo' (It seemed as if Ravan and Kansa / had not yet been slain / their deeds were identical / moulded in the same century).
- (B) The Videha Parallel History Framework The Videha Parallel History Framework serves as a counter-narrative to the "mainstream" history of Maithili literature, which the movement argues has been curated to promote an upper-caste, predominantly Maithil Brahmin, canon.
- (C) Theoretical Frameworks Bakhtin's parody (Problems of Dostoevsky's Poetics): 'Ripōṛṭa' is parody in the technical Bakhtinian sense — it takes a non-literary genre (the bureaucratic report) and places it in a literary context where it is both itself and its own ironic commentary.
- (D) Unlike Huxley or Sagan writing for a broadly educated English-reading public, Viyogi writes for a community that may have no formal scientific education but has a deep cultural tradition (Sanskrit learning, agricultural knowledge, folklore) that science writing can build upon.

८३०. With reference to Chapter 91 (Umesh Paswan), which statement belongs to the source discussion?

- (A) That Umesh Mandal chose this title for his poetry collection is itself an act of literary self-consciousness: he knows the position he occupies, and he names it.
- (B) Samrat will receive. [04.01.2019] Appendix – Andaman Diary September 2012 – A relative's child, Sanjay, with his wife, was going to Port Blair; he was called.
- (C) The urban Kathmandu-Janakpur social panorama — the 'mahānagaronmukh śaharaka parivesh' (urban-oriented city environment) — is the dominant setting of Jiddī.
- (D) The paper is governed by the multi-coloured pen ('satrangi rangak kalama') that has 'purn adhikar jamaune achhi hamra upar' (established full authority over me).

८३१. With reference to Chapter 91 (Umesh Paswan), which statement belongs to the source discussion?

- (A) Lalbabu regrets why he got stubborn for money; he could have gotten Binayak married to Avadesh's sister.
- (B) The stories were added to the Bihar matriculation syllabus in the 1980s, testifying to their canonical status.
- (C) The preface indicates that this collection is concerned with the condition of women, social questioning, and the politics of silence.
- (D) The poem documents the multiple layers of a Maithili woman's life — agricultural labour, domestic oppression, and the

८३२. With reference to Chapter 91 (Umesh Paswan), which statement belongs to the source discussion?

- (A) And most importantly, he bridges the gap between the classical tradition of Maithili scholarship and the urgent needs of modern social realism.
- (B) In Navya-Nyaya terms, this social knowledge constitutes a form of pratyaksha (direct perception) of the social world, which is systematically encoded in the language.
- (C) Moreover, he ignores the presence of Chhanda in early Maithili literature, despite the fact that both the Ṛgveda and the Charyapada are composed in Chhanda.
- (D) The literal image carries this weight of unstated suffering through the resonance that Dhvani theory identifies as the supreme dimension of poetic meaning.

८३३. With reference to Chapter 91 (Umesh Paswan), which statement belongs to the source discussion?

- (A) Chhi (The Home That Has Gone) This poem addresses one of the most urgent social realities of Mithila's poor communities: the seasonal male migration to Punjab for agricultural labour.
- (B) Faguā and Jogīrā: The Folk-Festive Register The sixteen-page contribution in Sadeha 20 — Faguā (muktaka) / Jogīrā / Kichu Ghazal — is Mishra's most generically ambitious piece.
- (C) Kamini Kamayini A poet whose work is frequently featured in the Sadeha archives for its emotive depth and its exploration of the feminine experience in the modern Maithil diaspora.
- (D) V Vibha Rani A multifaceted researcher and writer whose work in the Parallel History series explores the intersections of folk traditions, women's performance, and modern realism.

८३४. With reference to Chapter 91 (Umesh Paswan), which statement belongs to the source discussion?

- (A) Loksahitya (Folk Life and Folk Literature) This 77-page scholarly work is Yoganand Jha's systematic engagement with the folk tradition — the oral culture, custom, song, narrative, and ritual practice that forms the living substrate of Mithila's cultural identity.
- (B) From Anandavardhana's Dhvani perspective, this poem's power lies in its vyanjanāārtha (suggested meaning): the bullocks' pain 'suggests' the broken household, the migrant's longing, the woman left behind with double labour, the children without fathers.
- (C) Stanley Fish's concept of the 'interpretive community' — the idea that meaning is produced not by individual readers but by communities of readers who share conventions of interpretation — applies to Tillu's position as a critic formed within the Videha community.
- (D) Diasporic Studies Stuart Hall's theorisation of diasporic identity as 'not a fixed origin to which we can make some final and absolute Return' but a 'production... never complete, always in process' is directly applicable to Bindeshwar Thakur's poetry and prose.

८३५. With reference to Chapter 91 (Umesh Paswan), which statement belongs to the source discussion?

- (A) Navya-Nyāya: 'Kṣamatāvāna' as an epistemological claim — the assertion that the woman (or subaltern) is kṣamatāvāna (capable of knowing, acting, transforming) is a claim about the conditions of valid pramāṇa that extend to previously excluded knowers.
- (B) twenty-first century's global political landscape, while simultaneously doing what Dalit poets have consistently done — redeploying Hindu mythology's narrative of oppressor and liberator in the service of a politics of dignity and resistance.
- (C) In a tradition where women's poetry has been largely confined to devotional and domestic registers, Chaudhary's theoretical and satirical ambition (the Netāji essay as political satire) represents a significant expansion of the Maithili women's literary tradition.
- (D) Crucially, the essay does not oppose East and West but synthesises them, treating both as resources for the same critical project, which is the development of a Maithili literary-critical practice adequate to the complexity of the present.

८३६. With reference to Chapter 91 (Umesh Paswan), which statement belongs to the source discussion?

- (A) M Mala Jha A writer of Maithili fiction whose works are often analyzed in the context of the evolving domestic and social roles of women in Mithila.
- (B) The burning metaphor ('taiyo jarait achhi') echoes Rajdeo Mandal's poetry and connects to the blood-and-fire imagery of Dalit poetry across languages.
- (C) In Navya Nyāya terms: jiddī (stubbornness) is the sādhyā (what is to be established) toward which the narrative liṅga (signs and events) converges.
- (D) "Translation Strategies and Challenges for Translating Maithili Idioms and Proverbs into English." Research Review International Journal of Multidisciplinary.

८३७. With reference to Chapter 91 (Umesh Paswan), which statement belongs to the source discussion?

- (A) Aamukh (preface) poem of Virnit Ras — structured as a litany of declarations about what the collection is — serves as a remarkable critical self-statement.
- (B) Traditionally, Navya Nyāya—consolidated by Gaṅgeśa Upādhyāya in Mithila during the 14th century—was reserved for dry theological and metaphysical debates.
- (C) The Videha Parallel History's recovery of the "suppressed Gangesh" — revealing through original Dooshan Panji (genealogical) records that he was of inter
- (D) The book is divided into three sections: Kavya Vivechan (Poetry Analysis), Gadya Vishleshan (Prose Analysis), and Avdan Mulyankan (Contribution Evaluation).

८३८. With reference to Chapter 91 (Umesh Paswan), which statement belongs to the source discussion?

- (A) By choosing this word as his collection's title, Paswan performs a semiotic inversion: he places the label 'criminal' not on the Dalit characters who are routinely criminalised by caste society, but on the social system that imposes that label.
- (B) The collection is internally diverse: it ranges from meditative verse on exile and landscape, to sharply political miniatures, to compressed lyric forms that test the genre boundaries of haiku and tanka within a Maithili matrix.
- (C) The Videha Parallel History (Parts 16–20) has documented how Gaṅgeśa's biography was partly suppressed by establishment Maithili historiography — original Panji (genealogical) records showing his cross-caste birth were concealed by Ramanath Jha.
- (D) The VPHF, as articulated by Gajendra Thakur, insists that 'Maithili of the Nepal Terai and the Malla-era literary output is treated as equally central, not as a regional footnote.' Mishra's work is firmly within this Nepal-Maithili tradition.

८३९. Which statement about There is supported by Chapter 91 (Umesh Paswan)?

- (A) There is one source of water — the Solkanama pond, which belongs to the Solkanama neighbourhood (a Dalit
- (B) The essay surveys thirteen major scholarly positions on the periodisation of Maithili literature, from M.M.
- (C) There is a deeper connection between Navya-Nyāya and Yadava's work, rooted in geography.
- (D) Dr. Prasad's work operates within what Spivak would call the 'subaltern cartography' of Maithili.

८४०. With reference to Chapter 91 (Umesh Paswan), which statement belongs to the source discussion?

- (A) Dalit literature: the refusal to accept the dominant culture's assessment of who is guilty, who is criminal, who deserves punishment.
- (B) As a writer from an OBC community, he writes from within Maithili literature while simultaneously contesting its canon.
- (C) The poem as marketplace is simultaneously a space of standards and a space of bargaining; this tension generates the collection's ironic energy.
- (D) Simply showing society's face — literature that only says "O Society, your face is like this, see" — that is not good literature.

८४१. Which statement about Sunanda is supported by Chapter 91 (Umesh Paswan)?

- (A) A comparative dimension is also provided, situating Srinivas alongside his contemporaries and co-generational peers: Kathakar Ashok (Ashok Kumar Jha, b.
- (B) The singer is therefore, in the classical Indian framework, a primary rasa-medium: the one through whose voice the emotional essences of the text are made audible and felt.
- (C) Sunanda is the educated daughter of Raman Master — an M.A. and B.Ed. holder who lives in a Patna hostel preparing for the BPSC competitive examination.
- (D) The "Videha-Sadeh" series constitutes the most vital thematic collection within the journal, extracting and refining the best compositions from the first 350 issues.

८४२. With reference to Chapter 91 (Umesh Paswan), which statement belongs to the source discussion?

- (A) For a language whose literary history is measured in over a thousand years (from Vidyapati to the present), the absence of science writing was a significant lacuna.
- (B) Failure of Anumāna (Inference): His argument that "Manbodh was the first to use meter" is based on a false example (savyabhicāra), making his inference invalid.
- (C) Dr. Prasad has been a contributor across multiple decades of this archive, appearing in issues as early as Issue 14 and continuing through Issue 37 and the broader 438-issue run.
- (D) The village immediately brands her as morally fallen: 'Raman Master ki beti ki kumaare bacha bhaile hen' (Raman Master's daughter had a child out of wedlock).

८४३. With reference to Chapter 91 (Umesh Paswan), which statement belongs to the source discussion?

- (A) Against this institutional backdrop, any 'complete' critical appreciation of Saras must read his work not only through the lens of its intrinsic literary merit but also through the structural conditions that have determined his critical reception.
- (B) The irony is structurally perfect: Sunanda, who committed the act of compassion (picking up the abandoned child), is branded criminal ('mujrim'); Ranjana, who committed the act of abandonment, is protected by social and economic privilege.
- (C) Thakur's ghazals follow the traditional sher-o-shāirī conventions and are composed in what he calls 'saral bāṇīk bakhar' (simple prosodic metre), with the syllable-count indicated after each ghazal (a practice derived from Urdu prosody).
- (D) In the Parallel Tradition, Vidyapati is viewed through a subaltern lens, as evidenced by the Videha movement's logo, which depicts a version of the poet whose caste status is historically uncertain and who is contested as an elite appropriation.

८४४. With reference to Chapter 91 (Umesh Paswan), which statement belongs to the source discussion?

- (A) Jagdish Prasad Mandal A novelist and short-story writer who represents the "farmer-litterateur" perspective.
- (B) In Daulatpur village, Dalit youths are forcibly removed from a 'shraddh' feast (ancestor-remembrance ceremony).
- (C) Synthesis and Evaluation Chaturdash Sootra is not merely a collection of reviews but a methodological manifesto.
- (D) Mishra's campaign for Sahitya Akademi recognition is a direct VPHF move: reclaiming Maithili's autonomous status.

८४५. With reference to Chapter 91 (Umesh Paswan), which statement belongs to the source discussion?

- (A) Baghotiya (a bird of prey) was lifting children; the issues of land, occupation, votes for two rupees, the vote machine.
- (B) Feminist criticism shows both his empathy with women and the limits of male-authored female subjectivity.
- (C) The story implicitly asks: if this water was pure enough to save your house from fire, was it ever truly impure?
- (D) Dr. Prasad's perspective is that of the outsider who "sees" Patna and reports back to the regional center.

८४६. With reference to Chapter 91 (Umesh Paswan), which statement belongs to the source discussion?

- (A) None writes from within the traditional geographic and institutional centres of Maithili literary production (Darbhanga, Madhubani, Patna).
- (B) The archive provides these writers with a global platform, ensuring that their critiques of caste, economic struggle, and social injustice are heard.
- (C) The story ends with the panchayat's intervention and a declaration of equal rights — a resolution that is optimistic without being utopian.
- (D) And most importantly, he bridges the gap between the classical tradition of Maithili scholarship and the urgent needs of modern social realism.

८४७. With reference to Chapter 91 (Umesh Paswan), which statement belongs to the source discussion?

- (A) Gopalji Jha 'Gopesh' A poet and cultural critic analyzed in Part 96 for his role in maintaining the continuity of Maithili lyric traditions amidst the pressures of modernization.
- (B) When the proposal arises that he become Mahant (head) of the Govindpur Math (religious institution), caste opposition erupts — he is a Dalit, and the Math has never had a Dalit Mahant.
- (C) Dr. Umesh Mandal — poet, literary critic, researcher, was co-editor of Videha, and one of the most industrious contributors to the Maithili digital project — is one of those voices.
- (D) Y Yogendra Pathak Viyogi A physicist and science-fiction pioneer who has expanded the thematic boundaries of Maithili literature to include scientific rationalism and speculative narratives.

८४८. With reference to Chapter 91 (Umesh Paswan), which statement belongs to the source discussion?

- (A) The audience/reader is made to see what was invisible: the labour that makes the upper-caste household function is Dalit labour, and its withdrawal exposes the household's actual dependence.
- (B) Anumāna — inference from these textual facts supports the conclusion that Jha is the most significant fiction writer of the contemporary Nepal-side Maithili parallel tradition.
- (C) The inclusion of multiple genres — fiction, poetry, lexicography, journalism, folk literature, cultural studies — reflects a broad and inclusive understanding of what constitutes Maithili literary culture.
- (D) Saras's work raises the same question: how much Maithili literary production has been lost because institutional mechanisms of recognition have failed to document and preserve it?

८४९. Which statement about Chhap (The Hoe-Print/Thumbprint) 'Kodar Chhap' (literally 'hoe-print', but the story is supported by Chapter 91 (Umesh Paswan))?

- (A) The Parallel History documents the suppressed counter-tradition: Buddhist charyapada, Dalit and subaltern writing, women's writing, Nepal-Terai Maithili, and the democratic-satiric tradition represented by Harimohan Jha.
- (B) Founding of Maithili popular science writing: Vigyanak Batkahi (Parts 1 & 2) establishes a tradition of scientifically rigorous, literarily accomplished popular science writing in Maithili—a tradition that did not previously exist.
- (C) The dominant rasas in his creative work are Shant (tranquillity: 'Ateet', 'Aas'), Karuna (sorrow and compassion: 'Lori', the poverty-drama essays, the memoir of Prof. Anima Singh), and Vira (heroism: 'Baaju Sainik').
- (D) Chhap (The Hoe-Print/Thumbprint) 'Kodar Chhap' (literally 'hoe-print', but the story uses the term to mean 'thumbprint/mark of the illiterate') is the collection's most politically sharp examination of democratic corruption.

८५०. With reference to Chapter 91 (Umesh Paswan), which statement belongs to the source discussion?

- (A) Tetar Das's situation recapitulates this historical pattern in a contemporary setting, demonstrating that the caste system's refusal of Dalit spiritual authority has not ended despite constitutional protections and formal religious equality.
- (B) By unearthing these suppressed narratives, the framework demonstrates how the Panji system (the sophisticated genealogical record-keeping of Maithil Brahmins) was historically used as a tool of social engineering and cultural gatekeeping.
- (C) The editor Gajendra Thakur records in the editorial that readers on social media declared this special issue more meaningful than awards from the Sahitya Akademi, Lalit Kala Akademi, or Sangeet Natak Akademi — India's three premier cultural institutions.
- (D) The Videha Parallel History Framework explicitly addresses this asymmetry: it positions itself as a trans-national Maithili project and publishes writers from both the Indian and Nepali sides of the Mithila cultural region without prioritising either.

८५१. Which statement about Tetar Das's response is supported by Chapter 91 (Umesh Paswan)?

- (A) Tetar Das's response is devastating in its spiritual logic — he withdraws entirely, returns to his village, leaving behind all the recognition he has achieved.
- (B) Publisher's Preface: Diagnostic Self-Criticism Naresh Mishra's publisher's preface to Udas Mon is remarkably self-critical for its genre.
- (C) Jinagī Ke Dastāveza (Documents of Life) as a title invokes the documentary-literary tradition — the poem as evidence, the song as historical record.
- (D) Dr. Prasad has been a contributor across multiple decades of this archive, appearing in issues as early as Issue 14 and continuing through Issue 37 and the broader 438-issue run.

८५२. With reference to Chapter 91 (Umesh Paswan), which statement belongs to the source discussion?

- (A) relation with other Maithili poets and literary traditions, establishing its distinctiveness through a logic of resemblance and difference that is the literary-critical equivalent of upamāna.
- (B) observation, a critic who has enriched the theoretical self-understanding of the tradition, and an anthologist who has served the canonisation of Maithili fiction at a national level.
- (C) The story's moral structure is complex: Fekhani is simultaneously victim (of Folta's manipulation) and participant (in the corruption), and the justice system treats her as both simultaneously.
- (D) The title itself—'Acta' (Latin: proceedings, records) combined with 'Misiya' (mission)—suggests an archive of missions: each story is a record of a different kind of intervention into reality.

८५३. With reference to Chapter 91 (Umesh Paswan), which statement belongs to the source discussion?

- (A) The story engages with a rich tradition of Dalit saint narratives — Ravidas (Raidas), Kabir, Chokhamela — subaltern saint-figures who were simultaneously revered for their spiritual achievement and discriminated against for their caste identity.
- (B) The compilation of folktales is a form of cultural translation — the transfer of oral narrative from the performative, communal, contextual register of live storytelling into the fixed, decontextualised register of the written text.
- (C) 200 BCE–200 CE) establishes the eight rasas — śṛṅgāra (love/beauty), hāsyā (comedy), karuṇa (compassion/pathos), raudra (fury), vīra (heroism), bhayānaka (terror), bībhatsa (disgust), adbhuta (wonder) — later supplemented by śānta (peace/serenity).
- (D) The nine rasas include shringara (erotic love) as the foremost; the theoretical tradition of Sanskrit aesthetics from Bharata's Nāṭyaśāstra to Abhinavagupta's Abhinavabharati has consistently legitimated the erotic as a primary aesthetic category.

८५४. With reference to Chapter 91 (Umesh Paswan), which statement belongs to the source discussion?

- (A) The poem's central rasa is adbhuta (wonder) — one of the cardinal rasas for children's literature in the Nāṭyaśāstra framework.
- (B) Such compression resists paraphrase: the poem means more than it says, in the precise sense that dhvani theory describes.
- (C) The "May" (Mother) in Dr. Prasad's titles is not just a biological parent but a symbol of the land and tradition.
- (D) When he dies, a final irony confronts him: the upper-caste cremation ground refuses to cremate him there, because he is Dalit.

८५५. With reference to Chapter 91 (Umesh Paswan), which statement belongs to the source discussion?

- (A) When applied to literary criticism, this framework demands that we ask: What exactly is the object of literary cognition?
- (B) The archive serves as a vital bridge between the Maithili-speaking communities of India and Nepal, fostering a unified linguistic community.
- (C) 200 BCE–200 CE) provides the classical Indian critical framework within which Paswan's literary achievement must be understood.
- (D) Bulbul is the foundational text of Jha's oeuvre, establishing the thematic and formal vocabulary that all subsequent collections develop.

८५६. With reference to Chapter 91 (Umesh Paswan), which statement belongs to the source discussion?

- (A) In her own essay in Videha Issue 368, Das explicitly challenges this discourse: she argues that obscenity resides not in artworks but in the gaze of the viewer.
- (B) Viyogi draws on Bob Bryer's 48-lecture audio-book on Egyptology (which he downloaded free online), the tour-guide's local knowledge, and his own careful observation.
- (C) For Rani: the conditioning of her work by her bilingual Hindi/Maithili practice (some of her Maithili dramatic vocabulary is influenced by Hindi theatrical conventions).
- (D) The story's resolution — that his servant Ram Lal cremates him on his own property (his 'gharaadi') — is not a triumphant resolution but a quiet, dignified one.

८५७. With reference to Chapter 91 (Umesh Paswan), which statement belongs to the source discussion?

- (A) Threading through all three frameworks is the epistemological precision of Navya Nyāya, the 'New Logic' school founded by Gaṅgeśa Upādhyāya of Mithilā (14th century CE), whose Tattvacintāmaṇi provides a rigorous vocabulary for distinguishing valid inference from conjecture.
- (B) The dominant rasas across Virnit Ras and Mujrim are: vira-rasa (heroic resolution) — the dominant rasa of the protest poetry, which moves from the recognition of injustice toward the assertion of rights and resistance; karuna-rasa (compassion/pathos) — the dominant rasa of the
- (C) SHAMBHU KUMAR SINGH Scholar • Translator • Critic • Poet • Educator Linguist of Maithili Literary History • Pioneer of Cross-Linguistic Translation Analysed through Indian & Western Literary Theory Videha Parallel History Framework • Navya-Nyāya Epistemology of Gaṅgeśa I .
- (D) The Maithili translation of 'Pakhalo' required Dr. Singh to find Maithili equivalents for Goan social realities (the Catholic family structure, the Goan landscape, the specific registers of Konkani daily life) that have no ready-made counterpart in the Maithili lexicon.

८५८. Which statement about Bhagwan Lal Das is supported by Chapter 91 (Umesh Paswan)?

- (A) Bhagwan Lal Das is cremated on his own land, the land that remains after he has given everything else away.
- (B) Along with it, the Dushan Panji - original Mithilakshar writing - palm leaf single PDF is also available.
- (C) Lalbabu regrets why he got stubborn for money; he could have gotten Binayak married to Avadhesh's sister.
- (D) Comprehensive Index of Featured Authors The Videha archive is notable for its expansive contributor list.

८५९. Which statement about Alok Mukherjee, 2004) is supported by Chapter 91 (Umesh Paswan)?

- (A) The essay's central claim — 'literature is not politics; when politics enters literature, literature dies' — deconstructs itself.
- (B) Alok Mukherjee, 2004) provides the most directly applicable theoretical framework for evaluating Paswan's literary achievement.
- (C) In Nepali language, "Devi Ko Bali" was written by Suryakant Gyawali against the practice of animal sacrifice during Dussehra.
- (D) Srinivas as 'as sweet as he is resolute' together point to a writer for whom integrity is both a personal and a literary value.

८६०. With reference to Chapter 91 (Umesh Paswan), which statement belongs to the source discussion?

- (A) Psychological Interiority Without Dramatism Srinivas's characters are psychologically drawn but without melodrama.
- (B) The Maithili plays' sustained critique of this ideological mystification is what Dr. Singh identifies as their social-critical value.
- (C) The Navya Nyaya concept of avacchedakatva (delimitation/qualification) is relevant to understanding Paswan's narrative economy.
- (D) The Nepali literary establishment has given him minimal attention (the Nepal Prajñā Pratiṣṭhān's Maithili focus has historically been weak).

८६१. Which statement about Virnit Ras is supported by Chapter 91 (Umesh Paswan)?

- (A) Aasheervacan' ('Surviving in Memory: An Affectionate Blessing'), is among his most personally revealing prose-poem pieces, combining memoir, intellectual history, and lyric elegy.
- (B) □ Aripāna (Floor Art): Ritualistic drawings created during festivals and life-cycle ceremonies. □ Pata-Chitra (Canvas Painting): More contemporary adaptations of traditional motifs.
- (C) Virnit Ras is explicitly community poetry — even its first-person voice ('Ham dalit chhi' — We are Dalit) uses the first person plural, asserting communal rather than individual identity.
- (D) Documentation of Folk Arts and Ritual Performance A significant portion of the video archive is dedicated to the documentation of Mithila's ritualistic paintings and folk songs.

८६२. Which statement about Each story precisely delimits its social domain — 'Sunanda' is supported by Chapter 91 (Umesh Paswan)?

- (A) Each story precisely delimits its social domain — 'Sunanda' is delimited to the domain of gender and village reputation; 'Solkanama Pokhar' to water and caste purity; 'Girhast Ghar Par Giddh' to caste violence and collective resistance.
- (B) Marxist and Materialist Criticism Dr. Singh's doctoral research on the social themes of Maithili drama is, in method and orientation, broadly consistent with Marxist literary criticism as theorised by Georg Lukacs and Raymond Williams.
- (C) Roman Jakobson's concept of the 'poetic function' — the orientation of language toward the message itself, through devices such as parallelism, rhyme, and rhythmic recurrence — is directly applicable to Saras's formal practice in both geet and ghazal.
- (D) In the Parallel Tradition, Vidyapati is viewed through a subaltern lens, as evidenced by the Videha movement's logo, which depicts a version of the poet whose caste status is historically uncertain and who is contested as an elite appropriation.

८६३. Which statement about Pratyaksha (direct perception) is supported by Chapter 91 (Umesh Paswan)?

- (A) Loksahitya (Folk Life and Folk Literature) This 77-page scholarly work is Yoganand Jha's systematic engagement with the folk tradition — the oral culture, custom, song, narrative, and ritual practice that forms the living substrate of Mithila's cultural identity.
- (B) Contextual Foundations: The Concept of Parallel Literature The term "Parallel Maithili Literature" (Samanantar Maithili Sahitya) identifies a stream of creative production that exists independently of traditional patronage networks and elite castebased literary establishments.
- (C) Pratyaksha (direct perception) is the foundation of both the poetry and the fiction: the water crisis in 'Solkanama Pokhar' is observed directly; the migration poem 'Gelhe Ghar Chhi' reads the bullocks' pain as a direct perceptual sign of the social condition.
- (D) The issue contains twenty-two dedicated essays, a profile, an interview, and three extended critical analyses by Gajendra Thakur — spanning pages 11 to 134 of the issue — making it the most comprehensive documentary source on Shardindu Chaudhary's life and work.

८६४. Which statement about Limbale also is supported by Chapter 91 (Umesh Paswan)?

- (A) Rasa emerges from the determinants (vibhava), consequences (anubhava), and accompanying elements (vyabhichari).
- (B) The adoptive son figure (posput) in the story is ultimately ambiguous: is it the biological son Vinod who has failed to return?
- (C) Dr. Prasad's perspective is that of the outsider who "sees" Patna and reports back to the regional center.
- (D) Limbale also argues that Dalit literature must go beyond documenting suffering to assert dignity and resistance.

८६५. Which statement about Paswan's protest poetry is supported by Chapter 91 (Umesh Paswan)?

- (A) Third, Jha's work demonstrates a social conscience that is characteristic of the best midtwentieth century Maithili fiction.
- (B) As a writer from an OBC community, he writes from within Maithili literature while simultaneously contesting its canon.
- (C) Paswan's protest poetry is more restrained, more accessible, more folk-lyric in its rhythms than Dhasal's experimental Marathi verse.
- (D) last. ' This reflects a generational shift: Ray wrote in the post-Independence science-optimist mood; Viyogi writes in the age of AI anxiety.

८६६. With reference to Chapter 91 (Umesh Paswan), which statement belongs to the source discussion?

- (A) □ Aripāna (Floor Art): Ritualistic drawings created during festivals and life-cycle ceremonies. □ Pata-Chitra (Canvas Painting): More contemporary adaptations of traditional motifs.
- (B) In “Nokari aaki aajivan karaawas,” the implicit vyāpti is: wherever there is modern employment in the Maithili social structure, there is loss of freedom (parigraha).
- (C) The tragic closure of Lukács's realist novel — the refusal to impose false consolation on social contradictions — is present in Mujrim as ironic resolution rather than tragic defeat.
- (D) The poetry of Nistuki, for all its strengths, is occasionally uneven in its formal discipline — some of the longer poems would benefit from tighter structural organisation.

८६७. With reference to Chapter 91 (Umesh Paswan), which statement belongs to the source discussion?

- (A) Within this movement, the practice of publishing living-writer special issues (visheshank) has been a key mode of recognition.
- (B) Dr. Singh occupies neither of these positions but a third one: the worker who translates, explains, contextualises, and transmits.
- (C) The story's drama is partly a confrontation of competing testimonies, with the reader being invited to judge their reliability.
- (D) The dignity asserted is not triumphant but resilient — the persistence of moral seriousness in the face of social obstruction.

८६८. Which statement about Golpitha (1972) is supported by Chapter 91 (Umesh Paswan)?

- (A) Frantz Fanon's argument in *The Wretched of the Earth* (1961) about the necessity for colonized cultures to reclaim their own literary and historical narratives is structurally homologous to the Videha Parallel History project.
- (B) Indian Alamkāra Tradition and Comparative Literary Linguistics As editor of *Readings in Maithili Language, Literature and Culture* (1999), Yadava bridges the purely linguistic and the literary-cultural.
- (C) Golpitha (1972) is the founding text of Marathi Dalit protest poetry and arguably the most formally radical Dalit literary text in any Indian language — reveals the range of aesthetic strategies available to Dalit poets.
- (D) The poem does not endorse the domestic economy; it questions it with its insistent 'muda ena kie?' Yet it also presents the woman's subjectivity through the male speaker's gaze, which limits the poem's feminist potential.

८६९. Which statement about Both is supported by Chapter 91 (Umesh Paswan)?

- (A) When we say Saras is 'lyrical', the Navya-Nyāya question is: lyrical in what respect, under which description, as compared to what standard?
- (B) Dr. Singh's Maithili readers, through his translation, have access to a Goan story that would otherwise be entirely unknown to them.
- (C) Both are protest poetry, but Dhasal protests through aesthetic disruption while Paswan protests through clarity and emotional directness.
- (D) The archive serves as a vital bridge between the Maithili-speaking communities of India and Nepal, fostering a unified linguistic community.

८७०. With reference to Chapter 91 (Umesh Paswan), which statement belongs to the source discussion?

- (A) In the 67-page 'Gulo', Kedar Kanan had written a 9-page preface (The Story of the Last Destitute Person); now its burden is on Taranand Viyogi's shoulders in 'Gulo: Art and Language' (a 5-page introduction).
- (B) Y Yogendra Pathak Viyogi A physicist and science-fiction pioneer who has expanded the thematic boundaries of Maithili literature to include scientific rationalism and speculative narratives.
- (C) The key divergence is one of form: Valmiki's most important work is the autobiography Joothan (1997), in which the personal narrative of trauma and transformation is the primary literary vehicle.
- (D) The Navya Nyāya tradition, for all its philosophical rigor, was appropriated by the same Brahmin-dominated institutional apparatus that the Videha Parallel History Framework contests.

८७१. Which statement about Paswan's most important works is supported by Chapter 91 (Umesh Paswan)?

- (A) If You Do Wrong, Who Is Great?) The third major narrative in the Videha Shishu Utsav section is a complex philosophical tale about a royal tutor (pandit) who has spent his life teaching his students: "If you do good, who becomes great?"
- (B) The Videha Parallel Children's Literature project represents one of the most significant systematic efforts to create, document, and theorize children's literature in any minority/classical Indian language in the 21st century.
- (C) The Navya-Nyāya form makes explicit what the poem implies: the absence is relational, not absolute — it is an absence relative to the presence enjoyed by others, which is the precise logical structure of social injustice.
- (D) Paswan's most important works are a poetry collection and a short story collection — he comes to the literary tradition through lyric assertion (Virnit Ras) and social parable (Mujrim) rather than through autobiographical testimony.

८७२. Which statement about Paswan's poetry is supported by Chapter 91 (Umesh Paswan)?

- (A) Maithili passages have been rendered in approximate English paraphrase for the purposes of critical analysis; full translations would require a separate scholarly undertaking.
- (B) Paswan's poetry is more accessible, more pedagogically oriented — it aims to be heard and understood by a broad community audience, not only by literary sophisticates.
- (C) The "Videha-Sadeh" series constitutes the most vital thematic collection within the journal, extracting and refining the best compositions from the first 350 issues.
- (D) Similarly, the 'daag' (stain) of his story title operates through dhvani: the stain is literally on Rani's moral reputation, but the dhvani-stain is on society's hypocrisy.

८७३. With reference to Chapter 91 (Umesh Paswan), which statement belongs to the source discussion?

- (A) The fourteen-year gap between Virnit Ras (2012) and Mujrim (2026) also represents a significant literary development.
- (B) The padain poems are not nostalgic in the regressive sense: they do not idealise the village that is being left.
- (C) avacchedakatva (delimitation or qualification) provide a powerful analytical framework that is native to Mithila.
- (D) But she refuses; people say that since the father is sick, days are difficult, so she has come to earn a living.

८७४. Which statement about Karukku (1992) is supported by Chapter 91 (Umesh Paswan)?

- (A) The series also recovers democratic voices like Somdev (1934–2022), whose "Aanjur" collection was identified as a critical but long-ignored component of the modern canon.
- (B) Karukku (1992) combines autobiography, social critique, and spiritual reflection in a fragmented, oral-inflected form — reveals the gender dimension of Dalit literary production.
- (C) Mishra's bhakti ghazal thus positions itself within this long tradition while using the formal structure of the ArabicPersian ghazal rather than the native Maithili padā form.
- (D) The Videha journal itself is named for Videha, the ancient kingdom of which Mithila was the capital — the same kingdom over which King Janaka ruled and in which Sita was born.

८७५. Which statement about Bama's work is supported by Chapter 91 (Umesh Paswan)?

- (A) Does it preserve trustworthy testimonial knowledge (śabda)? — is to read Maithili children's literature with the tools of its own civilizational tradition.
- (B) The archive provides these writers with a global platform, ensuring that their critiques of caste, economic struggle, and social injustice are heard.
- (C) The "well-wrought urn" of the story is formally satisfying, though New Critics would note that the story's social argument somewhat overwhelms its aesthetic autonomy.
- (D) Bama's work is explicitly gendered: she writes as a Dalit woman, for whom the triple burden of caste, class, and gender oppression is the defining condition.

८७६. Which statement about Paswan is supported by Chapter 91 (Umesh Paswan)?

- (A) The collection is prefaced by a substantial critical essay, 'Rachanātmak Bimarśak Ayanāme Chiṛai' (In the Mirror of Creative Criticism: Chiṛai), written by Chandresh.
- (B) Paswan writes as a Dalit man — he is attentive to women's conditions (as in 'Mithilaak Naari', 'Sunanda', 'Vidhva Vivah') but writes from a male perspective, not a female one.
- (C) Feminist Theory Simone de Beauvoir's insight that 'woman is not born, but made' and Judith Butler's theory of gender as performativity are essential for reading Balchandā.
- (D) The Videha Parallel History framework situates him within the democratic, subaltern countertradition that constitutes the living alternative to the institutional Sahitya Akademi canon.

८७७. With reference to Chapter 91 (Umesh Paswan), which statement belongs to the source discussion?

- (A) 626) | Sadeha 34 (Prelim_34): Ripōṛṭa (pp. 417– 420) Amrendra Yadav is a Maithili fiction writer in the short-form tradition, with two confirmed Videha contributions in Sadeha 33 and 34.
- (B) The Maithili Dalit literary tradition identified in this series of critical appreciations — Sandeep Kumar Safi's autobiography and Umesh Paswan's poetry and fiction — is so far exclusively male.
- (C) The Maithili press was not merely a vehicle for literary production; it was, as in many colonial and post-colonial contexts, an instrument of language politics and cultural assertion.
- (D) The creation of the first Maithili Braille site further demonstrates the movement's commitment to ensuring that technological progress serves all members of the community, regardless of physical ability.

८७८. With reference to Chapter 91 (Umesh Paswan), which statement belongs to the source discussion?

- (A) As a poet (Nistuki) and scholar (Jagdish Prasad Mandalak Kavya Sansar), he is a creative and critical contributor to the parallel tradition.
- (B) Applied through Navya Nyaya: the social label 'mujrim' is a bhrama — a false cognition — imposed by caste hierarchy's self-serving epistemology.
- (C) Videha Parallel History Framework Shanti Lakshmi Chaudhary is a paradigmatic figure for the Videha Parallel History's feminist strand.
- (D) M Mala Jha A writer of Maithili fiction whose works are often analyzed in the context of the evolving domestic and social roles of women in Mithila.

८७९. With reference to Chapter 91 (Umesh Paswan), which statement belongs to the source discussion?

- (A) The essay is richly researched—using Bob Bryer's audio lectures on Egyptology, original observations, and scientific analysis—to present Egypt's ancient civilisation, pyramid-building technology, and Nile geography to Maithili readers.
- (B) comparative food vocabulary of neighbouring regions; and (5) a sustained application of Gangesa's Navya Nyaya framework to the specific textual features of these authors' works, once full transcriptions are available.
- (C) Critical Analysis: The Genre of Reporter Diary Reporter Diary occupies a generically hybrid position in Maithili literature: it is simultaneously memoir, social essay, political commentary, and literary journalism.
- (D) Mujrim (alongside Sandeep Kumar Safi's Baishakh Me Dalan Par, Rajdeo Mandal's Hamar Tol and other works) has created what did not previously exist: a publicly accessible, globally readable archive of Maithili Dalit literature.

८८०. With reference to Chapter 91 (Umesh Paswan), which statement belongs to the source discussion?

- (A) The opening paragraphs of the translated Mohandas demonstrate this: Utpal's Maithili captures the "colour of fear" (darak ranga kehan hoit achhi) through imagery that is simultaneously true to Uday Prakash and specifically Maithili in its tonal depth.
- (B) Ulkamukha: Magic Realism and Natyadharmi Prowess Ulkamukha, written by Gajendra Thakur and directed by Bechan Thakur, represents a landmark in modern Maithili drama for its integration of "magic realism" and classical Natyadharmi stagecraft.
- (C) Paswan's fiction, by showing that the real guilt lies elsewhere (with Sujit Majhlik's family in 'Sunanda', with Folta in 'Kodar Chhap', with the caste-system in 'Tetar Das'), establishes the prama — the valid cognition — that corrects this bhrama.
- (D) From a feminist critical perspective — informed by Elaine Showalter's gynocriticism, Julia Kristeva's semanalysis, and Adrienne Rich's poetics of the 'coming out' of marginalised experience — these texts are productively ambivalent.

८८१. With reference to Chapter 91 (Umesh Paswan), which statement belongs to the source discussion?

- (A) The critical question raised by Dharendra Premrishi—whether the state is doing enough to
- (B) In Gangesa's terms, this is the work of literary epistemology: replacing false cognition with valid cognition
- (C) The stories were added to the Bihar matriculation syllabus in the 1980s, testifying to their canonical status.
- (D) The story tests this vyāpti against counterevidence (vyabhicāra): are there soldiers who retain their dignity?

८८२. With reference to Chapter 91 (Umesh Paswan), which statement belongs to the source discussion?

- (A) Jha treats the novel as a "homology" of Mithila's post-independence social structure—examining caste, dowry, education, and rural decay.
- (B) The mujrim is the subject who has been wrongly accused, and the recovery of dignity for the mujrim is the project of restoring justice.
- (C) Publisher's Preface: Diagnostic Self-Criticism Naresh Mishra's publisher's preface to Udas Mon is remarkably self-critical for its genre.
- (D) 2015–20 Ja Ham Janitahun Satirical memoir Title phrase: 'Had I known...' — comic-retrospective memoir; analysed Videha 358 pp. 99–106 c.

८८३. With reference to Chapter 91 (Umesh Paswan), which statement belongs to the source discussion?

- (A) And the object of Umesh Paswan's knowledge — the Paswan community's life in contemporary rural Mithila — has, through his poetry and fiction, finally found its literary form.
- (B) Gopalji Jha 'Gopesh' A poet and cultural critic analyzed in Part 96 for his role in maintaining the continuity of Maithili lyric traditions amidst the pressures of modernization.
- (C) By reclaiming the logic of Gaṅgeśa and the social realism of the "Parallel Tradition," the Videha movement has provided a robust framework for linguistic revitalization.
- (D) The study of Maithili Vesh Bhusha is thus inevitably a study of the social structures within which Maithili women and men navigate identity, status, and belonging.

८८४. With reference to Chapter 92 (Voices from Mithila), which statement belongs to the source discussion?

- (A) Mishra's political poem 'Bhaka Bali' operates primarily through lakṣaṇā — the 'bhaka' literally means innocent persons but indicates a social class (the politically sacrificed), while the 'habeli' (mansion) indicates not just a building but the entire system of accumulated power built on sacrifice.
- (B) Within the Parallel History Framework's terms, Mandal exemplifies the figure of the 'organic intellectual' — Gramsci's term for the thinker who emerges from and remains connected to a subaltern class, whose intellectual work is inseparable from the political project of that class's selfemancipation.
- (C) The identification of a systematic parametric difference based on Maithili data is a contribution to linguistic typology of the first order, comparable to the identification of pro-drop languages (Italian, Spanish) or scrambling languages (Japanese, German) as distinct parametric types.
- (D) Bindeshwar Thakur, based in the Gulf Maithili diaspora (Qatar), brought out Nepālak Nor Marubhūmi Me (2014, Shruti Prakashan)—a composite volume of ghazals, sher-o-shāirī, laghukathā, bihani kathā, and poems—that encodes the anguish of migrant labour within classical Maithili prosodic forms.

८८५. With reference to Chapter 92 (Voices from Mithila), which statement belongs to the source discussion?

- (A) The introduction of Goan Catholic social life into the Maithili literary world through 'Pakhalo' is precisely this kind of enrichment.
- (B) For the purposes of reading Vibha Rani's Maithili plays, three concepts from the Nāṭyaśāstra are especially productive.
- (C) Script Reclamation and Linguistic Identity A critical part of the movement's mission is the preservation of traditional scripts.
- (D) Kamat, Shiv Kumar Prasad, Dharendra Kumar, Ramdev Prasad Mandal "Jharudar" have come with colourful stories and songs.

८८६. Which statement about Each rasa is supported by Chapter 92 (Voices from Mithila)?

- (A) Until a sociological, psychological perspective is developed, Maithili will remain confined to caste-based philosophy, beliefs, and ideas.
- (B) Moreover, he ignores the presence of Chhanda in early Maithili literature, despite the fact that both the Ṛgveda and the Charyapada are composed in Chhanda.
- (C) Each rasa is produced by the conjunction of vibhāvas (determinants), anubhāvas (consequents), and vyābhicāri-bhāvas (transitory emotional states).
- (D) The Epistemological Framework: Navya Nyāya and Modern Logic A unique aspect of the Videha archive is its engagement with the Navya Nyāya school of Indian logic.

८८७. Which statement about Vibha Rani is supported by Chapter 92 (Voices from Mithila)?

- (A) Shivshankar Sriniwas's literary career — spanning five decades, five story collections, three critical works, multiple edited volumes, and an unflagging commitment to the social life of Mithila — is a significant contribution to Indian regional literature.
- (B) Vibha Rani is a national-level dramatist, fiction writer, and performer who writes in both Maithili and Hindi; her plays Bhāg Rau and Balchandā, published by Shruti Prakashan and archived on videha.co.in, constitute the primary textual corpus for this study.
- (C) Tetar Das's situation recapitulates this historical pattern in a contemporary setting, demonstrating that the caste system's refusal of Dalit spiritual authority has not ended despite constitutional protections and formal religious equality.
- (D) The Videha Parallel History Framework The Videha Parallel History Framework serves as a counter-narrative to the "mainstream" history of Maithili literature, which the movement argues has been curated to promote an upper-caste, predominantly Maithil Brahmin, canon.

८८८. With reference to Chapter 92 (Voices from Mithila), which statement belongs to the source discussion?

- (A) Script Reclamation and Linguistic Identity A critical part of the movement's mission is the preservation of traditional scripts.
- (B) Kedar Kanan's memoir seems like Japanese novelist Haruki Murakami's 'Novelist as a Vocation', how a novel is written.
- (C) The Parallel History identifies several suppressed or marginalised traditions that are invisible in the official canon.
- (D) In Balchandā, Vibha Rani's mono-drama for and about female foeticide and the suppressed feminine, dhvani operates at every level.

८८९. Which statement about Vibha Rani's Bhāg Rau (Run Away) is supported by Chapter 92 (Voices from Mithila)?

- (A) The Rasa here is Vira (heroism, in the civic-empathetic sense), combined with Shringaar-Vatsalya (affectionate love for the nation's protector).
- (B) The book is divided into three sections: Kavya Vivechan (Poetry Analysis), Gadya Vishleshan (Prose Analysis), and Avdan Mulyankan (Contribution Evaluation).
- (C) Vibha Rani's Bhāg Rau (Run Away) is a Maithili play set entirely in the milieu of street children, beggars, police brutality, and urban destitution.
- (D) There is one correction here, and about the upper-caste writer Subhash Chandra Yadav's novel 'Gulo', without reading it, he wrote two lines and dismissed it.

८९०. With reference to Chapter 92 (Voices from Mithila), which statement belongs to the source discussion?

- (A) Anumāna — inference from these textual facts supports the conclusion that Jha is the most significant fiction writer of the contemporary Nepal-side Maithili parallel tradition.
- (B) From the rasa-theory perspective, the dominant rasa is śṛṅgāra — but in its mature, complex form where erotic delight and separation longing exist in creative tension.
- (C) Ray's Shonku is an inventor-scientist who creates fantastic gadgets and encounters adventures globally; his SF is fundamentally optimistic about science and tends toward the adbhuta rasa.
- (D) Abhinavagupta's commentary Locana deepens this: dhvani is not merely a trope but an ontological claim that poetic language operates on multiple semantic levels simultaneously.

८९१. With reference to Chapter 92 (Voices from Mithila), which statement belongs to the source discussion?

- (A) Ray (Bengali SF) The most relevant Indian comparison is with Satyajit Ray (1921–1992), whose Professor Shonku series (from 1965, appearing in Sandesh magazine) is the canonical Indian-language SF.
- (B) The play's language is contemporary colloquial Maithili—film-song references, bazaar idiom, the jargon of policebureaucratic Hindi—yet it is framed by a literary Maithili stage direction rhetoric.
- (C) The epistemological rigour Gaṅgeśa developed despite, and perhaps because of, this marginalization is methodologically illuminating for the kind of democratic literary criticism the Videha framework advocates.
- (D) The tragic closure of Lukács's realist novel — the refusal to impose false consolation on social contradictions — is present in Mujrim as ironic resolution rather than tragic defeat.

८९२. With reference to Chapter 92 (Voices from Mithila), which statement belongs to the source discussion?

- (A) Use of Folk Materials Srinivas has also written children's stories based on Mithila folk tales (e.g., "Pandit O Unhak Putra" — The Pandit and His Son), demonstrating his command of the oral tradition.
- (B) By applying Navya Nyāya—a school of logic traditionally associated with high-caste theological gatekeeping—to the realm of subaltern drama and social realism, the movement has enacted a radical "democratization of logic".
- (C) The archive documents various forms of art, including: □ Bhittichitra (Wall Painting): Specifically the Kohbar Ghar (nuptial room) murals that are traditionally created by women to symbolize fertility and joy.
- (D) In Bhāg Rau, the stage directions explicitly invite the audience into the dramatic action: a 'Darśaka' (spectator) character is listed in the dramatis personae and delivers lines from within the audience space.

८९३. Which statement about Vibha Rani thus is supported by Chapter 92 (Voices from Mithila)?

- (A) Vibha Rani thus occupies the tradition of social tragedy that runs from Büchner through Brecht to Dario Fo: tragedy without a tragic hero in the classical sense, tragedy without cathartic release.
- (B) Kalikant Jha 'Buch' Analyzed as "The Cursed Poet" in Part 99 of the Parallel History, his work is re-evaluated as a testimonial of internal displacement and the psychological toll of social exclusion.
- (C) In the context of Maithili, the essay is one of the more recently developed genres, and practitioners like Yoganand Jha, Harimohan Jha, and Ramanath Jha helped establish its conventions and range.
- (D) Raj (राज) means 'kingdom' or 'rule' — the nameless woman who rules, or the woman who rules through her namelessness, claiming power precisely through the identity that patriarchy has denied her.

८९४. With reference to Chapter 92 (Voices from Mithila), which statement belongs to the source discussion?

- (A) Bhāg Rau invites but resists Aristotelian framing: Mangtū's pathos evokes both pity and fear, but his 'flaw' is simply his birth (he is illegitimate, abandoned in a drain, later crippled by a bus accident).
- (B) The endorsements of Videha in 2008 is an act of reception-theory in practice: they are helping to construct the horizon of expectations against which all subsequent Maithili digital literature will be measured.
- (C) The archive hosts critical appreciations of contemporary writers—such as Shiv Kumar Jha 'Tillu' and Dr. Umesh Mandal—analyzed through the lenses of both Western critical theory and Navya Nyāya epistemology.
- (D) The archive documents various forms of art, including: □ Bhittichitra (Wall Painting): Specifically the Kohbar Ghar (nuptial room) murals that are traditionally created by women to symbolize fertility and joy.

८९५. With reference to Chapter 92 (Voices from Mithila), which statement belongs to the source discussion?

- (A) The effect is profoundly Brechtian: the audience is moved (karuṇa) but simultaneously jolted into reflection (a rasa-V-Effekt synthesis).
- (B) For marginalised women in Mithila, access to the art form was access to markets, income, dignity, and, through Kashyap's pedagogy, literacy itself.
- (C) A singer who participates in Maithili literary gatherings bridges the oral and written traditions that the Videha movement sees as inseparable.
- (D) Until a sociological, psychological perspective is developed, Maithili will remain confined to caste-based philosophy, beliefs, and ideas.

८९६. Which statement about Feminist Theory Simone de Beauvoir's insight that 'woman is supported by Chapter 92 (Voices from Mithila)?

- (A) Lallan Prasad Thakur A playwright and actor whose contributions to the Parallel Theatre movement have helped preserve the folk motifs of Mithila in a modern dramatic context.
- (B) Script, Unicode, and Digital Sovereignty A large part of the Videha movement is dedicated to the preservation and modernization of the "Tirhuta" (Mithilakshar) script.
- (C) Feminist Theory Simone de Beauvoir's insight that 'woman is not born, but made' and Judith Butler's theory of gender as performativity are essential for reading Balchandā.
- (D) The Navya Nyaya question "is this source reliable?" translates, for literary criticism, into questions about the author's access to the social world he represents.

८९७. With reference to Chapter 92 (Voices from Mithila), which statement belongs to the source discussion?

- (A) Shivshankar Srinivas's literary career — spanning five decades, five story collections, three critical works, multiple edited volumes, and an unflagging commitment to the social life of Mithila — is a significant contribution to Indian regional literature.
- (B) Diasporic Studies Stuart Hall's theorisation of diasporic identity as 'not a fixed origin to which we can make some final and absolute Return' but a 'production... never complete, always in process' is directly applicable to Bindeshwar Thakur's poetry and prose.
- (C) Epistemological Foundations: The Application of Navya Nyāya to Drama The most intellectually distinctive feature of the Videha movement is its application of the technical apparatus of Navya Nyāya (New Logic) to literary criticism and performance theory.
- (D) Contextual Foundations: The Concept of Parallel Literature The term "Parallel Maithili Literature" (Samanantar Maithili Sahitya) identifies a stream of creative production that exists independently of traditional patronage networks and elite castebased literary establishments.

८९८. With reference to Chapter 92 (Voices from Mithila), which statement belongs to the source discussion?

- (A) Unlike Huxley or Sagan writing for a broadly educated English-reading public, Viyogi writes for a community that may have no formal scientific education but has a deep cultural tradition (Sanskrit learning, agricultural knowledge, folklore) that science writing can build upon.
- (B) In Mithila, the ornamental vocabulary of married womanhood — the sindur (vermilion), the pag (headband), the monak pauti — constitutes a semiotic system of remarkable complexity, encoding status, identity, devotion, and social belonging in material objects worn on the body.
- (C) Writing poetry about Bathūāka Tīmana (the cooked dish of Bathūā leaves) treats the everyday culinary practice of Mithila as a worthy subject of literary attention — a democratic aesthetic move consistent with the Parallel History's commitment to the fullness of Maithili community life.
- (D) Bhabha's 'third space' of enunciation—where colonial and colonised cultures meet and hybridise—describes the condition of Maithili writers who inhabit the interstices between Maithili and Hindi (in Vibha Rani's case), or between Maithili and Nepali/global Arabic (in Bindeshwar Thakur's case).

८९९. Which statement about Vibha Rani's Bhāg Rau and Balchandā is supported by Chapter 92 (Voices from Mithila)?

- (A) The Videha movement asserts that linguistic sovereignty is inextricably linked to script sovereignty.
- (B) Vibha Rani's Bhāg Rau and Balchandā were published by Shruti Prakashan and archived on videha.co.in.
- (C) Indian Rasa theory identifies the karuna-shanta combination that gives his best stories their emotional signature.
- (D) Contains the widely-discussed story "Sinurhar," translated by Gajendra Thakur into English.

९००. Which statement about Anmol Jha's CCRT research is supported by Chapter 92 (Voices from Mithila)?

- (A) The use of Vidyapati as a touchstone places Shardindu Chaudhary's work within the long arc of Maithili literary tradition.
- (B) With the help of Story Science, alongside Brahminism, the neo-Brahminism of non-Brahmins has also been identified.
- (C) Anmol Jha's CCRT research was enabled by the community of scholars and texts that the Videha platform made accessible.
- (D) Ramlochan Thakur got Gulo published in Mithila Darshan, and so he wrote a memoir, after giving some facts about Mithila first.

१०१. Which statement about All three is supported by Chapter 92 (Voices from Mithila)?

- (A) In the 67-page 'Gulo', Kedar Kanan had written a 9-page preface (The Story of the Last Destitute Person); now its burden is on Taranand Viyogi's shoulders in 'Gulo: Art and Language' (a 5-page introduction).
- (B) All three have their primary publication-and-critical reception through the Videha/Shruti Prakashan network, which constitutes the 'parallel' literary-publishing ecosystem against the Akademi-centred mainstream.
- (C) The book is dedicated to the memory of 'Chhotaka Kakka' — the late Navalakant Jha — a dedication that anchors the verse in familial memory and makes the collection itself an act of elegy as much as creative self-expression.
- (D) According to multiple critics published in Videha Issue 368, Das's paintings combine folk memory, rural feminist subjectivity, and a formal vocabulary drawn from both Mithila tradition and modern art.

१०२. Which statement about Maithili is supported by Chapter 92 (Voices from Mithila)?

- (A) Maithili has always existed in multilingual contact with Sanskrit, Braj, Hindi, Bengali, Nepali, and now English.
- (B) fiction but has deep roots in the Sanskrit nāṭaka tradition, where divine and human planes of action coexist.
- (C) 11th cent.) identifies auchitya (propriety) — the apt fit of word, form, and content — as the supreme virtue of poetry.
- (D) When applied to literary criticism, this framework demands that we ask: What exactly is the object of literary cognition?

१०३. Which statement about The Videha school, however is supported by Chapter 92 (Voices from Mithila)?

- (A) The presence of Virendra Kumar Yadav in the same critical anthology that carries Sanskrit ālankārika scholarship and Maithili Dalit studies marks precisely the democratic amplitude that the journal was constructing.
- (B) There is every possibility of reaching the peaks of literature.'); (iii) Ayodhyānāth Chaudhary, Coordinator, Vidyapati Puraskar Koṣ: 'Kathakar sujīta Nepālīye Maithilī kathā jagalame sarvādhika saccannāśīl prabhāvit chhathi.
- (C) Arnold's insistence that literature must be 'a criticism of life' finds resonance in Saras's socialcritical verse (Dhari Prashna Ee Uthaiye), where the lyric mode is put in the service of social interrogation.
- (D) The Videha school, however, argues that bihani kathā (also spelled vihanikathā) is formally and ontologically distinct from laghukathā: it is not merely 'shorter' but operates on a different phenomenological principle.

१०४. With reference to Chapter 92 (Voices from Mithila), which statement belongs to the source discussion?

- (A) The Videha school's theorisation of bihani kathā as an indigenous Maithili form (rather than a borrowing from Hindi laghukathā) is part of the Parallel History project of asserting Maithili's formal distinctiveness and autochthonous literary heritage.
- (B) Marxist and Materialist Criticism Dr. Singh's doctoral research on the social themes of Maithili drama is, in method and orientation, broadly consistent with Marxist literary criticism as theorised by Georg Lukacs and Raymond Williams.
- (C) If You Do Wrong, Who Is Great?) The third major narrative in the Videha Shishu Utsav section is a complex philosophical tale about a royal tutor (pandit) who has spent his life teaching his students: "If you do good, who becomes great?
- (D) The Videha-Sadeh Archive: Detailed Analysis of the 37 Special Issues Inventory and Analysis of Videha Sadeha 1–37 The Videha Sadeha series is structured to provide a comprehensive survey of Maithili literature across genres, themes, and developmental stages.

१०५. With reference to Chapter 92 (Voices from Mithila), which statement belongs to the source discussion?

- (A) The progressive position—articulated within the Videha framework— holds that bilingualism is a resource, not a deficit: that writers like Vibha Rani who move between Maithili and Hindi enrich both languages and create potential audiences for Maithili among Hindi readers.
- (B) Threading through all three frameworks is the epistemological precision of Navya Nyāya, the 'New Logic' school founded by Gaṅgeśa Upādhyāya of Mithilā (14th century CE), whose Tattvacintāmaṇi provides a rigorous vocabulary for distinguishing valid inference from conjecture.
- (C) Through the Navya Nyaya framework, the monak pauti presents itself as a study in upamana-pramana: the analogy or comparison through which the material object is understood through its resemblance to and difference from other signs in the cultural system.
- (D) Critic Govind Chandra Das, writing in Videha 368, argues compellingly that "no pictorial style exists without the Kamasutra" and that the kohbar's secret erotic imagery (the koni-khonchi, or hidden corners) has always been present within Mithila painting.

१०६. Which statement about Gajendra Thakur's historical research (the Panji Prabandh project) is supported by Chapter 92 (Voices from Mithila)?

- (A) Homi Bhabha's concept of the 'third space' — the in-between space where cultural identities are negotiated and hybridized — is applicable to Saras's creative position between the classical geet-ghazal tradition and the vernacular folk modernity of the Jharkhand Maithili diaspora.
- (B) Gajendra Thakur's historical research (the Panji Prabandh project) reveals that the political boundaries between India and Nepal were imposed by British colonialism and the subsequent Sugauli Treaty (1816) and that the Mithila cultural region predates and transcends these borders.
- (C) The essay begins with a philosophical prologue: the Maithili (and wider Indic) concept of reincarnation, moksha, and the soul's journey through multiple bodies provides the hermeneutic key through which the Egyptian practice of mummification is interpreted for Maithili readers.
- (D) Published in 2015 under the Jharkhand Mithila Manch imprint, it represents a Maithili writer in the diaspora using the lyric form to interrogate not just personal experience but structural social conditions — particularly the condition of women in Maithili society.

१०७. With reference to Chapter 92 (Voices from Mithila), which statement belongs to the source discussion?

- (A) The original novel is set in the Goan Catholic community and engages with themes of social mobility, cultural memory, and the tensions between tradition and modernity — themes that resonate deeply with the social conditions of Mithila.
- (B) The Videha Parallel History Framework explicitly addresses this asymmetry: it positions itself as a trans-national Maithili project and publishes writers from both the Indian and Nepali sides of the Mithila cultural region without prioritising either.
- (C) Technical Architecture and Multimedia Preservation The technical infrastructure of the Videha Parallel Audio Video Archive is designed to address the specific needs of a low-resource language while ensuring maximum accessibility for a diverse user base.
- (D) Each story precisely delimits its social domain — 'Sunanda' is delimited to the domain of gender and village reputation; 'Solkanama Pokhar' to water and caste purity; 'Girhast Ghar Par Giddh' to caste violence and collective resistance.

१०८. Which statement about Despite this formal parity, the cultural and institutional is supported by Chapter 92 (Voices from Mithila)?

- (A) Despite this formal parity, the cultural and institutional centres of Maithili literary production have historically been in India (Darbhanga, Madhubani, Patna), and Nepali Maithili writers have consistently complained of marginalisation by the Indian literary establishment.
- (B) From the Navya Nyāya perspective, this gap between prameya (true object of knowledge) and pramā (valid knowledge-claim) in the institutional domain is a case of collective epistemic failure — viparīta-jñāna produced by corrupted testimony (anāpta-śabda) and motivated inference (sadoṣa anumāna).
- (C) The Videha-Sadeh Archive: Detailed Analysis of the 37 Special Issues Inventory and Analysis of Videha Sadeha 1–37 The Videha Sadeha series is structured to provide a comprehensive survey of Maithili literature across genres, themes, and developmental stages.
- (D) The Videha movement’s commitment to including women’s writing — as documented in the Parallel History and the anthology Ijoriyak Angaithi-Mor — is an institutional correlate of the feminist critical position that women’s writing constitutes a suppressed counterarchive.

१०९. With reference to Chapter 92 (Voices from Mithila), which statement belongs to the source discussion?

- (A) During the 2008 Kosi flood, Gaurinathji was trapped in the village, struggling for food, but his A.C. ticket was booked with a credit card.
- (B) The Rasa here is Vira (heroism, in the civic-empathetic sense), combined with Shringaar-Vatsalya (affectionate love for the nation’s protector).
- (C) As a performer, Rani is a pioneer of solo theatre (ekānt raṅgamanc) and has acted in Hindi films (Laal Kaptaan, Shamsheera) and web series (Maharani).
- (D) Writers like Rajdeo Mandal and Jagdish Prasad Mandal are celebrated in the archive for representing the subaltern voice in modern fiction.

११०. Which statement about Navya-Nyāya techniques, as Jonardon Ganeri is supported by Chapter 92 (Voices from Mithila)?

- (A) Navya-Nyāya techniques, as Jonardon Ganeri has shown, proved so versatile that they were applied not only in philosophy but in poetics, linguistics, and legal theory.
- (B) The archive attempts to fill this gap by documenting and providing links to the few existing resources, such as Ramesh Ranjan's plays and the Bal Mandali recordings.
- (C) Avacchedakatva (The Theory of Limitors): The concept of avacchedaka (limiting property) is utilized to define the boundaries of linguistic and cultural identity.
- (D) Ethical Governance and the Policing of Plagiarism A defining characteristic of the Videha movement is its rigorous stance on intellectual property and ethical literary conduct.

१११. Which statement about Crucially, Gaṅgeśa is supported by Chapter 92 (Voices from Mithila)?

- (A) Crucially, Gaṅgeśa was himself a Maithili—born and working in Mithila—and Navya-Nyāya remained an active intellectual tradition centred in Mithila and subsequently Bengal until the 18th century.
- (B) The evolution of Maithili literature in the early twenty-first century is marked by a profound digital and philosophical shift, centered largely on the interventions of the Videha e-journal.
- (C) The five books available in this study were preserved and made accessible through the Videha digital archive — without that archival intervention, their critical recovery would have been far more difficult.
- (D) Utpal’s biography — a journalist who traveled between Madhepura’s villages, Delhi’s newsrooms, and Videha’s digital commons — positions him as precisely this kind of mobile, observant, testimonial consciousness.

११३. With reference to Chapter 92 (Voices from Mithila), which statement belongs to the source discussion?

- (A) 200) is Tillu's debut poetry collection, gathering verse in multiple forms: traditional Maithili gīt (song-poems), shorter lyric poems, poems on seasonal and ecological themes, social satire, haiku, and two ghazals.
- (B) The title — bulbul, the beloved songbird of Indo-Persian poetic tradition — signals both the lyrical aspiration of the work and its specific Maithili cultural embedding: the bulbul is the bird of the garden, of love, of the poet's voice.
- (C) The parallel literature announces this ambition; its community of reception- the Videha movement, with its commitment to inclusive democratic Maithili literature- provides the sahr̥daya readership capable of receiving it.
- (D) Fourth, pakṣatā (suppositional reasoning) models the interpretive act itself: the reader forms a supposition about a text's meaning and tests it against the textual evidence—a process structurally analogous to NavyaNyāya inference.

११३. With reference to Chapter 92 (Voices from Mithila), which statement belongs to the source discussion?

- (A) Viyogi's Vigyanak Batkahi belongs to this tradition but with a distinctive vernacular inflection.
- (B) However, in the sleeping state, the novelist troubles him by narrating a dream; Binayak also has that love.
- (C) Where Are You?), and the epistolary-celebratory ('Priyvaar Sampadakji' — 'Dear Editor').
- (D) The play is staged primarily at a bus-stand/train-station and on the streets of an unnamed North Indian city.

११४. Which statement about Each form of exploitation is supported by Chapter 92 (Voices from Mithila)?

- (A) Sanchayan (Collected Essays) The 57-page collection of essays represents Yoganand Jha as a critical and reflective prose writer.
- (B) The four-volume structure suggests an ongoing, cumulative engagement with the memoir form rather than a single completed work.
- (C) Each form of exploitation is represented by a specific character or scene, creating a systemic rather than individual analysis.
- (D) Within this movement, the practice of publishing living-writer special issues (visheshank) has been a key mode of recognition.

११५. Which statement about Thematic Analysis The play's central theme is supported by Chapter 92 (Voices from Mithila)?

- (A) The essay on 'Kathya, Tathya Aa Satyak Chintan' (Reflection on Content, Fact and Truth) addresses the epistemological dimension of Shardindu Chaudhary's satirical practice: the relationship between the satirist's comic distortion and the underlying reality he is trying to illuminate.
- (B) Postcolonial and Subaltern Studies The discipline of translation studies within postcolonial theory (as theorised by Tejaswini Niranjana in 'Siting Translation', 1992, and Ganesh Devy in 'After Amnesia', 1992) is directly relevant to Dr. Singh's translatorial project.
- (C) Jha's work participates in what the Parallel History calls the 'Digital Era' Maithili (2000–present): the period when internet platforms, radio, and community publishing networks have enabled a grassroots literary renaissance outside institutional control.
- (D) Thematic Analysis The play's central theme is the paradox of visible invisibility: Mangtū is hyper-visible as a disabled beggar (people see his disability immediately) yet invisible as a person (no one sees his literacy, his inner life, his capacity for labour).

११६. With reference to Chapter 92 (Voices from Mithila), which statement belongs to the source discussion?

- (A) The framework's epistemological claim is that no single critical lens is adequate to the complexity of Maithili literary history; only their simultaneous application produces what Thakur calls 'samaantar' (parallel, simultaneous) access to a literary text's multiple dimensions.
- (B) Pierre Bourdieu's sociology of culture (The Field of Cultural Production, 1993) argues that what constitutes cultural legitimacy in any field is determined by the positions of agents within it, their accumulated cultural, social, and symbolic capital and by the struggles over those positions.
- (C) The New Critical concept of the 'intentional fallacy' (Wimsatt and Beardsley) — the rejection of authorial intention as a criterion for interpretation — is less directly applicable to the folk literature tradition, where the concept of individual authorial intention is in any case inapplicable.
- (D) The hijrā (transgender) characters are given extended stage time and political voice: they articulate with bitter clarity their exclusion from both 'man' and 'woman' categories, their economic marginalisation (one rupee per shop per week), and their experience of dignity-denial in formal

११७. Which statement about Formal and Linguistic Analysis The play's language is supported by Chapter 92 (Voices from Mithila)?

- (A) Formal and Linguistic Analysis The play's language is one of its most distinctive achievements.
- (B) And here it is also relevant that the rereading of Subhashchandra Yadavji's fiction and language continues to come.
- (C) None of the poems written by his father are included in any Contemporary Maithili Poetry anthologies.
- (D) Atlas Obscura. 'India and Nepal's Mithila Art Is Having a Feminist Renaissance.' August 2025.

११८. With reference to Chapter 92 (Voices from Mithila), which statement belongs to the source discussion?

- (A) The Epistemological Framework: Navya Nyāya and Modern Logic A unique aspect of the Videha archive is its engagement with the Navya Nyāya school of Indian logic.
- (B) The story's resolution — that his servant Ram Lal cremates him on his own property (his 'gharaadi') — is not a triumphant resolution but a quiet, dignified one.
- (C) From the perspective of Navya Nyaya epistemology, this work operates through the pramana of sabda — verbal testimony — systematically gathering and validating the lexical
- (D) Applying Navya-Nyāya's concept of vyāpti (pervasion), we can identify a structural invariant across the play: wherever there is literacy in Bhāg Rau, there is deprivation.

११९. With reference to Chapter 92 (Voices from Mithila), which statement belongs to the source discussion?

- (A) By bypassing traditional print gatekeepers, the movement has created an autonomous cultural space.
- (B) Structuralist narratology (Propp, Levi-Strauss, Greimas, Todorov) provides analytical tools for the study of folktale structure.
- (C) Das observes that the same body that is considered obscene in one social context is worshipped in another.
- (D) The songs—sohara, kajari, barsāt ke gīt—embedded in the play's second act are not mere decorative folk-lore insertions.

१२०. With reference to Chapter 92 (Voices from Mithila), which statement belongs to the source discussion?

- (A) The newspaper is both epistemic enabler and epistemic wound: it gives him knowledge that cannot help him and knowledge that hurts him.
- (B) Formal training is neither sufficient nor necessary for artistic significance; it is one pathway among several.
- (C) The Jogirā is a more specifically Bhojpuri-Maithili festive form associated with Holi performances, with a call-and-response structure.
- (D) But she refuses; people say that since the father is sick, days are difficult, so she has come to earn a living.

१२१. With reference to Chapter 92 (Voices from Mithila), which statement belongs to the source discussion?

- (A) Feminist Critical Reading Read through Judith Butler's lens of gender performativity, Balchandā is literally a performance of the performance of femininity.
- (B) The paper's finding that lower-caste speakers reduce the agreement system is also of major significance for the Videha Parallel History Framework.
- (C) O Om Prakash Jha One of the "Three Voices of the Maithili Ghazal" analyzed in Part 79 for his mastery of ghazal prosody and his role in the form's revival.
- (D) Some of Kashyap's paintings were based on Geet Govind's verse and incorporated imagery of the erotic-devotional tradition, which brought him controversy.

१२२. With reference to Chapter 92 (Voices from Mithila), which statement belongs to the source discussion?

- (A) The vibhāva (stimulus) is the scientific fact itself—that the universe began in a single point, that atoms have empty space within them, that living tissue can be synthetically produced in a factory.
- (B) The challenge noted about Srinivas — that more Maithili writers are moving to cities and writing about rural life they have not truly lived — is precisely the challenge Kumar Pawan's generation faces most acutely.
- (C) The compilation of folktales is a form of cultural translation — the transfer of oral narrative from the performative, communal, contextual register of live storytelling into the fixed, decontextualised register of the written text.
- (D) The play's theatrical climax—the sequential amputation of the actress's limbs in mime as the foetus is aborted piece by piece—is among the most viscerally powerful theatrical moments in contemporary Indian drama.

१२३. With reference to Chapter 92 (Voices from Mithila), which statement belongs to the source discussion?

- (A) Navya-Nyāya's analysis of āptavākya (the utterance of a reliable authority) and the conditions for trustworthy testimony provides the logical framework within which the translator's authority can be evaluated.
- (B) The play's Maithili songs—Vidyapati bhajana, the traditional bihāh gīt (wedding song)—are mobilised to expose rather than celebrate tradition: they are sung as the actress enacts increasingly violent marital subjugation.
- (C) The suppression of this testimony by Ramanath Jha constitutes what the Videha framework calls 'honour-killing of truth' — a violation of Gaṅgeśa's own epistemological standards, an irony of the highest intellectual order.
- (D) Golpitha (1972) is the founding text of Marathi Dalit protest poetry and arguably the most formally radical Dalit literary text in any Indian language — reveals the range of aesthetic strategies available to Dalit poets.

१२४. With reference to Chapter 92 (Voices from Mithila), which statement belongs to the source discussion?

- (A) Mishra's refrain 'muda ena kie?' (but why this?) is a prime example of dhvani: the question reverberates beyond its literal function, suggesting an entire universe of unexplained pain, constrained emotion, and social entrapment.
- (B) foeticide: the dowry calculation, the mother-in-law's preference for male children, the husband's acquiescence to family pressure, the journalist's dispassionate documentation, and the foetus's dream-voice calling to be born.
- (C) The survey in Videha 151 identifies Yadava as one of the first linguists to assess the implications of movement rules for the theory of Government and Binding as applied to Maithili, a contribution of foundational importance.
- (D) The Navya Nyāya framework of Gaṅgeśa Upādhyāya of Mithila (14th century CE) is applied as an epistemological tool for understanding how literary cognition, inference, and meaning-making operate in Mishra's creative practice.

१२५. Which statement about The Maithili ghazal tradition is supported by Chapter 92 (Voices from Mithila)?

- (A) Some of Kashyap's paintings were based on Geet Govind's verse and incorporated imagery of the erotic-devotional tradition, which brought him controversy.
- (B) Applying Navya-Nyāya, this is an act of resolving a crisis of śabda (verbal testimony), where the writer makes speakable what society had suppressed.
- (C) The Maithili ghazal tradition has its roots in the Persian-Urdu influence mediated through Bihari Urdu literary culture (Darbhanga, Muzaffarpur).
- (D) Jyoti Sunit Chaudhary's Dhvani-Pratidhvani (the tale whose very title is dhvani theory) enacts gendered voicelessness through the mythology of Echo.

१२६. With reference to Chapter 92 (Voices from Mithila), which statement belongs to the source discussion?

- (A) The word 'norana' (tear) recurs as both radif and thematic anchor across multiple ghazals: it is simultaneously the personal tear of separation
- (B) Bhāmatī (Drama) (First staging 1991, Publication 2013) The elderly Vachaspati was inclusive, so the Vachaspati in the play does not match him.
- (C) Mishra's storytelling gives Rani interior complexity — she is not merely a 'fallen woman' but a person making choices under social pressure.
- (D) Bamboo is not available for less than one and a half hundred; if Gulo sells stolen ones, he would have to give them for one hundred.

१२७. Which statement about Thakur's ghazals follow the traditional sher-o-shāirī conventions and is supported by Chapter 92 (Voices from Mithila)?

- (A) Smriti Shesh: Snehil Aasheervacan (Surviving in Memory: An Affectionate Blessing) Published in Videha 365 (Issue 365, the 2025 commemorative volume), this prose-lyric memoir is one of Dr. Singh's most artistically accomplished pieces.
- (B) Thakur's ghazals follow the traditional sher-o-shāirī conventions and are composed in what he calls 'saral bāṇīk bakhar' (simple prosodic metre), with the syllable-count indicated after each ghazal (a practice derived from Urdu prosody).
- (C) Jānakī (Sita as the daughter of Janaka, King of Mithila) is the most locally resonant of all Maithili divine figures — she was born in the soil of Mithila (specifically at Janakpur, now in Nepal), and her story is the story of Mithila itself.
- (D) In the devotional context, the sacred text — whether the Vedas, the Puranas, or the devotional compositions of Vidyapati — constitutes the highest form of śabda-pramāṇa: testimony that transmits direct knowledge of the divine.

१२८. With reference to Chapter 92 (Voices from Mithila), which statement belongs to the source discussion?

- (A) The publication of Manak Haat and Rag-Virag through Pallavi Prakashan, Nirmali — and their archival presence on the Videha platform — means that they are part of the documented parallel canon.
- (B) The Navya-Nyāya concept of pakṣatā (suppositional/inferential reasoning) is useful here: each sher presents a pakṣa (thesis) and sādhyā (what is to be proved) in compressed couplet form.
- (C) The Maithili Dalit literary tradition identified in this series of critical appreciations — Sandeep Kumar Safi's autobiography and Umesh Paswan's poetry and fiction — is so far exclusively male.
- (D) Ashish Anchinhar, a key figure in this movement, is credited with constructing new Bahars (meters) specific to Maithili, expanding the genre into children's literature and devotional verse.

१२९. With reference to Chapter 92 (Voices from Mithila), which statement belongs to the source discussion?

- (A) The sher-o-shāirī also includes muktā (independent couplets) addressing themes of love-betrayal and the migrant condition.
- (B) The padain poems are not nostalgic in the regressive sense: they do not idealise the village that is being left.
- (C) What are the conditions under which a cognition counts as knowledge rather than error or mere belief?
- (D) The Anchinhar Aakhar movement, in particular, represents a rigorous application of prosodic grammar to the Maithili Ghazal.

१३०. With reference to Chapter 92 (Voices from Mithila), which statement belongs to the source discussion?

- (A) longing, the political tear of exploitation, and the literary tear of the ghazal tradition itself (ghazal is etymologically related to Arabic words for grief and lamentation).
- (B) Shashi Bala: The Invisible Collaborator The editorial decision by Gajendra Thakur to restore Shashi Bala's name to the record is an act of art-historical feminist correction.
- (C) Sadeha 21's Kakarā Abite Jādū Bhā Jāya Re (When Whom Comes, Magic Happens — literally 'To Whose Coming Does Magic Happen?') is a lyric of expectation and transformation.
- (D) Gopalji Jha 'Gopesh' A poet and cultural critic analyzed in Part 96 for his role in maintaining the continuity of Maithili lyric traditions amidst the pressures of modernization.

९३१. With reference to Chapter 92 (Voices from Mithila), which statement belongs to the source discussion?

- (A) Critical Assessment: Children's Literature and Cultural Transmission Koilī Ghūri Āu occupies a distinctive position in Jha's oeuvre and in the Maithili parallel tradition: it is an act of cultural transmission as much as literary creation.
- (B) Lines such as 'Ahīm chī hamar bhavānī maiyā ham ahāmk mānai chī' (You alone are my Bhavānī, my mother—I worship you) directly echo Vidyapati's padāvalī devotional idiom within a Persian-Urdu formal structure—a productive intercultural synthesis.
- (C) Synthesis with Classical Indian Theory: Bharata's Nāṭyaśāstra While the Videha movement is radically modernist in its political orientation, it is deeply conservative—in the original sense of "preserving"—regarding classical performance theory.
- (D) covering the period 1961-1980) — is a model of what the Videha Parallel History calls 'epistemic critique': the systematic examination of a canonical text to expose the exclusions and distortions that constitute its claim to representativeness.

९३२. With reference to Chapter 92 (Voices from Mithila), which statement belongs to the source discussion?

- (A) Indian Rasa theory identifies the karuna-shanta combination that gives his best stories their emotional signature.
- (B) Mandal's plays, including Mithilak Beti and Veerangana, are foundational texts of social realism in Maithili.
- (C) The Indian literary establishment treats Nepali Maithili writers as secondary to Bihar-based Maithili writers.
- (D) But this is not in the novel; neither Anwar nor any other character does what Kedar Kanan suggests.

९३३. With reference to Chapter 92 (Voices from Mithila), which statement belongs to the source discussion?

- (A) The Jānakī Gīta: Sita in Mithila The Jānakī Gīta (Song to Jānakī) in Sadeha 14 is Mishra's most culturally specific contribution.
- (B) Jyoti Sunit Chaudhary's Dhvani-Pratidhvani (the tale whose very title is dhvani theory) enacts gendered voicelessness through the mythology of Echo.
- (C) In Maithili literary tradition, the bird is the poet's voice, the migrant's longing, the natural world's claim on the social world.
- (D) The Nepali literary establishment has given him minimal attention (the Nepal Prajñā Pratiṣṭhān's Maithili focus has historically been weak).

९३४. With reference to Chapter 92 (Voices from Mithila), which statement belongs to the source discussion?

- (A) When the proposal arises that he become Mahant (head) of the Govindpur Math (religious institution), caste opposition erupts — he is a Dalit, and the Math has never had a Dalit Mahant.
- (B) In Navya-Nyāya terms: the laghukathā produces jñāna (veridical cognition) through anumāna (inference)—the reader infers the full social picture from the particular instance.
- (C) The irony, as Cleanth Brooks would note, is that both terms of the alternative are ultimately equivalent: modern Maithili rural life offers neither freedom nor dignity in employment.
- (D) The Maithili press was not merely a vehicle for literary production; it was, as in many colonial and post-colonial contexts, an instrument of language politics and cultural assertion.

९३५. With reference to Chapter 92 (Voices from Mithila), which statement belongs to the source discussion?

- (A) Yadav critiques the "baniya-giri" (commercialism) where institutional funds meant for the promotion of Vidyapati's music are often mired in controversy and
- (B) The resulting 745-page report, submitted September 2025, is among the most comprehensive critical surveys of Maithili children's literature ever produced.
- (C) Raymond Williams' concept of 'structures of feeling' (Marxism and Literature, 1977) identifies the lived, experiential texture of a historical moment that art uniquely preserves.
- (D) Bhāmatī (Drama) (First staging 1991, Publication 2013) The elderly Vachaspati was inclusive, so the Vachaspati in the play does not match him.

१३६. Which statement about Each story is supported by Chapter 92 (Voices from Mithila)?

- (A) Does it preserve trustworthy testimonial knowledge (śabda)? — is to read Maithili children's literature with the tools of its own civilizational tradition.
- (B) The dialogue is carried through shared vocabulary, shared concerns, and the shared symbolic resources of the Maithili literary tradition.
- (C) Each story is a shard of social testimony rather than a complete narrative arc, consistent with the genre's epistemology of the flash-observation.
- (D) In "Sinurhar," the window image is charged with dhvani: it suggests Kalyani's position — seen but excluded, aware but voiceless, until she acts.

१३७. With reference to Chapter 92 (Voices from Mithila), which statement belongs to the source discussion?

- (A) The poems about caste — 'Dwijak murhaiaya sangsang / Achop sooti kahit' ('The thread of the twice-born, alongside / the untouchable's blood flowing...') — deploy a bitter, condensed irony that recalls the dalit literary tradition's refusal of euphemism.
- (B) 'Dhūnik Bhītar' (Inside the Smoke, the opening story of Khajurībālī), the familiar domestic act of cooking is rendered strange by the focus on smoke as a medium of psychological interiority: the kitchen's haze becomes the character's mental fog.
- (C) The collection's formal range demonstrates that Viyogi is not merely a science communicator writing fictional wrappers around factual content but a genuine literary experimenter working with the full toolkit of narrative technique.
- (D) The collection belongs to the tradition of sociopolitical laghukathā in the Hindi-Maithili sphere, depicting the struggles of ordinary people against systemic injustice: political corruption, gender discrimination, poverty, rural-urban migration.

१३८. Which statement about Children's literature is supported by Chapter 92 (Voices from Mithila)?

- (A) Children's literature has been systematically undervalued by the literary establishment (the Sahitya Akademi has no children's literature award in Maithili comparable to other languages), and Jha's comprehensive survey makes this gap visible and measurable.
- (B) The present study examines this corpus through the dual lens of Indian (with special attention to Navya-Nyāya epistemology) and Western literary theories of children's literature, and situates it within the Videha Parallel History framework.
- (C) 4. Śabda (testimony): Mandal draws on the testimony of earlier critics, biographers, and the statements of Jagdish Prasad Mandal himself — using these as valid sources of knowledge about the work while remaining alert to their situatedness and possible biases.
- (D) Under the theoretical leadership of Gajendra Thakur, the movement has meticulously chronicled segments of society—including Dalits, women, and rural laborers—whose voices were previously relegated to the peripheral margins of the Maithili canon.

१३९. With reference to Chapter 92 (Voices from Mithila), which statement belongs to the source discussion?

- (A) The report's preface (bhūmikā) articulates a philosophy of children's literature grounded in the idea that children's imaginative range is conditioned by the literary environment provided to them.
- (B) In the context of Maithili, the essay is one of the more recently developed genres, and practitioners like Yoganand Jha, Harimohan Jha, and Ramanath Jha helped establish its conventions and range.
- (C) The 'blank paper' — simultaneously innocent, pure, and powerless — figures the Dalit who is defined and controlled by others' authority ('the pen of multi-coloured authority').
- (D) Characters are embedded in specific social customs — upanayan (sacred thread ceremony), sinurhar (vermilion ritual), baant bakhara (division of inheritance) — giving his fiction an ethnographic density rare in

१४०. Which statement about None is supported by Chapter 92 (Voices from Mithila)?

- (A) For marginalised women in Mithila, access to the art form was access to markets, income, dignity, and, through Kashyap's pedagogy, literacy itself.
- (B) None writes from within the traditional geographic and institutional centres of Maithili literary production (Darbhanga, Madhubani, Patna).
- (C) The story's answer is nuanced — yes, through the figure of Chhedilal, who achieves economic independence through legitimate trade.
- (D) 2nd century BCE – 2nd century CE) establishes the nine rasas that literary art may evoke in the sahridaya (sympathetic, literarily initiated reader).

१४१. With reference to Chapter 92 (Voices from Mithila), which statement belongs to the source discussion?

- (A) epistemological rigour that demands that every knowledge-claim be tested against its pramāṇa (means of valid knowledge) is precisely what the Parallel History Framework performs in its critique of the Sahitya Akademi's canonical selections.
- (B) Equally, Jagdish Prasad Mandalak Kavya Sansar is not merely a critical monograph; it is a cultural-material intervention in the ongoing struggle over who counts as a significant writer and whose literary labour is recognised as such.
- (C) 2 Asangati (Incongruity) (1978) Kuki made a sound... she had two cups in her hand placed on a tray. 'Are you going that side?' Naveen felt a slight irritation – said 'No', but he kept feeling that Kuki, seeing his side, wanted to tell
- (D) Vibha Rani's choice of drama—specifically a drama in colloquial, plurilingual Maithili staged for mass audiences—is a political choice within a literary field that has historically privileged Sanskrit-influenced literary Maithili in poetry.

१४२. Which statement about Jha's children's literature survey is supported by Chapter 92 (Voices from Mithila)?

- (A) Pāṭha nirmāṇame nipuṇ chhi, ena thiṅkame upanyāskar hevāk pracur sambhāvanā dekhāit chhī. ('As a storyteller, Sujit is the most technically skilled and socially impactful among Nepal-side Maithili writers.
- (B) Cultural-devotional poetry — Jar-Jājan is a traditional Maithili ritual associated with ancestral worship; Durgāpūjā engages with the major Shakta festival from a Maithili perspective.
- (C) Jha's children's literature survey reveals that Maithili children's literature has historically underrepresented girl protagonists and female authors—a gap his research makes visible and actionable.
- (D) C o n c l u s i o n This critical study has brought five significant contemporary Mithila artists into dialogue with art theory—feminist, postcolonial, formalist, iconographic, and political-economic.

१४३. With reference to Chapter 92 (Voices from Mithila), which statement belongs to the source discussion?

- (A) In the cosmological imagination of Mithila, dawn is the time of Brahma — the moment of creative potentiality before the differentiated world asserts itself.
- (B) The collection is prefaced by a substantial critical essay, 'Rachanātmak Bimarśak Ayanāme Chīrai' (In the Mirror of Creative Criticism: Chīrai), written by Chandresh.
- (C) As Tillu himself records in the Aṃśu preface, his critical writing started in Videha's feedback column (Feedback Column), where he posted online reviews of Maithili works.
- (D) For Thakur: the conditioning of his Maithili by Nepali linguistic influence and Gulf diasporic experience (his Maithili is not identical to standard Bihar Maithili).

१४४. With reference to Chapter 92 (Voices from Mithila), which statement belongs to the source discussion?

- (A) Sadeha 21's Kakarā Abite Jādū Bhā Jāya Re (When Whom Comes, Magic Happens — literally 'To Whose Coming Does Magic Happen?') is a lyric of expectation and transformation.
- (B) For Rani: the conditioning of her work by her bilingual Hindi/Maithili practice (some of her Maithili dramatic vocabulary is influenced by Hindi theatrical conventions).
- (C) The Digital Frontier and Archival Activism The survival and expansion of the Maithili Parallel Theatre are inextricably linked to its use of digital technology.
- (D) Mishra is not yet the finished literary artist that the Maithili tradition has produced in its greatest figures (Vidyapati, Harimohan Jha, Rajkamal Chaudhary, Rajdeo Mandal).

१४५. Which statement about Bindeshwar Thakur's choice of the ghazal—an Urdu-Persian import that is supported by Chapter 92 (Voices from Mithila)?

- (A) comparative food vocabulary of neighbouring regions; and (5) a sustained application of Gangesa's Navya Nyaya framework to the specific textual features of these authors' works, once full transcriptions are available.
- (B) Bindeshwar Thakur's choice of the ghazal—an Urdu-Persian import that is nonetheless deeply naturalised in Maithili culture through the Bihar Urdu literary tradition—makes a claim for Maithili's cosmopolitan openness.
- (C) The book is dedicated to the memory of 'Chhotaka Kakka' — the late Navalakant Jha — a dedication that anchors the verse in familial memory and makes the collection itself an act of elegy as much as creative self-expression.
- (D) For example, the archive provides evidence that the philosopher Gaṅgeśa Upādhyāya married a woman from the Charmkar (cobbler) community—a fact that complicates the Brahmin-centric narrative of the Navya Nyāya school.

१४६. Which statement about Bindeshwar Thakur's Nepālak Nor Marubhūmi Me is supported by Chapter 92 (Voices from Mithila)?

- (A) Bindeshwar Thakur's Nepālak Nor Marubhūmi Me is a landmark in the literature of the Maithili diaspora and specifically in the emerging genre of Gulf migrant labour literature.
- (B) Kathmandu: Royal Nepal Academy. [Contains: 'Raising from a Tensed Clause and Linguistic Theory: Evidence from Maithili', pp. 250–270.] Bickel, B., Bisang, W. and Yadava, Y.P.
- (C) Faguā and Jogīrā: The Folk-Festive Register The sixteen-page contribution in Sadeha 20 — Faguā (muktaka) / Jogīrā / Kichu Ghazal — is Mishra's most generically ambitious piece.
- (D) From the perspective of Navya Nyaya epistemology, this work operates through the pramana of sabda — verbal testimony — systematically gathering and validating the lexical

१४७. With reference to Chapter 92 (Voices from Mithila), which statement belongs to the source discussion?

- (A) Tilakora (taro plant/colocasia) and Bathūā (Chenopodium/pigweed, eaten as leafy greens in Maithili cooking) are not merely peasant subjects but specific presences in the Mithila kitchen-garden landscape that carry cultural, nutritional, and social meanings.
- (B) The research report is especially significant: it is likely the most comprehensive survey of Maithili children's literature ever attempted, and it both documents and implicitly advocates for the linguistic rights of Maithilispeaking children in Bihar's educational system.
- (C) Lexicography and Language Documentation Yadava's contribution to Maithili lexicography, most fully realised in the 2017 Prajñā MaithilīNepālī-English Dictionary, is grounded in an understanding of lexicography as a fundamental act of language preservation and empowerment.
- (D) The feminist poet's pratyakṣa of women's experience — the direct, embodied knowledge of what it means to be a woman in Mithila's patriarchal social structure — constitutes a form of pramāṇa that the canonical literary tradition's male-dominated śabda-pramāṇa cannot replicate.

१४८. With reference to Chapter 93 (Videha Issues 351-438), which statement belongs to the source discussion?

- (A) Dr. Prasad's perspective is that of the outsider who "sees" Patna and reports back to the regional center.
- (B) In this report, the works in issues 351-438 are evaluated as systems of valid cognition (pramāṇa).
- (C) Lalbabu regrets why he got stubborn for money; he could have gotten Binayak married to Avadhesh's sister.
- (D) In the Videha framework, this is used to identify the "limiting criteria" of Maithili identity itself.

१४९. Which statement about By centering voices that is supported by Chapter 93 (Videha Issues 351-438)?

- (A) By centering voices that are "ignored and non-represented," the framework redefines the Maithili canon as a democratic and inclusive project.
- (B) As a digital archivist, his contribution to Maithili's linguistic survival in the digital era is among the most significant of his generation.
- (C) The geography of the award matters: it confirms that Jha's significance is specifically Nepal-Maithili, specifically Terai, specifically Janakpurdham.
- (D) Paswan's protest poetry is more restrained, more accessible, more folk-lyric in its rhythms than Dhasal's experimental Marathi verse.

१५०. With reference to Chapter 93 (Videha Issues 351-438), which statement belongs to the source discussion?

- (A) The Navya-Nyāya form makes explicit what the poem implies: the absence is relational, not absolute — it is an absence relative to the presence enjoyed by others, which is the precise logical structure of social injustice.
- (B) The archive documents various forms of art, including: □ Bhittichitra (Wall Painting): Specifically the Kohbar Ghar (nuptial room) murals that are traditionally created by women to symbolize fertility and joy.
- (C) The very act of writing in Maithili — a language classified by the Indian state as a 'dialect of Hindi' for decades, despite the contrary findings of Grierson and Suniti Kumar Chatterjee⁴ — is itself a political act.
- (D) The Navya-Nyāya Epistemological Technique The Maithili literary tradition is unique in its historical proximity to the Navya-Nyāya school of logic, founded by Gaṅgeśa Upādhyāya in Mithila during the thirteenth century.

१५१. Which statement about The Videha Parallel History Framework The Videha Parallel History Framework is supported by Chapter 93 (Videha Issues 351-438)?

- (A) Kuntaka's theory is particularly relevant to the evaluation of Yoganand Jha's creative writing — his poetry (Gahbar Geet, Bhore Bhor, Mangal Prabhat) and his fiction (Bhalamanusa, Sankalp) can be evaluated in terms of the specific kinds of vakrata they deploy.
- (B) The interview's presence in the special issue is itself significant: it places Shardindu Chaudhary's own articulations of his literary aims, his understanding of the Maithili situation, and his views on language and culture at the centre of the documentary record.
- (C) The Maithili singing tradition is ancient and central to Mithila's cultural identity — from the Vidyapati padas (songs in the Vidyapati tradition sung across Mithila as religious and seasonal music) to the lokgeet (folk songs), to the more recent classical Maithili song forms.
- (D) The Videha Parallel History Framework The Videha Parallel History Framework serves as a counter-narrative to the "mainstream" history of Maithili literature, which the movement argues has been curated to promote an upper-caste, predominantly Maithil Brahmin, canon.

१५२. With reference to Chapter 93 (Videha Issues 351-438), which statement belongs to the source discussion?

- (A) The evolution of Maithili literature in the early twenty-first century is marked by a profound digital and philosophical shift, centered largely on the interventions of the Videha e-journal.
- (B) Ray's Shonku is an inventor-scientist who creates fantastic gadgets and encounters adventures globally; his SF is fundamentally optimistic about science and tends toward the adbhuta rasa.
- (C) Saras's work raises the same question: how much Maithili literary production has been lost because institutional mechanisms of recognition have failed to document and preserve it?
- (D) Viyogi's novel is not nostalgic in the manner of a pastoral romance; it is the work of a physicist who grew up in Madhubani and has observed, with a scientist's precision, what has changed and what has not.

१५३. With reference to Chapter 93 (Videha Issues 351-438), which statement belongs to the source discussion?

- (A) The following table provides a structural overview of the publication calendar and the specific thematic focuses of each issue.
- (B) Postmodernity brought to the fore the issues of many communities and women who were marginalized from the mainstream due to globalization.
- (C) The story implicitly asks: if this water was pure enough to save your house from fire, was it ever truly impure?
- (D) The semiotic is feminine, associated with music, poetry, and rhythm; and the symbolic is masculine, associated with law and structure.

१५४. Which statement about Each entry is supported by Chapter 93 (Videha Issues 351-438)?

- (A) Each entry includes a brief critical appreciation based on the integrated theoretical frameworks described above.
- (B) The adoptive son figure (posput) in the story is ultimately ambiguous: is it the biological son Vinod who has failed to return?
- (C) Feminist criticism shows both his empathy with women and the limits of male-authored female subjectivity.
- (D) From a Navya-Nyāya perspective, these tales represent śabda-pramāṇa at its most concentrated: the āpta is the

१५५. With reference to Chapter 93 (Videha Issues 351-438), which statement belongs to the source discussion?

- (A) ('Up-Tip' (Sotipura), Nagaram (Pachhiwari Par), Gotra Panji, Patra Panji—all these are inscribed in this book in Mithilakshar.
- (B) ADDENDUM APARNA KUMARI Actress · Cultural Personality · Methodological Note All factual claims are grounded exclusively in the Videha archive.
- (C) The use of Vidyapati as a touchstone places Shardindu Chaudhary's work within the long arc of Maithili literary tradition.
- (D) D Dinesh Kumar Mishra A civil engineer whose research on Mithila's rivers is treated as a landmark in "Ecological Maithili Literature".

१५६. With reference to Chapter 93 (Videha Issues 351-438), which statement belongs to the source discussion?

- (A) For Rani: the conditioning of her work by her bilingual Hindi/Maithili practice (some of her Maithili dramatic vocabulary is influenced by Hindi theatrical conventions).
- (B) Arvind Thakur The subject of a significant special issue (Issue 438) edited by Ashish Anchinhar, focusing on his contributions to regional Maithili activism and prose.
- (C) The archive attempts to fill this gap by documenting and providing links to the few existing resources, such as Ramesh Ranjan's plays and the Bal Mandali recordings.
- (D) Ethical Governance and the Policing of Plagiarism A defining characteristic of the Videha movement is its rigorous stance on intellectual property and ethical literary conduct.

१५७. With reference to Chapter 93 (Videha Issues 351-438), which statement belongs to the source discussion?

- (A) Bhavnath Jha A scholar, epigraphist, and manuscriptologist whose contributions to cultural preservation are documented in the Videha Bhavnath Jha Special Issue (Issue 427).
- (B) Gulo Mandal's caste is not mentioned; from the title, you can guess; 'Mandal' was from the Mandal Commission, and in West Bengal, 'Mandal' appears among Dalits.
- (C) Shashi Bala: The Invisible Collaborator The editorial decision by Gajendra Thakur to restore Shashi Bala's name to the record is an act of art-historical feminist correction.
- (D) What sustained him was the encouragement of his friend and peer Kathakar Ashok, as well as the patronage of the renowned fiction writer Dharendra and the poet Harekrishna Jha.

१५८. With reference to Chapter 93 (Videha Issues 351-438), which statement belongs to the source discussion?

- (A) writing is analyzed through the Parallel History Framework as a voice of the "Jan Kavi" tradition, prioritizing the linguistic and social realities of the marginalized over Sanskritized academic norms.
- (B) Lalita Jha's vocabulary of food is, in this sense, simultaneously a vocabulary of aesthetic experience — a documentation of the full range of sensory and cultural 'flavours' that constitute Maithili life.
- (C) As a lexicographic resource produced under the Nepal Academy, it serves both the scholarly community and the Maithili-speaking population of Nepal in educational, administrative, and cultural contexts.
- (D) The Videha Parallel History: Anamika Raj's feminist voice, alongside Shanti Lakshmi Chaudhary's and Munni Kamat's, constitutes the women's strand of the Parallel History's democratic archive.

१५९. Which statement about Jagdish Prasad Mandal A novelist and short-story writer who is supported by Chapter 93 (Videha Issues 351-438)?

- (A) In addition to script research, Videha has spearheaded localization efforts for Google Translate and Wikipedia.
- (B) Close Reading: 'Doctor' The 'Doctor' story is among the collection's most psychologically nuanced.
- (C) Jagdish Prasad Mandal A novelist and short-story writer who represents the "farmer-litterateur" perspective.
- (D) There is great shame in keeping buffaloes; some say it's a 'Naath Kasu' issue, people grab onto caste.

१६०. With reference to Chapter 93 (Videha Issues 351-438), which statement belongs to the source discussion?

- (A) As Tillu himself records in the Aṃśu preface, his critical writing started in Videha's feedback column (Feedback Column), where he posted online reviews of Maithili works.
- (B) The VPHF's insistence that Maithili literature is a trans-national, multi-caste, multi-generational, and multi-voiced tradition finds in Santosh Kumar Mishra's work a concrete embodiment.
- (C) By combining the rigorous logic of Navya Nyāya with the democratic potential of the internet, it has created a space where the marginalized voices of Mithila can reclaim their history.
- (D) Kirtinath Jha A physician and scholar whose translations of Tamil poetry (Kural) and Kahlil Gibran (Tootal Pankhi) have expanded the thematic horizons of Maithili literature.

१६१. Which statement about Gopalji Jha 'Gopesh' A poet and cultural critic is supported by Chapter 93 (Videha Issues 351-438)?

- (A) Gopalji Jha 'Gopesh' A poet and cultural critic analyzed in Part 96 for his role in maintaining the continuity of Maithili lyric traditions amidst the pressures of modernization.
- (B) Dr. Singh's translation practice is thus a form of what philosopher Luce Irigaray calls 'wonder' — the ethical and cognitive openness to the irreducibly different other.
- (C) The archive has digitized numerous Maithili dramas from this period, which are often better preserved in Nepal's manuscript traditions than in the heartland of North Bihar.
- (D) That such a writer calls Shardindu Chaudhary the source of his intellectual thirst ('Hamar GyanPipashak Srot') is one of the most significant testimonies in the special issue.

१६२. Which statement about Kamini Kamayini A poet whose work is supported by Chapter 93 (Videha Issues 351-438)?

- (A) By combining the rigorous logic of Navya Nyāya with the democratic potential of the internet, it has created a space where the marginalized voices of Mithila can reclaim their history.
- (B) Kamini Kamayini A poet whose work is frequently featured in the Sadeha archives for its emotive depth and its exploration of the feminine experience in the modern Maithil diaspora.
- (C) The Navya-Nyāya concept of pakṣatā (suppositional/inferential reasoning) is useful here: each sher presents a pakṣa (thesis) and sādhyā (what is to be proved) in compressed couplet form.
- (D) The Videha Parallel History framework situates him within the democratic, subaltern countertradition that constitutes the living alternative to the institutional Sahitya Akademi canon.

१६३. With reference to Chapter 93 (Videha Issues 351-438), which statement belongs to the source discussion?

- (A) Gazhals and the Persian-Maithili Interface The anthology contains gazhals by Dr. Rajendra Prasad Vimal — a form borrowed from the Persian-Urdu tradition — adapted to Maithili prosody and content.
- (B) Gangesa's epistemological analysis of time is relevant here: in the Navya Nyaya system, temporal qualification (kala-avacchedaka) is one of the key analytical tools for specifying cognition.
- (C) Mukesh Dutt, writing in Videha 368, notes that even in her rural genre scenes, there is "a current of feminism," visible in the way women are agents of their daily world, not mere decorative figures.
- (D) Kalikant Jha 'Buch' Analyzed as "The Cursed Poet" in Part 99 of the Parallel History, his work is re-evaluated as a testimonial of internal displacement and the psychological toll of social exclusion.

१६४. Which statement about Kusum Thakur A memoirist and poet whose work is supported by Chapter 93 (Videha Issues 351-438)?

- (A) Kusum Thakur A memoirist and poet whose work provides a unique feminine perspective on the historical and familial structures of Mithila.
- (B) Translated into English as "Changing Voices." This work situates Srinivas himself as an incisive reader of the tradition within which he writes.
- (C) The following orientation draws on the Videha archive, the 'Ham Mithilawasi' blog, the Darbhanga Tower blog, and the IJCRT academic
- (D) Roman Jakobson's theory of the poetic function — the orientation of the message toward itself — illuminates Dr. Prasad's verse technique.

१६५. Which statement about M Mala Jha A writer of Maithili fiction whose works is supported by Chapter 93 (Videha Issues 351-438)?

- (A) And for the re-establishment of dialogue, the storyteller needs to have belief – logical belief and experiential belief, which Subhashchandra Yadav possesses.
- (B) The Buddhist Charyapadas (8th–12th centuries) are foundational texts of Maithili lyric that the mainstream canon treats as peripheral or pre-Maithili.
- (C) M Mala Jha A writer of Maithili fiction whose works are often analyzed in the context of the evolving domestic and social roles of women in Mithila.
- (D) Uday Prakash's prose style is notably cinematic, hallucinatory, and elliptical — characteristics that present significant translation challenges.

१६६. With reference to Chapter 93 (Videha Issues 351-438), which statement belongs to the source discussion?

- (A) The invisibility of Shashi Bala within the received narrative of Kashyap's work is a microcosm of the wider invisibility of women's labour in art history.
- (B) The Videha Parallel History Framework proposes its own vyāpti: wherever there is genuine Maithili literary vitality, there is inclusivity of
- (C) O Om Prakash Jha One of the "Three Voices of the Maithili Ghazal" analyzed in Part 79 for his mastery of ghazal prosody and his role in the form's revival.
- (D) The Nepal-based sipahi as a figure of institutional contradiction — service, pride, corruption, and obsolescence — is Mishra's most recurring social type.

१६७. Which statement about N Nagendra Kumar A poet and scholar is supported by Chapter 93 (Videha Issues 351-438)?

- (A) From the Rasa perspective, the vesh-bhusha tradition is directly connected to the abhinaya (expressive performance) dimension of classical Indian aesthetics.
- (B) The Marxist critic would see in this a refusal of ideology; the New Critic would see an achieved irony; the Rasa theorist would see a mature karuna that is never indulgent.
- (C) N Nagendra Kumar A poet and scholar analyzed in the collective research of Part 96, recognized for his contribution to the intellectualization of Maithili verse.
- (D) Critics note similarities in her approach to colour to Paul Gauguin and Marc Chagall, though her content is rooted in the experiential reality of Mithila's women.

१६८. With reference to Chapter 93 (Videha Issues 351-438), which statement belongs to the source discussion?

- (A) Lallan Prasad Thakur A playwright and actor whose contributions to the Parallel Theatre movement have helped preserve the folk motifs of Mithila in a modern dramatic context.
- (B) The Marxist critic would see in this a refusal of ideology; the New Critic would see an achieved irony; the Rasa theorist would see a mature karuna that is never indulgent.
- (C) Script, Unicode, and Digital Sovereignty A large part of the Videha movement is dedicated to the preservation and modernization of the "Tirhuta" (Mithilakshar) script.
- (D) In Mithila, the concept of mangal is deeply embedded in ritual practice: mangal-geet (auspicious songs) are sung at weddings, births, and other life-cycle ceremonies.

१६९. Which statement about Umesh Mandal A poet, scholar, and digital pioneer whose work is supported by Chapter 93 (Videha Issues 351-438)?

- (A) And here it is also relevant that the rereading of Subhashchandra Yadavji's fiction and language continues to come.
- (B) Kamla Chaudhary represents the specific domain of Maithili women's material culture and temporal experience.
- (C) Social Reform and the Voice of Children The Videha movement does not just write literature; it is also a vehicle for social reform.
- (D) Umesh Mandal A poet, scholar, and digital pioneer whose work is central to the "democratized wave" of the Videha movement.

१७०. With reference to Chapter 93 (Videha Issues 351-438), which statement belongs to the source discussion?

- (A) Poem 2: Bucci Barḥatī (बुच्ची बढ़ती) — "The Girl Grows" The second poem is a feminist counter-narrative of striking directness and power.
- (B) In Maithili literary tradition, the bird is the poet's voice, the migrant's longing, the natural world's claim on the social world.
- (C) The Mithila region, situated between the Himalayas and the Gangetic plain, is one of the most flood-prone areas of the world.
- (D) Ramesh Narayan Analyzed alongside other regional poets in Part 96 for his role in sustaining the tradition of Maithili lyricism.

१७१. Which statement about Santosh Kumar Mishra A poet and cultural activist whose work is supported by Chapter 93 (Videha Issues 351-438)?

- (A) For the purposes of reading Vibha Rani's Maithili plays, three concepts from the Nāṭyaśāstra are especially productive.
- (B) Santosh Kumar Mishra A poet and cultural activist whose work is analyzed for its integration of activist motifs with lyrical beauty.
- (C) The Nepali literary establishment has given him minimal attention (the Nepal Prajñā Pratiṣṭhān's Maithili focus has historically been weak).
- (D) Tillu's childhood nickname was given to him by his father's close friend, the mahakavi Fazlur Rehman Hashmi, Maithili poet.

१७२. With reference to Chapter 93 (Videha Issues 351-438), which statement belongs to the source discussion?

- (A) In her own essay in Videha Issue 368, Das explicitly challenges this discourse: she argues that obscenity resides not in artworks but in the gaze of the viewer.
- (B) Mishra is not yet the finished literary artist that the Maithili tradition has produced in its greatest figures (Vidyapati, Harimohan Jha, Rajkamal Chaudhary, Rajdeo Mandal).
- (C) Bindeshwar Thakur's Nepālak Nor Marubhūmi Me is a landmark in the literature of the Maithili diaspora and specifically in the emerging genre of Gulf migrant labour literature.
- (D) Ram Vilas Sahu A storyteller whose works in the Nit Naval series are praised for their precise observation of rural life and their grounding in Navya-Nyāya pratyakṣa.

१७३. With reference to Chapter 93 (Videha Issues 351-438), which statement belongs to the source discussion?

- (A) Shiv Kumar Jha 'Tillu' A poet and critic described as a "Cultural Witness" and a "Parallel Voice" of Mithila, whose work provides a lyrical record of social transitions.
- (B) Faguā and Jogīrā: The Folk-Festive Register The sixteen-page contribution in Sadeha 20 — Faguā (muktaka) / Jogīrā / Kichu Ghazal — is Mishra's most generically ambitious piece.
- (C) That Umesh Mandal chose this title for his poetry collection is itself an act of literary self-consciousness: he knows the position he occupies, and he names it.
- (D) Patrakarita (Maithili Journalism) This 34-page work on Maithili journalism is a contribution to the meta-critical and historical understanding of Maithili's public sphere.

१७४. With reference to Chapter 93 (Videha Issues 351-438), which statement belongs to the source discussion?

- (A) Bibliographic Inventory and Thematic Overview The archive identifies several specific titles authored by Dr. Shiv Kumar Prasad.
- (B) The Mithila region, situated between the Himalayas and the Gangetic plain, is one of the most flood-prone areas of the world.
- (C) The Anchinhar Aakhar movement, in particular, represents a rigorous application of prosodic grammar to the Maithili Ghazal.
- (D) Writers like Rajdeo Mandal and Jagdish Prasad Mandal are celebrated in the archive for representing the subaltern voice in modern fiction.

१७५. With reference to Chapter 93 (Videha Issues 351-438), which statement belongs to the source discussion?

- (A) Vineet Utpal A scholar and writer whose research on translation theory and the Parallel History framework has helped institutionalize the movement's intellectual goals.
- (B) That Umesh Mandal chose this title for his poetry collection is itself an act of literary self-consciousness: he knows the position he occupies, and he names it.
- (C) The journal also promotes "Videha e-Learning" to facilitate linguistic literacy among the youth who may have been alienated by conservative academic standards.
- (D) Ashish Anchinhar records that Mandal developed more than 70 per cent of the content of Maithili Wikipedia.³ As co-editor of Videha (ISSN 2229-547X), he was involved in the Google

१७६. With reference to Chapter 93 (Videha Issues 351-438), which statement belongs to the source discussion?

- (A) V Vibha Rani A multifaceted researcher and writer whose work in the Parallel History series explores the intersections of folk traditions, women's performance, and modern realism.
- (B) Ghazal: Register and Style Her ghazal contributions span multiple Sadeha volumes (7, 11, 14, 15) and include both ghazals in the standard adult register and the children's ghazals (Sadeha 9).
- (C) As Tillu himself records in the Aṃśu preface, his critical writing started in Videha's feedback column (Feedback Column), where he posted online reviews of Maithili works.
- (D) Navya-Nyāya: 'Cakraphāṃsa' (Vicious Circle) is a formal anumāna structure — the vyāpti of self-reinforcing systemic disadvantage leading to the sādhyā of structural critique.

१७७. With reference to Chapter 93 (Videha Issues 351-438), which statement belongs to the source discussion?

- (A) Through the Western critical frameworks — New Criticism, Formalism, postcolonial theory, feminist theory — his work reveals its engagement with both formal tradition and social challenge.
- (B) Technical Discourse: Prosody, Formalism, and Navya-Nyāya Logic A significant portion of the research in issues 351-438 is dedicated to the formal restoration of Maithili literary genres.
- (C) THEMATIC AND IDEOLOGICAL ANALYSIS 4.1 The Central Project: Democratising Science for Maithili Readers Viyogi's preface to Vigyanak Batkahi Part 1 states his programme with unusual clarity.
- (D) Paswan writes as a Dalit man — he is attentive to women's conditions (as in 'Mithilaak Naari', 'Sunanda', 'Vidhva Vivah') but writes from a male perspective, not a female one.

१७८. Which statement about Y Yogendra Pathak Viyogi A physicist and science-fiction pioneer who is supported by Chapter 93 (Videha Issues 351-438)?

- (A) The publication of Manak Haat and Rag-Virag through Pallavi Prakashan, Nirmali — and their archival presence on the Videha platform — means that they are part of the documented parallel canon.
- (B) The irony, as Cleanth Brooks would note, is that both terms of the alternative are ultimately equivalent: modern Maithili rural life offers neither freedom nor dignity in employment.
- (C) Contemporary Prose: The Bīhani Kathā and Modern Realism The Videha archive is a major institutional home for contemporary Maithili fiction, particularly the Bīhani Kathā (Seed Story).
- (D) Y Yogendra Pathak Viyogi A physicist and science-fiction pioneer who has expanded the thematic boundaries of Maithili literature to include scientific rationalism and speculative narratives.

१७९. Which statement about Applying Navya-Nyāya, this is supported by Chapter 93 (Videha Issues 351-438)?

- (A) A language that can discuss the Large Hadron Collider, translate R.U.R., and imagine AI-driven mythological drama is a language of the 21st century.
- (B) The Rasa here is Vira (heroism, in the civic-empathetic sense), combined with Shringaar-Vatsalya (affectionate love for the nation's protector).
- (C) Applying Navya-Nyāya, this is an act of resolving a crisis of śabda (verbal testimony), where the writer makes speakable what society had suppressed.
- (D) Feminist Critical Reading Read through Judith Butler's lens of gender performativity, Balchandā is literally a performance of the performance of femininity.

१८०. With reference to Chapter 93 (Videha Issues 351-438), which statement belongs to the source discussion?

- (A) Conclusion: The Burden of Authenticity The Achievement: Viyogi's corpus is the most comprehensive individual contribution to the democratization of Maithili literature.
- (B) Theoretical Frameworks Vatsyayan-Ajneya's modernism as intertextual frame: the pen-name establishes a dialogue between Hindi modernism and Maithili literary aspiration.
- (C) By reclaiming the logic of Gaṅgeśa and the social realism of the "Parallel Tradition," the Videha movement has provided a robust framework for linguistic revitalization.
- (D) The archive attempts to fill this gap by documenting and providing links to the few existing resources, such as Ramesh Ranjan's plays and the Bal Mandali recordings.

१८१. With reference to Chapter 93 (Videha Issues 351-438), which statement belongs to the source discussion?

- (A) From the perspective of the Parallel History Framework, this is "literature from below" that documents agrarian suffering in visceral detail, much like the colonial-era protest poetry of Faturilal.
- (B) Theoretical Frameworks Brecht's Verfremdungseffekt and witness: 'Kī Dekha Rahala Chī?' is a defamiliarising question that makes the act of seeing strange and demands self-reflection from the reader.
- (C) Pratyakṣa (Qualified Perception): Navya Nyāya defines Pratyakṣa not as simple sensory experience but as Viśiṣṭa-pratyakṣa—the cognitive act of perceiving the universal (sāmānya) through the specific (viśeṣa).
- (D) When the proposal arises that he become Mahant (head) of the Govindpur Math (religious institution), caste opposition erupts — he is a Dalit, and the Math has never had a Dalit Mahant.

१८२. With reference to Chapter 93 (Videha Issues 351-438), which statement belongs to the source discussion?

- (A) The Meta-Narrative of Literary Persistence The work "Tai Kichhu Ne Kichhu Likhait Jau" (So Keep Writing Something) serves as a philosophical foundation for Dr. Prasad's presence in the archive.
- (B) Bhusha (Dress and Adornment) At 196 pages, Vesh Bhusha is Kamla Chaudhary's most substantial work in the Videha archive and one of the most important texts on Maithili material culture available.
- (C) Social Realism and the Feminine "Unwriteable": The Contribution of Meena Jha The critical appreciation of Meena Jha (Sadeha 31 and Issue 420) focuses on her role as a pioneer of women's social realism.
- (D) Writing from Janakpurdham is therefore simultaneously a marginalised geopolitical act (outside the Sahitya Akademi's Indian purview) and a culturally central one (at the heart of Maithili civilisational memory).

१८३. With reference to Chapter 93 (Videha Issues 351-438), which statement belongs to the source discussion?

- (A) The Videha Parallel History's discussion of the 'Bīhani Kathā' (Seed Story) tradition in Maithili literature (Part 32) is relevant to Sonhula Ijotbala Khirki: the tradition of compact, imagistically dense short prose narratives that function simultaneously as story, meditation, and cultural memory.
- (B) Lalita Jha's contribution to this preservation project places her firmly in the tradition of cultural conservation that, in the Indian context, extends from the editors of the Vedic texts to the compilers of the Puranas and the collectors of folk literature in the colonial and post-colonial period.
- (C) Conclusion: The Digital Resurgence and the Democratic Canon The research into Videha issues 351-438 reveals a movement that has successfully transformed Maithili literature from a caste-stratified academic pursuit into a vibrant, democratic, and intellectually rigorous digital archive.
- (D) Synthesis and Conclusion: Actionable Observations for Cultural Revitalization The analysis of the Videha Maithili Parallel Theatre movement reveals several critical strategies for linguistic and cultural revitalization in the face of institutional stagnation and external pressures.

१८४. With reference to Chapter 93 (Videha Issues 351-438), which statement belongs to the source discussion?

- (A) The archive posits that the refusal to honor Jha in 1967 was a seminal moment that revealed the caste-based selection templates of the era.
- (B) Dr. ShivPrasad Yadav's founding endorsement had, by 2012, been validated by a critical community that practised exactly what his endorsement had welcomed.
- (C) The resulting 745-page report, submitted September 2025, is among the most comprehensive critical surveys of Maithili children's literature ever produced.
- (D) Basis for Definition and Classification The Videha movement classifies children's literature based on age groups and cognitive development.

१८५. Which statement about Central to this critique is supported by Chapter 93 (Videha Issues 351-438)?

- (A) Central to this critique is the legacy of Harimohan Jha (1908–1984), a novelist and satirist whose direct attacks on caste orthodoxy and Brahmin hypocrisy led to his systematic exclusion from institutional accolades like the Sahitya Akademi Award.
- (B) Joshua Fishman: Language Maintenance and Shift Joshua Fishman's theoretical framework for understanding language maintenance and shift (Reversing Language Shift, 1991) provides a sociolinguistic context for Yadava's language policy work.
- (C) pramāṇa-based knowledge — know on the basis of valid evidence, suppress no testimony, specify your claims with avacchedaka precision — is both a philosophical and an ethical demand: see clearly, speak honestly, and do not honour-kill the truth.
- (D) Saras deserves — and this study attempts to provide — the kind of careful, theoretically grounded, documentarily thorough critical attention that the Sahitya Akademi's machinery has too often withheld from writers of the democratic Maithili tradition.

१८६. Which statement about Since its inception, Videha is supported by Chapter 93 (Videha Issues 351-438)?

- (A) The Videha Parallel History (Part 4: 'The Revitalization of Maithili Ghazal: The Anchinhar Aakhar Movement') provides the essential historical context.
- (B) Insights into the "Mithila Ratna" The research into Dr. Shiv Kumar Prasad reveals that he is listed in the "Mithila Ratna" (Gems of Mithila) section.
- (C) "Translation Strategies and Challenges for Translating Maithili Idioms and Proverbs into English." Research Review International Journal of Multidisciplinary.
- (D) Since its inception, Videha has served not merely as a repository of texts but as an active participant in the construction of a "Parallel Tradition".

१८७. With reference to Chapter 93 (Videha Issues 351-438), which statement belongs to the source discussion?

- (A) Videha Parallel History Framework Rajeev Ranjan Mishra's corpus represents the Parallel History's most consistent ghazal tradition — spanning six Sadeha volumes and demonstrating sustained engagement with the form over multiple years.
- (B) The alphabetical compendium of authors demonstrates a remarkable diversity of voices—from engineers like Dinesh Kumar Mishra and physicists like Yogendra Pathak Viyogi to Dalit poets like Umesh Paswan and diaspora voices like Laxman Jha 'Sagar'.
- (C) Paswan's fiction, by showing that the real guilt lies elsewhere (with Sujit Majhlik's family in 'Sunanda', with Folta in 'Kodar Chhap', with the caste-system in 'Tetar Das'), establishes the prama — the valid cognition — that corrects this bhrama.
- (D) In Piramidak Desh Me, he opens with a Maithili reader's familiar concept—punarjanma (reincarnation), moksha, and the belief that the soul re-inhabits the body—and uses it to explain the Egyptian practice of mummification: why would people preserve bodies?

१८८. With reference to Chapter 93 (Videha Issues 351-438), which statement belongs to the source discussion?

- (A) From Anandavardhana's Dhvani perspective, this poem's power lies in its vyanjanarth (suggested meaning): the bullocks' pain 'suggests' the broken household, the migrant's longing, the woman left behind with double labour, the children without fathers.
- (B) In Piramidak Desh Me, he opens with a Maithili reader's familiar concept—punarjanma (reincarnation), moksha, and the belief that the soul re-inhabits the body—and uses it to explain the Egyptian practice of mummification: why would people preserve bodies?
- (C) In the Parallel Tradition, Vidyapati is viewed through a subaltern lens, as evidenced by the Videha movement's logo, which depicts a version of the poet whose caste status is historically uncertain and who is contested as an elite appropriation.
- (D) In the Navya Nyāya framework, this assertion of Maithili cultural identity is an exercise in vyāptiestablishment: wherever there is authentic Maithili literary expression, there is a distinct cultural identity that resists assimilation.

१८९. Which statement about Each issue is supported by Chapter 93 (Videha Issues 351-438)?

- (A) Each issue is meticulously curated to serve both the academic community and students preparing for competitive examinations, particularly the UPSC Maithili Compulsory paper.
- (B) Every anthology published, every youth literary organization sustained, every poem disseminated outside the Sahitya Akademi system is an act of counter-hegemonic cultural production.
- (C) The archive documents how figures like Govindadasa Kabiraja and Srimanta Sankaradeva adopted Maithili forms to create some of the most enduring works of eastern Indian literature.
- (D) Kathmandu: Royal Nepal Academy. [Contains: 'Raising from a Tensed Clause and Linguistic Theory: Evidence from Maithili', pp. 250–270.] Bickel, B., Bisang, W. and Yadava, Y.P.

११०. With reference to Chapter 93 (Videha Issues 351-438), which statement belongs to the source discussion?

- (A) At the heart of this modern cultural landscape is the Videha Maithili Parallel Theatre movement, a decentralized intellectual and artistic initiative that has redefined the boundaries of the Mithila region's cultural identity.
- (B) Chhap (The Hoe-Print/Thumbprint) 'Kodar Chhap' (literally 'hoe-print', but the story uses the term to mean 'thumbprint/mark of the illiterate') is the collection's most politically sharp examination of democratic corruption.
- (C) Detailed List of the 37 Videha Special Issues (विशेषांक) The "Videha Visheshank" (Special Issue) series represents a targeted effort to archive specific genres, movements, and authors within the Parallel Tradition.
- (D) The institutional history, often mediated through influential figures like Ramanath Jha, prioritized a high-born, Sanskritized aesthetic while neglecting the organic, subaltern traditions of the broader linguistic community.

१११. With reference to Chapter 93 (Videha Issues 351-438), which statement belongs to the source discussion?

- (A) Equally, Jagdish Prasad Mandalak Kavya Sansar is not merely a critical monograph; it is a cultural-material intervention in the ongoing struggle over who counts as a significant writer and whose literary labour is recognised as such.
- (B) From the Navya Nyaya perspective, the analysis of Shakta literature raises the question of the pramana-status of religious and devotional experience: is the devotional experience (bhaktianubhava) a legitimate form of knowledge?
- (C) The Videha-Sadeh Archive: Detailed Analysis of the 37 Special Issues The "Videha-Sadeh" series constitutes the most vital thematic collection within the journal, extracting and refining the best compositions from the first 350 issues.
- (D) Following Chapter 27 of the Nāṭyaśāstra, the Parallel Theatre movement defines the success of a performance by its ability to transform the audience into Sahṛdaya—those with an empathetic, "same-hearted" connection to the aesthetic experience.

११२. With reference to Chapter 93 (Videha Issues 351-438), which statement belongs to the source discussion?

- (A) In the VPHF's framework, the insistence on speaking Maithili — in Nepal's capital, in the face of Nepali-language dominance — is an act of counterhegemonic assertion.
- (B) The series also recovers democratic voices like Somdev (1934–2022), whose "Aanjur" collection was identified as a critical but long-ignored component of the modern canon.
- (C) longing, the political tear of exploitation, and the literary tear of the ghazal tradition itself (ghazal is etymologically related to Arabic words for grief and lamentation).
- (D) For Thakur: the conditioning of his Maithili by Nepali linguistic influence and Gulf diasporic experience (his Maithili is not identical to standard Bihar Maithili).

११३. With reference to Chapter 93 (Videha Issues 351-438), which statement belongs to the source discussion?

- (A) Insights into the "Mithila Ratna" The research into Dr. Shiv Kumar Prasad reveals that he is listed in the "Mithila Ratna" (Gems of Mithila) section.
- (B) Maithili sahitya ke kichhu agrajasab ta pakka chor chhalai.' (In Santosh's first story collection, there was a deficiency in study and in guidance.
- (C) Through the monograph "Nit Naval Rajkamal" by Subhash Chandra Yadav, Videha has highlighted Chaudhary's role as the true avantgarde of Maithili.
- (D) The Videha Parallel History's recovery of the "suppressed Gangesh" — revealing through original Dooshan Panji (genealogical) records that he was of inter

११४. With reference to Chapter 93 (Videha Issues 351-438), which statement belongs to the source discussion?

- (A) Secondary Framework: The Kama-Shastra Tradition and Sacred Eroticism A key element of Kashyap's work was his engagement with the Geet Govind and Kamasutra traditions as legitimate sources for visual art.
- (B) The series is particularly focused on those entities, individuals, or organizations that have not yet received a dedicated special issue but are essential to the tapestry of the Parallel Tradition.
- (C) Web sources consulted include the Videha digital archive (videha.co.in), The Rising Nepal Daily's online archive, the IJCRT (International Journal of Creative Research Thoughts) database, and Wikipedia.
- (D) Theoretically, the novel operates in the tradition of Ursula Le Guin's socially structured fantasy worlds: the imaginative architecture is not decorative but epistemological, teaching children that

११५. With reference to Chapter 93 (Videha Issues 351-438), which statement belongs to the source discussion?

- (A) The greatest poetry, he argues, works primarily through vyaṅgyārtha — the meanings that hover unstated but powerfully felt behind the literal words.
- (B) Videha dedicated its 191st issue (1 December 2015) entirely to 'Anil' — an honour that marks his stature in the contemporary Maithili literary world.
- (C) The series has been instrumental in the recovery of "suppressed radical modernity," most notably seen in the recovery of Rajkamal Chaudhary's legacy.
- (D) But the cases of all five artists suggest that the real question is not the mode of training but the quality of visual and intellectual engagement.

११६. With reference to Chapter 93 (Videha Issues 351-438), which statement belongs to the source discussion?

- (A) The four-fold critical methodology of the Videha Parallel History Series is applied: (1) Indian Rasa-Dhvani-Vakrokti Aesthetics; (2) Western Critical Theory; (3) Navya-Nyaya Epistemology of Gangesa Upadhyaya; (4) Videha Parallel History Framework.
- (B) That account, by omitting Mandal, Jagdish Prasad Mandal, Rajdeo Mandal, and Bechan Thakur, produces what might be called a 'prose of counter-literary insurgency': a version of the tradition that erases its most politically challenging elements.
- (C) The documented entries for this series include: □ Entry 1: Ashish Anachinhar (आशीष अनचिन्हार) — 01 August 2021. □ Entry 1(a): Ashish Anachinhar (आशीष अनचिन्हार) — 01 March 2023. □ Entry 2: Gajendra Thakur (गजेन्द्र ठाकुर) — 01 September 2022.
- (D) Crucially, the essay does not oppose East and West but synthesises them, treating both as resources for the same critical project, which is the development of a Maithili literary-critical practice adequate to the complexity of the present.

११७. With reference to Chapter 93 (Videha Issues 351-438), which statement belongs to the source discussion?

- (A) Web sources consulted include the Videha digital archive (videha.co.in), The Rising Nepal Daily's online archive, the IJCRT (International Journal of Creative Research Thoughts) database, and Wikipedia.
- (B) The Mithila Art Tradition: A Brief Theoretical Background Mithila painting (also called Madhubani art) has its roots in ritual wall-painting in the Mithila region of northern Bihar and southern Nepal.
- (C) Linguistic Precision and the Formal Criticism of the Maithili Ghazal One of the most rigorous aspects of the Videha archive is its focus on the formal metrics of poetry, particularly the ghazal.
- (D) According to multiple critics published in Videha Issue 368, Das's paintings combine folk memory, rural feminist subjectivity, and a formal vocabulary drawn from both Mithila tradition and modern art.

११८. With reference to Chapter 93 (Videha Issues 351-438), which statement belongs to the source discussion?

- (A) The Nepal-Maithili Tradition In the courts of Nepal, Maithili was used as a sophisticated medium for drama and poetry, particularly under the Malla kings.
- (B) Poem 2: Bucci Baṛhaṭī (बुच्ची बढती) — "The Girl Grows" The second poem is a feminist counter-narrative of striking directness and power.
- (C) And for the re-establishment of dialogue, the storyteller needs to have belief – logical belief and experiential belief, which Subhashchandra Yadav possesses.
- (D) As Ravi Bhushan Pathak's essay in Sadeha 10 (drawing directly on this text) argues, it is literary art precisely because of its truth, not despite it.

११९. With reference to Chapter 93 (Videha Issues 351-438), which statement belongs to the source discussion?

- (A) The analysis of ghazals in the archive reveals a high standard for traditional metrics.
- (B) There is one source of water — the Solkanama pond, which belongs to the Solkanama neighbourhood (a Dalit
- (C) Similarly, attempts at structural analysis are constantly made in literature for prose and poetry.
- (D) The following catalog provides a gist of authors identified within the series and the broader archive.

१०००. With reference to Chapter 93 (Videha Issues 351-438), which statement belongs to the source discussion?

- (A) Printer: (not identified; the imprint page is partially unclear in the scanned facsimile).
- (B) Attempts have been made to suppress Sushil due to the weakness of Maithili criticism.
- (C) provides a detailed critique of the technical aspects of contemporary ghazal writing.
- (D) The most substantive literary-cultural reference is the Videha Samman 2013 nomination.

१००१. Which statement about The Parallel Tradition is supported by Chapter 93 (Videha Issues 351-438)?

- (A) Dr. Shiv Kumar Prasad's primary contributions are anthologized in "Videha Sadeha- 17," a curated collection of the e-journal.
- (B) The Parallel Tradition is no longer a peripheral movement but a central pillar of modern Maithili identity.
- (C) The Videha Sadeha (विदेह-सदेह) series is the physical or "embodied" archive of this digital movement.
- (D) Vibha Rani's Bhāg Rau and Balchandā were published by Shruti Prakashan and archived on videha.co.in.

१००२. With reference to Chapter 93 (Videha Issues 351-438), which statement belongs to the source discussion?

- (A) The Mithila region, situated between the Himalayas and the Gangetic plain, is one of the most flood-prone areas of the world.
- (B) Technological Sovereignty: Digital Standards and Accessibility The Videha archive is a pioneer in digital inclusion.
- (C) The Maithili social-realist tradition that Jagdish Prasad Mandal had extended in fiction, and that the
- (D) Ramlochan Thakur got Gulo published in Mithila Darshan, and so he wrote a memoir, after giving some facts about Mithila first.

१००३. With reference to Chapter 93 (Videha Issues 351-438), which statement belongs to the source discussion?

- (A) Digital Preservation and Technological Sovereignty The Videha movement is fundamentally a technology-centric venture.
- (B) In Assam, the 15th-century reformer Srimanta Sankardeva created a unique hybrid language, Brajavali, based largely on Maithili.
- (C) The Maithili kitchen is simultaneously a site of cultural production, religious observance, social distinction, and aesthetic pleasure.
- (D) But in its opposition comes Story Science, which pre-analyzes what effect listening to a particular story has on people and society.

१००४. With reference to Chapter 93 (Videha Issues 351-438), which statement belongs to the source discussion?

- (A) Roman Jakobson's theory of the poetic function — the orientation of the message toward itself — illuminates Dr. Prasad's verse technique.
- (B) The NCERT Bhasha Sangam Maithili video (mp4), downloadable from Archive.org and linked from the kids.htm portal, is a landmark resource: it includes Maithili
- (C) The Rasa here is Vira (heroism, in the civic-empathetic sense), combined with Shringaar-Vatsalya (affectionate love for the nation's protector).
- (D) The "Ankia Nat" plays archived in Videha, such as "Parijatharan" and "Ramvijay," are treated as essential components of the Maithili literary heritage.

१००५. With reference to Chapter 94 (Videha Parallel Audio Video Archive), which statement belongs to the source discussion?

- (A) 23 Parichay (Introduction) (1971) Netaji insisted that the protagonist go to his house; he felt that Netaji had given him socks, but when he got tired and left with his friend, the friend insisted on watching the evening show of the drama company, and there Netaji...
- (B) Postcolonial and Subaltern Studies The discipline of translation studies within postcolonial theory (as theorised by Tejaswini Niranjana in 'Siting Translation', 1992, and Ganesh Devy in 'After Amnesia', 1992) is directly relevant to Dr. Singh's translatorial project.
- (C) Founded in 2004 by the polymathic editor Gajendra Thakur, the archive operates under the auspices of the first Maithili fortnightly e-journal (ISSN 2229-547X), which has consistently challenged the centralized, elitecaste hegemony of state-sponsored literary academies.
- (D) In Mithila, the ornamental vocabulary of married womanhood — the sindur (vermilion), the pag (headband), the monak pauti — constitutes a semiotic system of remarkable complexity, encoding status, identity, devotion, and social belonging in material objects worn on the body.

१००६. With reference to Chapter 94 (Videha Parallel Audio Video Archive), which statement belongs to the source discussion?

- (A) Where Are You?', and the epistolary-celebratory ('Priyvaar Sampadakji' — 'Dear Editor').
- (B) (Where do you live?) She said – España (Spain). ..At night, the neon lights are shining.
- (C) 100 BC - 500 AD Middle Indo-Aryan Dramatic Prakrits; emergence of popular speech forms.
- (D) 15 Chaubatia (Junction) (1969) The protagonist is sitting in a hotel, feeling dizzy from hunger.

१००७. With reference to Chapter 94 (Videha Parallel Audio Video Archive), which statement belongs to the source discussion?

- (A) Geet (Songs of the Deep Forest) This slim but significant 10-page collection of verse represents Yoganand Jha's poetic voice.
- (B) Dr. Shiv Kumar Prasad's primary contributions are anthologized in "Videha Sadeha- 17," a curated collection of the e-journal.
- (C) Ramesh Narayan Analyzed alongside other regional poets in Part 96 for his role in sustaining the tradition of Maithili lyricism.
- (D) The "Parallel History" framework, which underpins the archive, was developed as a direct response to this exclusion.

१००८. With reference to Chapter 94 (Videha Parallel Audio Video Archive), which statement belongs to the source discussion?

- (A) Mujrim (alongside Sandeep Kumar Safi's Baishakh Me Dalan Par, Rajdeo Mandal's Hamar Tol and other works) has created what did not previously exist: a publicly accessible, globally readable archive of Maithili Dalit literature.
- (B) Chhap (The Hoe-Print/Thumbprint) 'Kodar Chhap' (literally 'hoe-print', but the story uses the term to mean 'thumbprint/mark of the illiterate') is the collection's most politically sharp examination of democratic corruption.
- (C) The poem's dhvani operates through the proliferation of these anuyogi relations — each activated by the single qualifying property "Ang" — in a way that Navya-Nyāya's grammar of qualification (viśeṣaṇatā) can formally describe.
- (D) Since the language's inclusion in the Eighth Schedule of the Indian Constitution in 2003, the literary establishment has often remained under the control of patronage networks that marginalize non-represented castes and voices.

१००९. Which statement about However, the modern history of the Maithili language is supported by Chapter 94 (Videha Parallel Audio Video Archive)?

- (A) However, the modern history of the Maithili language has been marked by significant stratification.
- (B) Gyanchan's father had taken a stubborn animal under his wing, and it had become a bull.
- (C) The collection contains science fiction stories, satirical pieces, and narrative experiments.
- (D) Satire (vyangya) 'I saw a great absurdity' — social satirical collection; analysed Videha 358 pp. 107–112 c.

१०१०. With reference to Chapter 94 (Videha Parallel Audio Video Archive), which statement belongs to the source discussion?

- (A) Theoretical Frameworks Brecht's *Verfremdungseffekt* and witness: 'Kī Dekha Rahala Chī?' is a defamiliarising question that makes the act of seeing strange and demands self-reflection from the reader.
- (B) 626) | Sadeha 34 (Prelim_34): Ripōṛṭa (pp. 417– 420) Amrendra Yadav is a Maithili fiction writer in the short-form tradition, with two confirmed Videha contributions in Sadeha 33 and 34.
- (C) Historically identified with the ancient kingdom of Videha—the homeland of Sita and the intellectual cradle of the Navya Nyāya school of logic— Mithila has long been a center of Indian civilization.
- (D) Virnit Ras is explicitly community poetry — even its first-person voice ('Ham dalit chhi' — We are Dalit) uses the first person plural, asserting communal rather than individual identity.

१०११. Which statement about One of the most innovative features of the archive is supported by Chapter 94 (Videha Parallel Audio Video Archive)?

- (A) For Sneha Lata, he identifies bhakti-rasa as the dominant sentiment, expressed through vatsalya and śānta.
- (B) One of the most innovative features of the archive is the "Maithili Read Aloud & Sign Language" project.
- (C) Vibha Rani's Bhāg Rau and Balchandā were published by Shruti Prakashan and archived on videha.co.in.
- (D) Mishra's campaign for Sahitya Akademi recognition is a direct VPHF move: reclaiming Maithili's autonomous status.

१०१२. With reference to Chapter 94 (Videha Parallel Audio Video Archive), which statement belongs to the source discussion?

- (A) From a feminist critical perspective, Mishra's female characters — while treated with empathy — are sometimes more observed than voiced.
- (B) avacchedakatva (delimitation or qualification) provide a powerful analytical framework that is native to Mithila.
- (C) As co-editor of Videha, he was an institutional actor within the parallel movement — one of the architects of its digital infrastructure.
- (D) The "Parallel" view of Mithila art emphasizes its role as a living, democratic practice rather than a static aesthetic category.

१०१३. Which statement about Mithila is supported by Chapter 94 (Videha Parallel Audio Video Archive)?

- (A) Mithila has a rich history of oral narratives, characterized by compression and wit, such as the Dāka Vachan and the Dhūrta Samāgama.
- (B) The preface indicates that this collection is concerned with the condition of women, social questioning, and the politics of silence.
- (C) The effect is profoundly Brechtian: the audience is moved (karuṇa) but simultaneously jolted into reflection (a rasa-V-Effekt synthesis).
- (D) Dr. Prasad's poetry is deeply engaged with what Lukács called 'critical realism': the faithful, living representation of social contradictions.

१०१४. With reference to Chapter 94 (Videha Parallel Audio Video Archive), which statement belongs to the source discussion?

- (A) Aasheervacan' ('Surviving in Memory: An Affectionate Blessing'), is among his most personally revealing prose-poem pieces, combining memoir, intellectual history, and lyric elegy.
- (B) Dr. Singh's translation practice is thus a form of what philosopher Luce Irigaray calls 'wonder' — the ethical and cognitive openness to the irreducibly different other.
- (C) Documentation of Folk Arts and Ritual Performance A significant portion of the video archive is dedicated to the documentation of Mithila's ritualistic paintings and folk songs.
- (D) The Videha Parallel History, by recovering the suppressed biographical fact from the Panji records, restores the conditions for valid cognition (pramā) about Gaṅgeśa's life.

१०१५. With reference to Chapter 94 (Videha Parallel Audio Video Archive), which statement belongs to the source discussion?

- (A) Applied through the Navya Nyaya framework, Jha's text can be analysed as an exercise in what Gangesa would call *anuvyavasaya* — the 'after-cognition' or meta-cognition that follows and examines a primary experience.
- (B) The Navya-Nyāya *avacchedaka* principle — specify exactly which property of which entity is being predicated — corresponds to the ghazal discipline of making every word carry its full semantic weight.
- (C) The archive documents various forms of art, including: □ *Bhittichitra* (Wall Painting): Specifically the *Kohbar Ghar* (nuptial room) murals that are traditionally created by women to symbolize fertility and joy.
- (D) Arnold's insistence that literature must be 'a criticism of life' finds resonance in Saras's socialcritical verse (*Dhari Prashna Ee Uthaiye*), where the lyric mode is put in the service of social interrogation.

१०१६. With reference to Chapter 94 (Videha Parallel Audio Video Archive), which statement belongs to the source discussion?

- (A) Roman Jakobson's concept of the 'poetic function' — the orientation of language toward the message itself, through devices such as parallelism, rhyme, and rhythmic recurrence — is directly applicable to Saras's formal practice in both *geet* and *ghazal*.
- (B) Technical Architecture and Multimedia Preservation The technical infrastructure of the Videha Parallel Audio Video Archive is designed to address the specific needs of a low-resource language while ensuring maximum accessibility for a diverse user base.
- (C) Shiv Kumar Jha 'Tillu', who chooses this name for his first poetry collection, acknowledges that he is no 'natural poet' (*naisargik kavi*, as he writes in his own preface) but one in whose consciousness feeling crystallises into verse at particular charged instants.
- (D) epistemological rigour that demands that every knowledge-claim be tested against its *pramāṇa* (means of valid knowledge) is precisely what the Parallel History Framework performs in its critique of the Sahitya Akademi's canonical selections.

१०१७. With reference to Chapter 94 (Videha Parallel Audio Video Archive), which statement belongs to the source discussion?

- (A) THEMATIC AND IDEOLOGICAL ANALYSIS 4.1 The Central Project: Democratising Science for Maithili Readers Viyogi's preface to *Vigyanak Batkahi Part 1* states his programme with unusual clarity.
- (B) Ashish Anchinhar records that Mandal developed more than 70 per cent of the content of Maithili Wikipedia.³ As co-editor of *Videha* (ISSN 2229-547X), he was involved in the Google
- (C) The *Videha Parallel History*, by recovering the suppressed biographical fact from the *Panji* records, restores the conditions for valid cognition (*pramā*) about Gaṅgeśa's life.
- (D) □ *Aripāna* (Floor Art): Ritualistic drawings created during festivals and life-cycle ceremonies. □ *Pata-Chitra* (Canvas Painting): More contemporary adaptations of traditional motifs.

१०१८. With reference to Chapter 94 (Videha Parallel Audio Video Archive), which statement belongs to the source discussion?

- (A) Despite this formal parity, the cultural and institutional centres of Maithili literary production have historically been in India (Darbhanga, Madhubani, Patna), and Nepali Maithili writers have consistently complained of marginalisation by the Indian literary establishment.
- (B) Conclusion: The Digital Resurgence and the Democratic Canon The research into Videha issues 351-438 reveals a movement that has successfully transformed Maithili literature from a caste-stratified academic pursuit into a vibrant, democratic, and intellectually rigorous digital archive.
- (C) The State of Maithili Music in Nepal Contributor Dinesh Yadav provides a stark assessment of Maithili music in Nepal, noting that while the region is rich in artists like Udit Narayan Jha and Muralidhar, the industry is plagued by "syndicates" and institutional neglect.
- (D) Ajit Kumar Jha argues that Shardindu Chaudhary's editorials deserve to be read as a substantial body of literary non-fiction in their own right — a claim that positions editorial writing as a primary literary genre rather than a secondary administrative function.

१०१९. With reference to Chapter 94 (Videha Parallel Audio Video Archive), which statement belongs to the source discussion?

- (A) Endorsing intellectuals, community-members, and poets functions as a confirming instance (sapakṣa) of this vyāpti, providing the positive evidence that the Videha thesis requires.
- (B) The archive systematically records the songs associated with these rituals, which are often passed down verbally across generations in the woman-dominated space of the Angana (courtyard).
- (C) The inclusion of multiple genres — fiction, poetry, lexicography, journalism, folk literature, cultural studies — reflects a broad and inclusive understanding of what constitutes Maithili literary culture.
- (D) Typesetting of Aṃśu was carried out by Umesh Mandal personally — a detail that, again, reflects the self-reliant, community-embedded institutional practice of the parallel literary world.

१०२०. With reference to Chapter 94 (Videha Parallel Audio Video Archive), which statement belongs to the source discussion?

- (A) The NCERT Bhasha Sangam Maithili video (mp4), downloadable from Archive.org and linked from the kids.htm portal, is a landmark resource: it includes Maithili
- (B) Dr. Dhanakhar Thakur notes that Srinivas sometimes uses "ya" (य) where "e" (ए) is more appropriate, a linguistic slip that detracts from stylistic polish.
- (C) Aamukh (preface) poem of Virnit Ras — structured as a litany of declarations about what the collection is — serves as a remarkable critical self-statement.
- (D) Yadav critiques the "baniya-giri" (commercialism) where institutional funds meant for the promotion of Vidyapati's music are often mired in controversy and

१०२१. With reference to Chapter 94 (Videha Parallel Audio Video Archive), which statement belongs to the source discussion?

- (A) Editor Thakur notes the relative absence of such regional vocabulary as a limitation — contrasting Srinivas unfavourably in this respect with Dhumaketu, the Hindi/Gujarati story writer, whose stories are free of this weakness.
- (B) The Videha Parallel Children's Literature project represents one of the most significant systematic efforts to create, document, and theorize children's literature in any minority/classical Indian language in the 21st century.
- (C) Launched on April 11, 2008, this movement sought to correct a "dark interlude" in Maithili literary history during which the formal constraints of the ghazal—such as Behr (meter) and Qaafiyaa (rhyme)—were largely abandoned.
- (D) The institutional history, often mediated through influential figures like Ramanath Jha, prioritized a high-born, Sanskritized aesthetic while neglecting the organic, subaltern traditions of the broader linguistic community.

१०२२. With reference to Chapter 94 (Videha Parallel Audio Video Archive), which statement belongs to the source discussion?

- (A) But Minakshi now refuses to do so; she is with other women members and a male member. 'Bhokaṭa' is the story of the widow Savitri and Mantor. 'Nirmal Pramanik' is also there.
- (B) The archive attempts to fill this gap by documenting and providing links to the few existing resources, such as Ramesh Ranjan's plays and the Bal Mandali recordings.
- (C) As Tillu himself records in the *Aṃśu* preface, his critical writing started in Videha's feedback column (Feedback Column), where he posted online reviews of Maithili works.
- (D) Kathmandu: Royal Nepal Academy. [Contains: 'Raising from a Tensed Clause and Linguistic Theory: Evidence from Maithili', pp. 250–270.] Bickel, B., Bisang, W. and Yadava, Y.P.

१०२३. With reference to Chapter 94 (Videha Parallel Audio Video Archive), which statement belongs to the source discussion?

- (A) Bhavani Shankar (Posput) is a typical character of the old Rana Nepal: patriarchal, self-sufficient, proud, yet also loving and ultimately abandoned by the modernity his sons have achieved.
- (B) The irony, as Cleanth Brooks would note, is that both terms of the alternative are ultimately equivalent: modern Maithili rural life offers neither freedom nor dignity in employment.
- (C) The novel uses this structured fantasy to alert children to environmental pollution — the desert beyond the Northern Embankment results from the Queen's misuse of science.
- (D) Standardization of the Mithila Anthem A key intellectual proposal in Issue 217 is Yogendra Pathak 'Viyogi's' call for the standardization of the Bhagwati Vandana ("Jai Jai Bhairavi").

१०२४. With reference to Chapter 94 (Videha Parallel Audio Video Archive), which statement belongs to the source discussion?

- (A) When Utpal translates Mohandas into Maithili, he claims (implicitly) that his Maithili text is a valid śabdapramāṇa transmission of Uday Prakash's Hindi original — that the translated text faithfully
- (B) The Anchinhar Movement: Restoring the Maithili Ghazal The Videha archive has been instrumental in the revitalization of the Maithili ghazal through the "Anchinhar Aakhar" (Unfamiliar Word) movement.
- (C) Secondary Framework: The Kama-Shastra Tradition and Sacred Eroticism A key element of Kashyap's work was his engagement with the Geet Govind and Kamasutra traditions as legitimate sources for visual art.
- (D) THEMATIC AND IDEOLOGICAL ANALYSIS 4.1 The Central Project: Democratising Science for Maithili Readers Viyogi's preface to Vigyanak Batkahi Part 1 states his programme with unusual clarity.

१०२५. With reference to Chapter 94 (Videha Parallel Audio Video Archive), which statement belongs to the source discussion?

- (A) The coupling of the Brahmin surname with the Faguā/Jogīrā folk forms in his Sadeha 20 contribution is culturally significant: these Holi-associated performative forms traditionally cross caste boundaries and are associated with communal festivity and social inversion.
- (B) Homi Bhabha's concept of the 'third space' — the in-between space where cultural identities are negotiated and hybridized — is applicable to Saras's creative position between the classical geet-ghazal tradition and the vernacular folk modernity of the Jharkhand Maithili diaspora.
- (C) The archive highlights the transition of Maithili music into the digital era, noting that while recording studios are proliferating, the lack of professional training for new entrants has led to the "invasion" of Hindi and Bhojpuri influences on the authentic Maithili "flavor".
- (D) Despite this formal parity, the cultural and institutional centres of Maithili literary production have historically been in India (Darbhanga, Madhubani, Patna), and Nepali Maithili writers have consistently complained of marginalisation by the Indian literary establishment.

१०२६. Which statement about Tirhuta is supported by Chapter 94 (Videha Parallel Audio Video Archive)?

- (A) Rasa emerges from the determinants (vibhava), consequences (anubhava), and accompanying elements (vyabhichari).
- (B) support Mithila painting—is a structural one that transcends individual artists: it is about the political economy of cultural labour.
- (C) Bulbul is the foundational text of Jha's oeuvre, establishing the thematic and formal vocabulary that all subsequent collections develop.
- (D) Tirhuta was the dominant script for Maithili for over a thousand years, used in academic, religious, and genealogical records.

१०२७. Which statement about Ashish Anchinhar, a key figure in this movement is supported by Chapter 94 (Videha Parallel Audio Video Archive)?

- (A) From the perspective of the Parallel History Framework, this is "literature from below" that documents agrarian suffering in visceral detail, much like the colonial-era protest poetry of Faturilal.
- (B) The Maithili literary world is a small public sphere: a community of readers, writers, and editors who share texts, debate their quality, and hold each other accountable to shared standards.
- (C) Ashish Anchinhar, a key figure in this movement, is credited with constructing new Bahars (meters) specific to Maithili, expanding the genre into children's literature and devotional verse.
- (D) Use of Folk Materials Srinivas has also written children's stories based on Mithila folk tales (e.g., "Pandit O Unhak Putra" — The Pandit and His Son), demonstrating his command of the oral tradition.

१०२८. With reference to Chapter 94 (Videha Parallel Audio Video Archive), which statement belongs to the source discussion?

- (A) The archive documents the "legitimate lineage" of Maithili ghazal writers, tracing the form from its earliest experiments by Pandit Jivan Jha in the early 20th century through to modern masters.
- (B) Bhusha (Dress and Adornment) At 196 pages, Vesh Bhusha is Kamla Chaudhary's most substantial work in the Videha archive and one of the most important texts on Maithili material culture available.
- (C) Rather, it is what the Parallel History Framework identifies as "ground-up" literary consciousness — the poetry of those who inhabit, flood-suffer, migrate from, and return to a specific ecology.
- (D) The VPHF's insistence that Maithili literature is a trans-national, multi-caste, multi-generational, and multi-voiced tradition finds in Santosh Kumar Mishra's work a concrete embodiment.

१०२९. With reference to Chapter 94 (Videha Parallel Audio Video Archive), which statement belongs to the source discussion?

- (A) Matthew Arnold's concept of the 'touchstone' — the quality passages from great literature that serve as standards for evaluation — has been much criticized but retains a practical critical utility.
- (B) Script Revitalization and Digital Localization One of the most significant technical achievements associated with the Videha Parallel Archive is the revitalization of the Tirhuta (Mithilakshar) script.
- (C) From a Navya Nyāya perspective, the weakness in Mishra's earlier work is what might be called insufficient avacchedakatā — insufficient precision in delimiting the scope of his narratives.
- (D) The Maithili Dalit literary tradition identified in this series of critical appreciations — Sandeep Kumar Safi's autobiography and Umesh Paswan's poetry and fiction — is so far exclusively male.

१०३०. With reference to Chapter 94 (Videha Parallel Audio Video Archive), which statement belongs to the source discussion?

- (A) To this end, the archive provided the resources and research necessary for the successful proposal to include Tirhuta in the Unicode Standard (encoded in 2014).
- (B) Tetar Das's response is devastating in its spiritual logic — he withdraws entirely, returns to his village, leaving behind all the recognition he has achieved.
- (C) Devshankhar Naveen, in his essay "Uth Jaag Musafir Bhor Bhayo" (Rise, Traveller, Dawn Has Come), calls Srinivas the first story writer who woke a sleeping society.
- (D) The mother's perception of Kalyani as an auspicious threat is a case of conceptually mediated perceptual error that Rambhadra's calm challenge begins to correct.

१०३१. Which statement about The Videha movement asserts that linguistic sovereignty is supported by Chapter 94 (Videha Parallel Audio Video Archive)?

- (A) Close Reading: 'Sipahi' (The Soldier) 'Sipahi' is Mishra's most sustained political story.
- (B) The Videha movement asserts that linguistic sovereignty is inextricably linked to script sovereignty.
- (C) Mishra's biography itself embodies this tension: born in Janakpur-7, living in Balaju Hiit, Kathmandu.
- (D) Jagdish Prasad Mandal A novelist and short-story writer who represents the "farmer-litterateur" perspective.

१०३२. With reference to Chapter 94 (Videha Parallel Audio Video Archive), which statement belongs to the source discussion?

- (A) Rajkamal Chaudhary — identified by the Parallel History as the 'true avant-garde of Maithili' — was also a journalist.
- (B) Indian Rasa theory identifies the karuna-shanta combination that gives his best stories their emotional signature.
- (C) In addition to script research, Videha has spearheaded localization efforts for Google Translate and Wikipedia.
- (D) Mandal's plays, including Mithilak Beti and Veerangana, are foundational texts of social realism in Maithili.

१०३३. Which statement about By digitizing and releasing the "Dooshan Panji" is supported by Chapter 94 (Videha Parallel Audio Video Archive)?

- (A) By digitizing and releasing the "Dooshan Panji" records in 2009, Videha has exposed "secrets" that elite historians reportedly suppressed to maintain social hierarchies.
- (B) Theory (Spivak, Bhabha, Fanon) Gayatri Chakravorty Spivak's foundational essay "Can the Subaltern Speak?" (1988) is directly pertinent to reading Utpal's poetry and activism.
- (C) Raymond Williams' concept of 'structures of feeling' (Marxism and Literature, 1977) identifies the lived, experiential texture of a historical moment that art uniquely preserves.
- (D) Dr. Singh's translation practice is thus a form of what philosopher Luce Irigaray calls 'wonder' — the ethical and cognitive openness to the irreducibly different other.

१०३४. With reference to Chapter 94 (Videha Parallel Audio Video Archive), which statement belongs to the source discussion?

- (A) Utpal's translation work — bringing Uday Prakash's Mohandas (the story of a Dalit whose identity is stolen by upper-caste usurpers) into Maithili — is precisely
- (B) The rasa theory posits that the purpose of literature is the evocation of specific aesthetic flavours (rasas) in the cultivated reader-spectator (sahridaya).
- (C) The Epistemological Framework: Navya Nyāya and Modern Logic A unique aspect of the Videha archive is its engagement with the Navya Nyāya school of Indian logic.
- (D) Moreover, he ignores the presence of Chhanda in early Maithili literature, despite the fact that both the R̥gveda and the Charyapada are composed in Chhanda.

१०३५. With reference to Chapter 94 (Videha Parallel Audio Video Archive), which statement belongs to the source discussion?

- (A) In Anandavardhana's terms, this is vivartana dhvani (transformative suggestion): the stated meaning (the Mahabharat myth) is replaced by a more powerful unstated meaning (contemporary caste-sexual oppression).
- (B) The review of Vibha Rani's play Balchanda (essay 7) demonstrates Tillu's capacity for feminist critical reading: he analyses the play's feminist argument — the assertion of a woman's right to
- (C) Rather, it is what the Parallel History Framework identifies as "ground-up" literary consciousness — the poetry of those who inhabit, flood-suffer, migrate from, and return to a specific ecology.
- (D) The creation of the first Maithili Braille site further demonstrates the movement's commitment to ensuring that technological progress serves all members of the community, regardless of physical ability.

१०३६. With reference to Chapter 94 (Videha Parallel Audio Video Archive), which statement belongs to the source discussion?

- (A) The title page of Viyogi's translation explicitly names the original (Rossumovi Univerzální Roboti), provides the subtitle 'Science Fiction / Artificial Intelligence / AI', and quotes the MIT warning about AI.
- (B) The very act of writing in Maithili — a language classified by the Indian state as a 'dialect of Hindi' for decades, despite the contrary findings of Grierson and Suniti Kumar Chatterjee⁴ — is itself a political act.
- (C) The archive hosts critical appreciations of contemporary writers—such as Shiv Kumar Jha 'Tillu' and Dr. Umesh Mandal—analyzed through the lenses of both Western critical theory and Navya Nyāya epistemology.
- (D) The poem's insight — that the 'suahiwaala' (the person who likes conventional wisdom) might themselves be cognitively deficient — is a Navya Nyāya move: testing the limits of accepted vyāpti (universal concomitance).

१०३७. With reference to Chapter 94 (Videha Parallel Audio Video Archive), which statement belongs to the source discussion?

- (A) For example, the archive provides evidence that the philosopher Gaṅgeśa Upādhyāya married a woman from the Charmkar (cobbler) community—a fact that complicates the Brahmin-centric narrative of the Navya Nyāya school.
- (B) Historically, Mithila—the ancient kingdom of Videha—has served as a pivotal center of Indian civilization, producing foundational works in Sanskrit logic (Navya Nyāya) and the devotional lyrical poetry of Vidyāpati.
- (C) In Suman's hands, this principle is retained but the subject matter broadens from ritual to include the contemporary Mithila life-world, giving his paintings both formal coherence and social documentation value.
- (D) In Navya-Nyaya terms, this constitutes what might be called a 'certified testimony': the translator has specified the conditions of his knowledge, identified the mediating steps, and named the co-witnesses.

१०३८. Which statement about By applying the precision of Navya Nyāya to the is supported by Chapter 94 (Videha Parallel Audio Video Archive)?

- (A) Dr. Prasad's poetry does not claim a single authoritative voice; it inhabits the heteroglossic space of Maithili as it is actually spoken and felt.
- (B) In her own essay in Videha Issue 368, Das explicitly challenges this discourse: she argues that obscenity resides not in artworks but in the gaze of the viewer.
- (C) By applying the precision of Navya Nyāya to the challenges of modern translation, the archive strengthens the intellectual foundations of the Maithili language.
- (D) Shiv Kumar Jha 'Tillu' A poet and critic described as a "Cultural Witness" and a "Parallel Voice" of Mithila, whose work provides a lyrical record of social transitions.

१०३९. With reference to Chapter 94 (Videha Parallel Audio Video Archive), which statement belongs to the source discussion?

- (A) Devshankhar Naveen, in his essay "Uth Jaag Musafir Bhor Bhayo" (Rise, Traveller, Dawn Has Come), calls Srinivas the first story writer who woke a sleeping society.
- (B) The archive has digitized numerous Maithili dramas from this period, which are often better preserved in Nepal's manuscript traditions than in the heartland of North Bihar.
- (C) That such a writer calls Shardinu Chaudhary the source of his intellectual thirst ('Hamar GyanPipashak Srot') is one of the most significant testimonies in the special issue.
- (D) Bindeshwar Thakur's Nepālak Nor Marubhūmi Me is a landmark in the literature of the Maithili diaspora and specifically in the emerging genre of Gulf migrant labour literature.

१०४०. With reference to Chapter 94 (Videha Parallel Audio Video Archive), which statement belongs to the source discussion?

- (A) The Nepal-Maithili Legacy and Trans-Regional Identity The Videha Parallel Audio Video Archive is distinctive in its refusal to treat the Maithili culture of Nepal as a regional footnote.
- (B) The choice of 'Ajneya' as a Maithili pen-name is a conscious claim to the modernist literary tradition while the 'Srijan Shekhar' (Creator's Summit/Crest) compounds the literary ambition.
- (C) The Navya Nyāya tradition, for all its philosophical rigor, was appropriated by the same Brahmin-dominated institutional apparatus that the Videha Parallel History Framework contests.
- (D) Faguā and Jogīrā: The Folk-Festive Register The sixteen-page contribution in Sadeha 20 — Faguā (muktaka) / Jogīrā / Kichu Ghazal — is Mishra's most generically ambitious piece.

१०४१. Which statement about Writers like Rajdeo Mandal and Jagdish Prasad Mandal is supported by Chapter 94 (Videha Parallel Audio Video Archive)?

- (A) Translated into English as "Changing Voices." This work situates Srinivas himself as an incisive reader of the tradition within which he writes.
- (B) Ekta Prem Katha (A Love Story) – Previously, those who had phones at home, others' calls would come to their home; they would just forward the call.
- (C) Writers like Rajdeo Mandal and Jagdish Prasad Mandal are celebrated in the archive for representing the subaltern voice in modern fiction.
- (D) The Rasa here is Vira (heroism, in the civic-empathetic sense), combined with Shringaar-Vatsalya (affectionate love for the nation's protector).

१०४२. With reference to Chapter 94 (Videha Parallel Audio Video Archive), which statement belongs to the source discussion?

- (A) The archive serves as a vital bridge between the Maithili-speaking communities of India and Nepal, fostering a unified linguistic community.
- (B) Dalit literature: the refusal to accept the dominant culture's assessment of who is guilty, who is criminal, who deserves punishment.
- (C) The collection of ghazals are there in which the traditional themes of love, longing, and intoxication are charged with a social and political undertow.
- (D) Dr. Prasad's association with Videha therefore locates his work firmly within this alternative critical and cultural project.

१०४३. With reference to Chapter 94 (Videha Parallel Audio Video Archive), which statement belongs to the source discussion?

- (A) Avacchedakatva (The Theory of Limitors): The concept of avacchedaka (limiting property) is utilized to define the boundaries of linguistic and cultural identity.
- (B) Jha argues that Srinivas's story implicitly concurs — the mother's exclusion of Kalyani is ultimately a product of internalised patriarchy, not female nature.
- (C) The archive provides these writers with a global platform, ensuring that their critiques of caste, economic struggle, and social injustice are heard.
- (D) Navya-Nyāya's concept of vyāpti — the pervasive concomitance between sāhityatva and universality — provides the logical ground for this claim.

१०४४. With reference to Chapter 94 (Videha Parallel Audio Video Archive), which statement belongs to the source discussion?

- (A) The Maithili Dalit literary tradition identified in this series of critical appreciations — Sandeep Kumar Safi's autobiography and Umesh Paswan's poetry and fiction — is so far exclusively male.
- (B) Through the Western critical frameworks — New Criticism, Formalism, postcolonial theory, feminist theory — his work reveals its engagement with both formal tradition and social challenge.
- (C) Applying Navya-Nyāya's concept of vyāpti (pervasion), we can identify a structural invariant across the play: wherever there is literacy in Bhāg Rau, there is deprivation.
- (D) Contemporary Prose: The Bihani Kathā and Modern Realism The Videha archive is a major institutional home for contemporary Maithili fiction, particularly the Bihani Kathā (Seed Story).

१०४५. Which statement about By embracing new media and experimental is supported by Chapter 94 (Videha Parallel Audio Video Archive)?

- (A) The poem as marketplace is simultaneously a space of standards and a space of bargaining; this tension generates the collection's ironic energy.
- (B) By embracing new media and experimental forms, the archive demonstrates that Maithili is a language capable of modern innovation.
- (C) Failure of Pratyakṣa (Perception): Viyogi claims meter is not native to Maithili folk poetry but provides no textual scansion.
- (D) As a writer from an OBC community, he writes from within Maithili literature while simultaneously contesting its canon.

१०४६. With reference to Chapter 94 (Videha Parallel Audio Video Archive), which statement belongs to the source discussion?

- (A) Mishra is not yet the finished literary artist that the Maithili tradition has produced in its greatest figures (Vidyapati, Harimohan Jha, Rajkamal Chaudhary, Rajdeo Mandal).
- (B) Conclusion: The Burden of Authenticity The Achievement: Viyogi's corpus is the most comprehensive individual contribution to the democratization of Maithili literature.
- (C) That such a writer calls Shardindu Chaudhary the source of his intellectual thirst ('Hamar GyanPipashak Srot') is one of the most significant testimonies in the special issue.
- (D) The archive's collection of contemporary prose also includes experimental works such as the first Maithili graphic novel, Sahasrabadhani (The Comet), by Gajendra Thakur.

१०४७. With reference to Chapter 94 (Videha Parallel Audio Video Archive), which statement belongs to the source discussion?

- (A) The essay 'Maithilik Vikasme Baal Kavitaak Yogdan' (essay 18 — 'The Contribution of Children's Poetry to the Development of Maithili') is notable for its programmatic urgency.
- (B) Virnit Ras is explicitly community poetry — even its first-person voice ('Ham dalit chhi' — We are Dalit) uses the first person plural, asserting communal rather than individual identity.
- (C) Mishra is not yet the finished literary artist that the Maithili tradition has produced in its greatest figures (Vidyapati, Harimohan Jha, Rajkamal Chaudhary, Rajdeo Mandal).
- (D) The archive documents how figures like Govindadasa Kabiraja and Srimanta Sankaradeva adopted Maithili forms to create some of the most enduring works of eastern Indian literature.

१०४८. With reference to Chapter 94 (Videha Parallel Audio Video Archive), which statement belongs to the source discussion?

- (A) Marxist and Materialist Criticism Dr. Singh's doctoral research on the social themes of Maithili drama is, in method and orientation, broadly consistent with Marxist literary criticism as theorised by Georg Lukacs and Raymond Williams.
- (B) From the Navya Nyaya perspective, the analysis of Shakta literature raises the question of the pramana-status of religious and devotional experience: is the devotional experience (bhaktianubhava) a legitimate form of knowledge?
- (C) Comparative Literary Influence: Maithili, Bengali, and Assamese The Videha archive places Maithili within a broader "pan-eastern" literary context, documenting its profound influence on the development of Bengali and Assamese literatures.
- (D) Saras deserves — and this study attempts to provide — the kind of careful, theoretically grounded, documentarily thorough critical attention that the Sahitya Akademi's machinery has too often withheld from writers of the democratic Maithili tradition.

१०४९. Which statement about Conclusion The Videha Parallel Audio Video Archive is supported by Chapter 94 (Videha Parallel Audio Video Archive)?

- (A) In the PDF (available in the Videha Petar), where it appears initially, he has crossed it out with a pen; the later version is correct.
- (B) Works – Aadi Katha, Andolan, Pathar Phool (novel), Swar Gandha (poetry collection), Lalka Pag (story collection), Katha Parag (edited story collection).
- (C) D Dinesh Kumar Mishra A civil engineer whose research on Mithila's rivers is treated as a landmark in "Ecological Maithili Literature".
- (D) Conclusion The Videha Parallel Audio Video Archive is a monumental achievement in the field of digital humanities and linguistic preservation.

१०५०. Which statement about By operating as a "decentralized institution," Videha is supported by Chapter 94 (Videha Parallel Audio Video Archive)?

- (A) And most importantly, he bridges the gap between the classical tradition of Maithili scholarship and the urgent needs of modern social realism.
- (B) The "well-wrought urn" of the story is formally satisfying, though New Critics would note that the story's social argument somewhat overwhelms its aesthetic autonomy.
- (C) By operating as a "decentralized institution," Videha has successfully bypassed the economic and social barriers that often stifle regional literatures.
- (D) N Nagendra Kumar A poet and scholar analyzed in the collective research of Part 96, recognized for his contribution to the intellectualization of Maithili verse.

१०५१. With reference to Chapter 94 (Videha Parallel Audio Video Archive), which statement belongs to the source discussion?

- (A) A notable example is the framework's documentation of the "honor killing" of the legacy of Gaṅgeśa Upādhyāya, the 12th-century philosopher who founded the Navya Nyāya school.
- (B) Kamini Kamayini A poet whose work is frequently featured in the Sadeha archives for its emotive depth and its exploration of the feminine experience in the modern Maithil diaspora.
- (C) The Meta-Narrative of Literary Persistence The work "Tai Kichhu Ne Kichhu Likhait Jau" (So Keep Writing Something) serves as a philosophical foundation for Dr. Prasad's presence in the archive.
- (D) By combining the rigorous logic of Navya Nyāya with the democratic potential of the internet, it has created a space where the marginalized voices of Mithila can reclaim their history.

१०५२. With reference to Chapter 94 (Videha Parallel Audio Video Archive), which statement belongs to the source discussion?

- (A) Through its systematic documentation of folk art, its revitalization of the Tirhuta script, and its courageous critique of social hierarchies via the "Dooshan Panji," Videha has fundamentally reshaped the Maithili literary landscape.
- (B) Secondary Framework: Folk Art as Cultural Memory and Social Document Chaudhary has formal training that sets her apart from many Mithila painters; she is one of the few with both academic art education and a grounding in the folk tradition.
- (C) Banait Bigadait (Making and Breaking) In most of the stories of Subhashchandra Yadavji's "Banait Bigadait" story collection, it is found that the story, more than a tale, moves forward with a theme and ends upon completing its function.
- (D) Vibha Rani's choice of drama—specifically a drama in colloquial, plurilingual Maithili staged for mass audiences—is a political choice within a literary field that has historically privileged Sanskrit-influenced literary Maithili in poetry.

१०५३. With reference to Chapter 94 (Videha Parallel Audio Video Archive), which statement belongs to the source discussion?

- (A) The Videha Parallel History Framework explicitly addresses this asymmetry: it positions itself as a trans-national Maithili project and publishes writers from both the Indian and Nepali sides of the Mithila cultural region without prioritising either.
- (B) Future Outlook: The Archive as a Model for Low-Resource Languages The Videha Parallel Audio Video Archive serves as a powerful model for how low-resource and marginalized languages can leverage digital technology to achieve cultural sovereignty.
- (C) From Anandavardhana's Dhvani perspective, this poem's power lies in its vyanjanātha (suggested meaning): the bullocks' pain 'suggests' the broken household, the migrant's longing, the woman left behind with double labour, the children without fathers.
- (D) In Piramidak Desh Me, he opens with a Maithili reader's familiar concept—punarjanma (reincarnation), moksha, and the belief that the soul re-inhabits the body—and uses it to explain the Egyptian practice of mummification: why would people preserve bodies?

१०५४. Which statement about Role as singer at the gatherings is supported by Chapter 94 (Videha Parallel Audio Video Archive)?

- (A) The dialogue is carried through shared vocabulary, shared concerns, and the shared symbolic resources of the Maithili literary tradition.
- (B) Both are protest poetry, but Dhasal protests through aesthetic disruption while Paswan protests through clarity and emotional directness.
- (C) Simply showing society's face — literature that only says "O Society, your face is like this, see" — that is not good literature.
- (D) Role as singer at the gatherings positions one within this classical understanding of the performing artist as rasaproducer.

१०५५. With reference to Chapter 94 (Videha Parallel Audio Video Archive), which statement belongs to the source discussion?

- (A) A singer who participates in Maithili literary gatherings bridges the oral and written traditions that the Videha movement sees as inseparable.
- (B) The story tracks how the sipahi who 'prioritized marriage donations' (dowry) is rendered obsolete — yet with sympathy rather than condemnation.
- (C) Moreover, he ignores the presence of Chhanda in early Maithili literature, despite the fact that both the Ṛgveda and the Charyapada are composed in Chhanda.
- (D) The rasa theory posits that the purpose of literature is the evocation of specific aesthetic flavours (rasas) in the cultivated reader-spectator (sahridaya).

१०५६. Which statement about The Maithili singing tradition is supported by Chapter 94 (Videha Parallel Audio Video Archive)?

- (A) The Navya Nyāya tradition's insistence on the primacy of pramā — valid, verifiable, honestly arrived-at knowledge — as against the comfortable repetition of received opinion (svikṛti without examination) is the deep methodological principle that Tillu's work embodies.
- (B) Loksahitya (Folk Life and Folk Literature) This 77-page scholarly work is Yoganand Jha's systematic engagement with the folk tradition — the oral culture, custom, song, narrative, and ritual practice that forms the living substrate of Mithila's cultural identity.
- (C) The collection's title — Hum Puchhait Chhi (We Are Asking / I Keep Asking) — announces an interrogative poetic consciousness, one that refuses settlement and comfort, that insists on the unresolved question as the proper posture of the engaged citizen-poet.
- (D) The Maithili singing tradition is ancient and central to Mithila's cultural identity — from the Vidyapati padas (songs in the Vidyapati tradition sung across Mithila as religious and seasonal music) to the lokgeet (folk songs), to the more recent classical Maithili song forms.

१०५७. With reference to Chapter 94 (Videha Parallel Audio Video Archive), which statement belongs to the source discussion?

- (A) The singer is therefore, in the classical Indian framework, a primary rasa-medium: the one through whose voice the emotional essences of the text are made audible and felt.
- (B) The gazhal form — historically associated with Urdu, Farsi, and Hindi literary high culture — is here democratized into Maithili vernacular, performing a cross-linguistic solidarity.
- (C) Applying Navya-Nyāya's concept of vyāpti (pervasion), we can identify a structural invariant across the play: wherever there is literacy in Bhāg Rau, there is deprivation.
- (D) The poem 'Akash' ('Sky' / 'Alas') — a two-word laghu kavita — functions as a compressed haikulike utterance that exemplifies Ānandavardhana's dhvani at its most concentrated.

१०५८. With reference to Chapter 95 (Videha Maithili Parallel Drama Theatre), which statement belongs to the source discussion?

- (A) The book is dedicated to the memory of 'Chhotaka Kakka' — the late Navalakant Jha — a dedication that anchors the verse in familial memory and makes the collection itself an act of elegy as much as creative self-expression.
- (B) In Ānandavardhana's terms, this is vivartana dhvani (transformative suggestion): the stated meaning (the Mahabharat myth) is replaced by a more powerful unstated meaning (contemporary caste-sexual oppression).
- (C) Major journals including Mithila Mihir, Vaidehi, Abhivyanjana, and Videha itself have been vehicles not just for carrying literary work but for forming taste, creating intellectual community, and articulating aesthetic positions.
- (D) Historically, Mithila—the ancient kingdom of Videha—has served as a pivotal center of Indian civilization, producing foundational works in Sanskrit logic (Navya Nyāya) and the devotional lyrical poetry of Vidyāpati.

१०५९. With reference to Chapter 95 (Videha Maithili Parallel Drama Theatre), which statement belongs to the source discussion?

- (A) comparative food vocabulary of neighbouring regions; and (5) a sustained application of Gangesa's Navya Nyaya framework to the specific textual features of these authors' works, once full transcriptions are available.
- (B) Applying Navya Nyāya to Chandresh's essay: his critical judgements are grounded in pratyakṣa (quotation from specific stories), anumāna (inference about Jha's larger aesthetic aims), and upamāna (calibration against the tradition).
- (C) The institutional history, often mediated through influential figures like Ramanath Jha, prioritized a high-born, Sanskritized aesthetic while neglecting the organic, subaltern traditions of the broader linguistic community.
- (D) Applying Navya Nyāya to Jha's Fiction Pratyakṣa (direct perception) in literary criticism corresponds to the close reading of the primary text: what is actually on the page, what specific words, images, and structures the author deploys.

१०६०. With reference to Chapter 95 (Videha Maithili Parallel Drama Theatre), which statement belongs to the source discussion?

- (A) The title Gahbar Geet — songs of the dense forest, or perhaps songs of depth and mystery — evokes a tradition of nature poetry and mystical or devotional lyric that has deep roots in Maithili poetry from Vidyapati onwards.
- (B) Bībhatsa rasa (disgust/uncanny): Activated in Narak Vijay when the criminal-politicians who are the play's moral villains are described—their nonchalance about killing, their use of scientific knowledge for criminal ends.
- (C) At the heart of this modern cultural landscape is the Videha Maithili Parallel Theatre movement, a decentralized intellectual and artistic initiative that has redefined the boundaries of the Mithila region's cultural identity.
- (D) The controversy surrounding her work is itself evidence of the political stakes of feminist art: as Griselda Pollock observed, feminist art does not just add women's perspectives but restructures the entire grammar of representation.

१०६१. Which statement about Under the theoretical leadership of Gajendra Thakur, the movement is supported by Chapter 95 (Videha Maithili Parallel Drama Theatre)?

- (A) Under the theoretical leadership of Gajendra Thakur, the movement has meticulously chronicled segments of society—including Dalits, women, and rural laborers—whose voices were previously relegated to the peripheral margins of the Maithili canon.
- (B) Used ironically, this citation from Maithili's greatest poet suggests that Shardindu Chaudhary's literary practice represents an exception to this cynical observation — a form of love for the language and literature that genuinely transcends self-interest.
- (C) PART III: CRITICAL APPRECIATION THROUGH MULTIPLE FRAMEWORKS 3.1 Indian Rasa-Dhvani Aesthetics (Bharata, Ānandavardhana, Abhinavagupta) The foundational framework of Indian literary criticism is the rasa theory, formulated by Bharata Muni in the Nāṭyaśāstra (c.
- (D) Future Outlook: The Archive as a Model for Low-Resource Languages The Videha Parallel Audio Video Archive serves as a powerful model for how low-resource and marginalized languages can leverage digital technology to achieve cultural sovereignty.

१०६२. With reference to Chapter 95 (Videha Maithili Parallel Drama Theatre), which statement belongs to the source discussion?

- (A) Contextual Foundations: The Concept of Parallel Literature The term "Parallel Maithili Literature" (Samanantar Maithili Sahitya) identifies a stream of creative production that exists independently of traditional patronage networks and elite castebased literary establishments.
- (B) The Videha Parallel History Framework The Videha Parallel History Framework serves as a counter-narrative to the "mainstream" history of Maithili literature, which the movement argues has been curated to promote an upper-caste, predominantly Maithil Brahmin, canon.
- (C) The Maithili translation of 'Pakhalo' required Dr. Singh to find Maithili equivalents for Goan social realities (the Catholic family structure, the Goan landscape, the specific registers of Konkani daily life) that have no ready-made counterpart in the Maithili lexicon.
- (D) When Utpal translates Mohandas into Maithili, the Benjaminian afterlife of Uday Prakash's Hindi novella intersects with the sphoṭa-dimension of Maithili's own linguistic being: the translation reveals, momentarily, a literary essence that neither Hindi nor Maithili alone can fully express.

१०६३. Which statement about By positioning itself as a "parallel" tradition, it systematically is supported by Chapter 95 (Videha Maithili Parallel Drama Theatre)?

- (A) The dominant rasas across Virnit Ras and Mujrim are: vira-rasa (heroic resolution) — the dominant rasa of the protest poetry, which moves from the recognition of injustice toward the assertion of rights and resistance; karuna-rasa (compassion/pathos) — the dominant rasa of the
- (B) The application of Gangesa's Navya Nyaya framework to Vesh Bhusha is particularly illuminating: dress and adornment constitute a system of vishesha (qualification or distinction) — each garment and ornament functions as a viseshana (qualifier) that qualifies the person who wears it.
- (C) Mishra's political poem 'Bhaka Bali' operates primarily through lakṣaṇā — the 'bhaka' literally means innocent persons but indicates a social class (the politically sacrificed), while the 'habeli' (mansion) indicates not just a building but the entire system of accumulated power built on sacrifice.
- (D) By positioning itself as a "parallel" tradition, it systematically challenges the caste-centric, institutionalized narratives that have historically dominated Maithili letters, specifically critiquing the aesthetic and linguistic hegemony sanctioned by mainstream bodies such as the Sahitya Akademi.

१०६४. With reference to Chapter 95 (Videha Maithili Parallel Drama Theatre), which statement belongs to the source discussion?

- (A) The book is dedicated to the memory of 'Chhotaka Kakka' — the late Navalakant Jha — a dedication that anchors the verse in familial memory and makes the collection itself an act of elegy as much as creative self-expression.
- (B) The Exposure of the "Black Book" A pivotal moment in the parallel historiography was the 2009 release and digitization of the "Black Book" of genealogical records (Dooshan Panji), which documented historical "defects" or social
- (C) In Srinivas's stories, shabda is dramatically present as competing testimonies: the village gossip about Kalyani's remarriage is shabda of low reliability; Rambhadra Jha's calm defence of Kalyani is shabda of high reliability.
- (D) Gaṅgeśa Upādhyāya was himself a Maithil — born in Karion, Darbhanga, the heart of Mithila — writing in Sanskrit in the fourteenth century about the nature of valid knowledge, including knowledge conveyed through language (śabda).

१०६५. With reference to Chapter 95 (Videha Maithili Parallel Drama Theatre), which statement belongs to the source discussion?

- (A) The novel uses this structured fantasy to alert children to environmental pollution — the desert beyond the Northern Embankment results from the Queen's misuse of science.
- (B) Devshankar Naveen, in his essay "Uth Jaag Musafir Bhor Bhayo" (Rise, Traveller, Dawn Has Come), calls Srinivas the first story writer who woke a sleeping society.
- (C) Documentation of Folk Arts and Ritual Performance A significant portion of the video archive is dedicated to the documentation of Mithila's ritualistic paintings and folk songs.
- (D) A notable example is the framework's documentation of the "honor killing" of the legacy of Gaṅgeśa Upādhyāya, the 12th-century philosopher who founded the Navya Nyāya school.

१०६६. With reference to Chapter 95 (Videha Maithili Parallel Drama Theatre), which statement belongs to the source discussion?

- (A) The poem's insight — that the 'suahiwaala' (the person who likes conventional wisdom) might themselves be cognitively deficient — is a Navya Nyāya move: testing the limits of accepted vyāpti (universal concomitance).
- (B) The presence of Virendra Kumar Yadav in the same critical anthology that carries Sanskrit ālankārika scholarship and Maithili Dalit studies marks precisely the democratic amplitude that the journal was constructing.
- (C) Most fully articulated by Gajendra Thakur in his series "Parallel Literature in Maithili and Videha Maithili Literature Movement," this framework posits that linguistic identity is a field of struggle (Kṣetra).
- (D) Applied through the Navya Nyaya framework, Jha's text can be analysed as an exercise in what Gangesa would call anuvyavasaya — the 'after-cognition' or meta-cognition that follows and examines a primary experience.

१०६७. With reference to Chapter 95 (Videha Maithili Parallel Drama Theatre), which statement belongs to the source discussion?

- (A) In Suman's hands, this principle is retained but the subject matter broadens from ritual to include the contemporary Mithila life-world, giving his paintings both formal coherence and social documentation value.
- (B) In the twentieth and twenty-first centuries, from the same Mithila — from the Kosi basin town of Nirmali — Dr. Shiv Kumar Prasad sits and writes poems, stories, and criticism in the language that Vidyapati made great.
- (C) Revisionist Historiography and Institutional Critique A central intervention of the Parallel History Framework is the systematic exposure of institutional biases and erasures in Maithili literary historiography.
- (D) The Navya-Nyāya form makes explicit what the poem implies: the absence is relational, not absolute — it is an absence relative to the presence enjoyed by others, which is the precise logical structure of social injustice.

१०६८. Which statement about By unearthing these suppressed narratives, the framework is supported by Chapter 95 (Videha Maithili Parallel Drama Theatre)?

- (A) 2 As a Translator Dr. Prasad's translation of Hindi poet Rajni Chhabra's collection Pighalte Himkhand (Melting Glaciers) into Maithili — published in Videha Issue 21 (pages 912–1000) — is a significant act of linguistic bridge-building.
- (B) The Maithili folktale tradition documented by Yoganand Jha and Lalita Jha would benefit from a Proppian morphological analysis that identifies the specific structural features and their cultural variations within the Mithila tradition.
- (C) By unearthing these suppressed narratives, the framework demonstrates how the Panji system (the sophisticated genealogical record-keeping of Maithil Brahmins) was historically used as a tool of social engineering and cultural gatekeeping.
- (D) Utpal as translator performs a Gadamerian Horizontverschmelzung (fusion of horizons): the Varanasi world of Raghu and the Mithila world of Maithili readership are brought into dialogical fusion through the translator's hermeneutic labour.

१०६१. With reference to Chapter 95 (Videha Maithili Parallel Drama Theatre), which statement belongs to the source discussion?

- (A) The framework argues that the loss of a language's indigenous script (Tirhuta) and its surrender to external linguistic structures, particularly Hindi-calques, is functionally equivalent to the loss of a kingdom.
- (B) Pāṭha nirmāṇame nipuṇ chhi, ena thinkame upanyāskar hevāk pracur sambhāvanā dekhāit chhī. ' ('As a storyteller, Sujit is the most technically skilled and socially impactful among Nepal-side Maithili writers.
- (C) In Suman's hands, this principle is retained but the subject matter broadens from ritual to include the contemporary Mithila life-world, giving his paintings both formal coherence and social documentation value.
- (D) The translated Mohandas operates in a productive inbetween zone — what Venuti might call strategic foreignization — that preserves the Hindi text's specificity while finding Maithili equivalents for its emotional registers.

१०७०. With reference to Chapter 95 (Videha Maithili Parallel Drama Theatre), which statement belongs to the source discussion?

- (A) Finally: Chaturdash Sootra is a pramāṇa-grantha (valid source-text) for any future study of Maithili literature's modern critical consciousness.
- (B) Hetvābhāsa (Logical Fallacies): The analysis of hetvābhāsa (pseudo-reasons) is applied to critique the structural flaws of traditional dramas.
- (C) In Navya Nyāya terms: jiddī (stubbornness) is the sādhyā (what is to be established) toward which the narrative liṅga (signs and events) converges.
- (D) Santosh Kumar Mishra A poet and cultural activist whose work is analyzed for its integration of activist motifs with lyrical beauty.

१०७१. With reference to Chapter 95 (Videha Maithili Parallel Drama Theatre), which statement belongs to the source discussion?

- (A) The Maithili ghazal tradition has its roots in the Persian-Urdu influence mediated through Bihari Urdu literary culture (Darbhanga, Muzaffarpur).
- (B) Basis for Definition and Classification The Videha movement classifies children's literature based on age groups and cognitive development.
- (C) Social and Cultural Roles Beyond his purely literary contributions, Dr. Prasad has been an active participant in the institutional life of Maithili literature.
- (D) Traditionally, Navya Nyāya—consolidated by Gaṅgeśa Upādhyāya in Mithila during the 14th century—was reserved for dry theological and metaphysical debates.

१०७२. With reference to Chapter 95 (Videha Maithili Parallel Drama Theatre), which statement belongs to the source discussion?

- (A) In the context of parallel theatre, this serves as the epistemological foundation for social realism.
- (B) The story tests this vyāpti against counterevidence (vyabhicāra): are there soldiers who retain their dignity?
- (C) The main issue distinguishing the Bhāmatī and Vivarana schools is the nature and locus of Avidya.
- (D) The rasa is a combination of adbhuta (the monstrous donor) and hāsya (the greed-comedy of Sukhanī).

१०७३. With reference to Chapter 95 (Videha Maithili Parallel Drama Theatre), which statement belongs to the source discussion?

- (A) Avacchedakatva (The Theory of Limitors): The concept of avacchedaka (limiting property) is utilized to define the boundaries of linguistic and cultural identity.
- (B) But he is something equally important: a committed cultural worker who both produces literature and builds the institutional conditions for its survival.
- (C) The story's resolution — that his servant Ram Lal cremates him on his own property (his 'gharaadi') — is not a triumphant resolution but a quiet, dignified one.
- (D) Viyogi draws on Bob Bryer's 48-lecture audio-book on Egyptology (which he downloaded free online), the tour-guide's local knowledge, and his own careful observation.

१०७४. With reference to Chapter 95 (Videha Maithili Parallel Drama Theatre), which statement belongs to the source discussion?

- (A) The Anchinhar Movement: Restoring the Maithili Ghazal The Videha archive has been instrumental in the revitalization of the Maithili ghazal through the "Anchinhar Aakhar" (Unfamiliar Word) movement.
- (B) In Manak Haat, the dominant rasas are karuṇa (compassion, sorrow) and vīra (heroic energy) — a combination that characterises much of the democratic Maithili literary tradition from the charyapadas onward.
- (C) The archive hosts critical appreciations of contemporary writers—such as Shiv Kumar Jha 'Tillu' and Dr. Umesh Mandal—analyzed through the lenses of both Western critical theory and Navya Nyāya epistemology.
- (D) Pratyakṣa (Qualified Perception): Navya Nyāya defines Pratyakṣa not as simple sensory experience but as Viśiṣṭa-pratyakṣa—the cognitive act of perceiving the universal (sāmānya) through the specific (viśeṣa).

१०७५. With reference to Chapter 95 (Videha Maithili Parallel Drama Theatre), which statement belongs to the source discussion?

- (A) Vibha Rani is a national-level dramatist, fiction writer, and performer who writes in both Maithili and Hindi; her plays Bhāg Rau and Balchandā, published by Shruti Prakashan and archived on videha.co.in, constitute the primary textual corpus for this study.
- (B) Maithili data appears in Linguistics, Lingua, Himalayan Linguistics, and Oxford University Press volumes alongside data from European, African, and East Asian languages, asserting Maithili's equivalence as a reference language for universal grammar theory.
- (C) Epistemological Foundations: The Application of Navya Nyāya to Drama The most intellectually distinctive feature of the Videha movement is its application of the technical apparatus of Navya Nyāya (New Logic) to literary criticism and performance theory.
- (D) The VPHF, as articulated by Gajendra Thakur, insists that 'Maithili of the Nepal Terai and the Malla-era literary output is treated as equally central, not as a regional footnote.' Mishra's work is firmly within this Nepal-Maithili tradition.

१०७६. With reference to Chapter 95 (Videha Maithili Parallel Drama Theatre), which statement belongs to the source discussion?

- (A) Synthesis with Classical Indian Theory: Bharata's Nāṭyaśāstra While the Videha movement is radically modernist in its political orientation, it is deeply conservative—in the original sense of "preserving"—regarding classical performance theory.
- (B) Good editorial writing in Maithili has historically been under-recognized as a form of literary production, and Ajit Kumar Jha's essay is notable for treating Shardinu Chaudhary's editorials as substantive texts worthy of critical attention.
- (C) The Navya-Nyāya tradition was not an abstract import into Mithila; it was the product of Mithila's specific intellectual culture — a culture that also produced Vidyapati, the fountainhead of Maithili poetry, roughly contemporaneously.
- (D) Videha Parallel History Framework Rajeev Ranjan Mishra's corpus represents the Parallel History's most consistent ghazal tradition — spanning six Sadeha volumes and demonstrating sustained engagement with the form over multiple years.

१०७७. Which statement about Mandal's plays, including Mithilak Beti and Veerangana is supported by Chapter 95 (Videha Maithili Parallel Drama Theatre)?

- (A) Such tendencies have been observed in people after becoming the chairperson of the Maithili Advisory Committee.
- (B) Mandal's plays, including Mithilak Beti and Veerangana, are foundational texts of social realism in Maithili.
- (C) The application of Navya Nyaya to literary criticism is not conventional, but it is both legitimate and illuminating.
- (D) In Daulatpur village, Dalit youths are forcibly removed from a 'shraddh' feast (ancestor-remembrance ceremony).

१०७८. Which statement about Following Chapter 27 of the Nāṭyaśāstra, the Parallel Theatre movement is supported by Chapter 95 (Videha Maithili Parallel Drama Theatre)?

- (A) "साहित्य राजनीति नै छिऐ। साहित्यमे राजनीति विषय-वस्तु भऽ सकै छै मुदा राजनीतिके साहित्यमे प्रवेश भेने साहित्य मरि जाइ छइ।" — Dr. Shiv Kumar Prasad, 'Dalit Sahityaken Aana Sahityas Futkaibak Prayojan' (Videha, Issue 20) (Literature is not politics.
- (B) Utpal as translator performs a Gadamerian Horizontverschmelzung (fusion of horizons): the Varanasi world of Raghu and the Mithila world of Maithili readership are brought into dialogical fusion through the translator's hermeneutic labour.
- (C) Following Chapter 27 of the Nāṭyaśāstra, the Parallel Theatre movement defines the success of a performance by its ability to transform the audience into Sahṛdaya—those with an empathetic, "same-hearted" connection to the aesthetic experience.
- (D) In 'Posput,' the old man's relationship with his sons is inseparable from Nepal's political history: the son who becomes an engineer at Tribhuvan International Airport, the one who goes to business school in Bangkok, the one who goes into student politics.

१०७९. With reference to Chapter 95 (Videha Maithili Parallel Drama Theatre), which statement belongs to the source discussion?

- (A) Ajit Kumar Jha argues that Shardindu Chaudhary's editorials deserve to be read as a substantial body of literary non-fiction in their own right — a claim that positions editorial writing as a primary literary genre rather than a secondary administrative function.
- (B) Critic Govind Chandra Das, writing in Videha 368, argues compellingly that "no pictorial style exists without the Kamasutra" and that the kohbar's secret erotic imagery (the koni-khonchi, or hidden corners) has always been present within Mithila painting.
- (C) The village of Berma has emerged as a crucial node in the movement, hosting regular "Katha Goshthis" (storytelling circles) where writers like Lakshmi Das and Umash Mandal collaborate with laborers and farmers to produce literature that reflects their lived reality.
- (D) Saras deserves — and this study attempts to provide — the kind of careful, theoretically grounded, documentarily thorough critical attention that the Sahitya Akademi's machinery has too often withheld from writers of the democratic Maithili tradition.

१०८०. With reference to Chapter 95 (Videha Maithili Parallel Drama Theatre), which statement belongs to the source discussion?

- (A) The vibhāva (stimulus) is the scientific fact itself—that the universe began in a single point, that atoms have empty space within them, that living tissue can be synthetically produced in a factory.
- (B) First, he represents the Nepal-Terai voice in Maithili literature — a voice that the VPHF insists is central but which official institutions in both India and Nepal have marginalized.
- (C) The movement explicitly rejects the "performative defects" (Doshas) of mainstream theatre, which include grammatical sloppiness, lack of focus, and the use of "corrupt Hindi" to elicit cheap laughter.
- (D) A servant of the literature is a writer who produces texts; a servant of the language is someone for whom the language itself — its survival, health, correctness, and vitality — is the primary concern.

१०८१. With reference to Chapter 95 (Videha Maithili Parallel Drama Theatre), which statement belongs to the source discussion?

- (A) Utpal's Maithili rendering, opens with the evocative original's description of colour and fear: the translator mobilizes a Maithili that is simultaneously classical in its morphology and urgent in its contemporary register.
- (B) The movement has shifted the center of Maithili dramatic activity away from urban administrative centers to rural villages like Berma and Chanauraganj, where performance is integrated into community life.
- (C) Translation, for Benjamin, is not primarily about conveying meaning but about revealing, through the foreign language's syntax and imagery, the higher language that both source and target language approximate.
- (D) Svīkārokti (Confession) suggests the tradition of the speaker acknowledging their own limitations or errors — a form of lyric humility that is rare in the Maithili ghazal tradition's characteristic assertiveness.

१०८२. With reference to Chapter 95 (Videha Maithili Parallel Drama Theatre), which statement belongs to the source discussion?

- (A) The series is particularly focused on those entities, individuals, or organizations that have not yet received a dedicated special issue but are essential to the tapestry of the Parallel Tradition.
- (B) Bechan Thakur: The Director-Educator Bechan Thakur is arguably the most significant practitioner of the parallel movement, serving as both a director and a mentor to a new generation of artists.
- (C) Countering Hindi-Centric Erasure: Jha explicitly notes how early 20th-century Hindi scholars tried to reduce Maithili to a “dialect.” His inclusion of Subhadra Jha’s linguistic work and Jayakant
- (D) Fishman’s GIDS scale (Graded Intergenerational Disruption Scale) measures the degree to which a minority language is threatened by the dominant language in terms of intergenerational transmission.

१०८३. With reference to Chapter 95 (Videha Maithili Parallel Drama Theatre), which statement belongs to the source discussion?

- (A) Saba Maithila Ke Lela (For All Maithili People) is the democratic address that characterises the Videha Parallel History’s community orientation.
- (B) The Maithili kitchen is simultaneously a site of cultural production, religious observance, social distinction, and aesthetic pleasure.
- (C) Script Reclamation and Linguistic Identity A critical part of the movement’s mission is the preservation of traditional scripts.
- (D) No Entry: Mā Praviśa: The Postmodern Absurd Nachiketa’s No Entry: Mā Praviśa is the most significant postmodern work in the Maithili canon.

१०८४. With reference to Chapter 95 (Videha Maithili Parallel Drama Theatre), which statement belongs to the source discussion?

- (A) Ulkamukha: Magic Realism and Natyadharmi Prowess Ulkamukha, written by Gajendra Thakur and directed by Bechan Thakur, represents a landmark in modern Maithili drama for its integration of “magic realism” and classical Natyadharmi stagecraft.
- (B) epistemological rigour that demands that every knowledge-claim be tested against its pramāṇa (means of valid knowledge) is precisely what the Parallel History Framework performs in its critique of the Sahitya Akademi’s canonical selections.
- (C) In Narak Vijay, the novum is AI and cyborg technology within a mythological-cosmological framework—the scientifically imagined (‘what if AI could be used to escape Yamaraja’s judgement?’) estranges the familiar Hindu cosmological narrative.
- (D) The VPHF, as articulated by Gajendra Thakur, insists that ‘Maithili of the Nepal Terai and the Malla-era literary output is treated as equally central, not as a regional footnote.’ Mishra’s work is firmly within this Nepal-Maithili tradition.

१०८५. With reference to Chapter 95 (Videha Maithili Parallel Drama Theatre), which statement belongs to the source discussion?

- (A) The play is evaluated by the Parallel movement as a “full circle” back to the absurdity of
- (B) What are the conditions under which a cognition counts as knowledge rather than error or mere belief?
- (C) The Facebook pieces are an analysis of the new public sphere that social media creates.
- (D) Tillu is self-consciously working within this tradition while modernising its emotional vocabulary.

१०८६. With reference to Chapter 95 (Videha Maithili Parallel Drama Theatre), which statement belongs to the source discussion?

- (A) **C o n c l u s i o n** This critical study has brought five significant contemporary Mithila artists into dialogue with art theory—feminist, postcolonial, formalist, iconographic, and political-economic.
- (B) The play follows a series of souls arriving at the gates of the afterlife, only to discover that the bureaucratic mechanisms of heaven and hell are fraudulent and that the entire system is a sham.
- (C) The robotics chapter is particularly significant: it devotes several pages to Karel Čapek's R.U.R. and the etymology of the word 'robot,' and includes the MIT warning about AI.
- (D) Bhusha (Dress and Adornment) At 196 pages, Vesh Bhusha is Kamla Chaudhary's most substantial work in the Videha archive and one of the most important texts on Maithili material culture available.

१०८७. With reference to Chapter 95 (Videha Maithili Parallel Drama Theatre), which statement belongs to the source discussion?

- (A) From the perspective of Navya Nyaya epistemology, this work operates through the pramana of sabda — verbal testimony — systematically gathering and validating the lexical
- (B) In Maithili literary culture, translation from other Indian languages has been relatively uncommon; the bulk of translation has been into or from Hindi and English.
- (C) Shiv Kumar Jha 'Tillu' A poet and critic described as a "Cultural Witness" and a "Parallel Voice" of Mithila, whose work provides a lyrical record of social transitions.
- (D) The movement's insistence on documenting the " Parallel History" of marginalized groups is an act of historiographical justice, reclaiming the agency of the subaltern.

१०८८. With reference to Chapter 95 (Videha Maithili Parallel Drama Theatre), which statement belongs to the source discussion?

- (A) argues that samālocanā must examine a work from all ten directions (daso disasse) — not merely from the outside (chāru kāt se dekhāb, 'looking from the four sides') but from within, comprehensively, with the intent of understanding and enhancing creative vitality rather than diminishing it.
- (B) Chhinardevi and Vishwaasghaat: Radical Materialism Directed by Bechan Thakur, these plays address the immediate material and psychological crises of rural Mithila. □ Chhinardevi: This play explores the tension between traditional superstition and the emerging scientific consciousness of the youth.
- (C) Critical Assessment Reading Bulbul against Chīrai and Jiddī reveals a clear developmental arc: the earlier collection is more lyrical, more exploratory, occasionally more emotionally unguarded; the later collections show a tighter formal control, a more precise social analysis.
- (D) The review reads Mandal as what Tillu calls 'sarvakaalin Maithili sahityame Dhruvatarā' — the pole star of all-time Maithili literature — a judgment that aligns with and reinforces the Videha Parallel History's positioning of Mandal as the most significant contemporary Maithili novelist.

१०८९. With reference to Chapter 95 (Videha Maithili Parallel Drama Theatre), which statement belongs to the source discussion?

- (A) The gazhal form — historically associated with Urdu, Farsi, and Hindi literary high culture — is here democratized into Maithili vernacular, performing a cross-linguistic solidarity.
- (B) The "angel in the house" (the pativrata) is contrasted with the "woman who writes," an act that is itself seen as a radical disruption of Maithili domestic norms.
- (C) In his translation of R.U.R., Čapek's own novum—the biological robot as factoryproduced labour—is made strange anew for a Maithili readership encountering it for the first time.
- (D) For a language whose literary history is measured in over a thousand years (from Vidyapati to the present), the absence of science writing was a significant lacuna.

१०९०. Which statement about Jha's treatment of breast cancer—the first such fiction in Maithili—is supported by Chapter 95 (Videha Maithili Parallel Drama Theatre)?

- (A) For the reader who knows this tradition, the poem is densely resonant; for the reader who does not, it opens a window onto a world of practice whose preservation in written form is itself a political act.
- (B) Navya-Nyāya: the 'report' as a form of śabda-pramāṇa — and the literary parody of the report as an exposure of the conditions under which official testimony is not, in fact, reliable pramāṇa.
- (C) Suman is a Mithila painter based in Nepal, where he has held numerous exhibitions at the Siddhartha Art Gallery in Kathmandu's Babarmahal, including his eleventh solo exhibition highlighted in Videha 368.
- (D) Jha's treatment of breast cancer—the first such fiction in Maithili—is analyzed as an "encroachment" on the territory of women's bodily experience, which had been rendered invisible by patriarchal taboos.

१०९१. With reference to Chapter 95 (Videha Maithili Parallel Drama Theatre), which statement belongs to the source discussion?

- (A) The play argues that "labor" (Shram) is the only effective weapon against the "diseases" of caste and dowry. □ Balchanda (Vibha Rani): This searing one-act play tackles the taboo subject of female foeticide.
- (B) Fishman's GIDS scale (Graded Intergenerational Disruption Scale) measures the degree to which a minority language is threatened by the dominant language in terms of intergenerational transmission.
- (C) Bhāg Rau invites but resists Aristotelian framing: Mangtū's pathos evokes both pity and fear, but his 'flaw' is simply his birth (he is illegitimate, abandoned in a drain, later crippled by a bus accident).
- (D) The epistemological rigour Gaṅgeśa developed despite, and perhaps because of, this marginalization is methodologically illuminating for the kind of democratic literary criticism the Videha framework advocates.

१०९२. With reference to Chapter 95 (Videha Maithili Parallel Drama Theatre), which statement belongs to the source discussion?

- (A) Central to this critique is the legacy of Harimohan Jha (1908–1984), a novelist and satirist whose direct attacks on caste orthodoxy and Brahmin hypocrisy led to his systematic exclusion from institutional accolades like the Sahitya Akademi Award.
- (B) As a Maithili writer in Nepal, he inhabits a third space between Nepali national literary culture and the India-centred Maithili establishment: belonging fully to neither, he speaks from an interstitial position that is simultaneously marginalising and creatively enabling.
- (C) Satire (vyangya) Satirical collection; title invokes the comic archetype 'Gohara Ganesha'; analysed Videha 358 pp. 107–112 2016 Kariya Kakkak Coramin Satire / Short story Cited in IJCRT survey 2025; analysed Videha 358 pp. 107–112; cross-ref.
- (D) Recognition and Institutional Resistance: The 2012 Videha Samman The movement's commitment to "Parallel Merit" is most clearly seen in the annual Videha Samman awards, which recognize contributions to the arts based on community impact rather than institutional favor.

१०९३. Which statement about Trans-regional Connectivity Through its online presence, the Parallel Theatre is supported by Chapter 95 (Videha Maithili Parallel Drama Theatre)?

- (A) The application of Navya Nyaya to literary criticism is not conventional, but it is both legitimate and illuminating.
- (B) Narlikar (Marathi/English SF) The closest structural parallel to Viyogi in Indian literature is Jayant Narlikar (b.
- (C) Trans-regional Connectivity Through its online presence, the Parallel Theatre has fostered a globalized Maithili identity.
- (D) Conclusion: A Sūtra for the 21st Century Dr. Yoganand Jha's Chaturdash Sootra is a landmark in Maithili literary criticism.

१०९४. With reference to Chapter 95 (Videha Maithili Parallel Drama Theatre), which statement belongs to the source discussion?

- (A) During the 2008 Kosi flood, Gaurinathji was trapped in the village, struggling for food, but his A.C. ticket was booked with a credit card.
- (B) The movement connects the Maithili speakers of the Nepal Terai with the diaspora in industrial cities like Bokaro and metropolitan hubs like Delhi.
- (C) Ekta Prem Katha (A Love Story) – Previously, those who had phones at home, others' calls would come to their home; they would just forward the call.
- (D) Where Shonku's science is wonder-generating and benevolent, Viyogi's AI is potentially the 'biggest event in human history' that 'might also be the

१०९५. With reference to Chapter 95 (Videha Maithili Parallel Drama Theatre), which statement belongs to the source discussion?

- (A) The journal also promotes "Videha e-Learning" to facilitate linguistic literacy among the youth who may have been alienated by conservative academic standards.
- (B) Feminist Theory Simone de Beauvoir's insight that 'woman is not born, but made' and Judith Butler's theory of gender as performativity are essential for reading Balchandā.
- (C) Ek dhur jamin (One dhur of land) — agrarian question, dispossession The preface (written by Utpal himself) is a remarkable document of poetic self-awareness.
- (D) Suman is particularly notable for bridging the traditional and the contemporary within the Mithila form itself, without the radical rupture undertaken by Sanju Das.

१०९६. With reference to Chapter 95 (Videha Maithili Parallel Drama Theatre), which statement belongs to the source discussion?

- (A) Bama's work is explicitly gendered: she writes as a Dalit woman, for whom the triple burden of caste, class, and gender oppression is the defining condition.
- (B) That Umesh Mandal chose this title for his poetry collection is itself an act of literary self-consciousness: he knows the position he occupies, and he names it.
- (C) Applying Navya-Nyāya's concept of vyāpti (pervasion), we can identify a structural invariant across the play: wherever there is literacy in Bhāg Rau, there is deprivation.
- (D) The Digital Frontier and Archival Activism The survival and expansion of the Maithili Parallel Theatre are inextricably linked to its use of digital technology.

१०९७. Which statement about By bypassing traditional print gatekeepers, the movement is supported by Chapter 95 (Videha Maithili Parallel Drama Theatre)?

- (A) The bitter irony is that this 'good' path requires betrayal of the baas (the innocents).
- (B) By bypassing traditional print gatekeepers, the movement has created an autonomous cultural space.
- (C) Postcolonial criticism illuminates his role in the affirmation of a marginalised language-culture.
- (D) Radha got a first division in Intermediate (meaning she had also gotten a first division in matric).

१०९८. With reference to Chapter 95 (Videha Maithili Parallel Drama Theatre), which statement belongs to the source discussion?

- (A) The hypothesis of a universe with more than three dimensions and Stephen Hawking's "A Brief History of Time" are eliminating the existence of God, because the concept of the death of God has also emerged from these.
- (B) Shardindu Chaudhary's close association with this movement — as contributor, archive facilitator, and the subject of a landmark special issue — marks him as a significant figure within this alternative canon-formation project.
- (C) Reclaiming Linguistic Limitors (Avacchedaka): The continued reclamation of the Tirhuta script and the removal of "corrupt" Hindi-calques from Maithili dialogue are essential to maintaining a distinct cultural field.
- (D) Dādika Gīta connects his work to the women's oral cultural transmission tradition that the Parallel History prizes: the grandmother's song is the repository of the most ancient Maithili folk knowledge.

१०९९. With reference to Chapter 95 (Videha Maithili Parallel Drama Theatre), which statement belongs to the source discussion?

- (A) Diaspora Continuity The corpus explicitly includes contributions from Maithili authors in Nepal, the UK, Singapore, and the Indian diaspora, refusing the nation-state as the boundary of the literary tradition.
- (B) By applying Navya Nyāya—a school of logic traditionally associated with high-caste theological gatekeeping—to the realm of subaltern drama and social realism, the movement has enacted a radical "democratization of logic".
- (C) comparative food vocabulary of neighbouring regions; and (5) a sustained application of Gangesa's Navya Nyaya framework to the specific textual features of these authors' works, once full transcriptions are available.
- (D) Through its systematic documentation of folk art, its revitalization of the Tirhuta script, and its courageous critique of social hierarchies via the "Dooshan Panji," Videha has fundamentally reshaped the Maithili literary landscape.

११००. With reference to Chapter 95 (Videha Maithili Parallel Drama Theatre), which statement belongs to the source discussion?

- (A) Yadava appears as the second interviewee in Munnaji's celebrated series 'हम पुछैत छी' (I Ask / We Ask) — a series of extended interviews with twenty-four major figures of Maithili literature, linguistics, and culture, published across the Videha Sadeha 33 collected edition.
- (B) The inclusion of artisans like woodworkers (Vastukala) and clay artists (Murti-kala) alongside playwrights signifies a fundamental shift in the definition of "Maithili Literature." It posits that the science of making is inseparable from the science of words.
- (C) The VPHF, as articulated by Gajendra Thakur, insists that 'Maithili of the Nepal Terai and the Malla-era literary output is treated as equally central, not as a regional footnote.' Mishra's work is firmly within this Nepal-Maithili tradition.
- (D) The interview's presence in the special issue is itself significant: it places Shardindu Chaudhary's own articulations of his literary aims, his understanding of the Maithili situation, and his views on language and culture at the centre of the documentary record.

११०१. With reference to Chapter 95 (Videha Maithili Parallel Drama Theatre), which statement belongs to the source discussion?

- (A) Thematic & Critical Analysis The 'tottering horse' image is a classic folk metaphor in rural Bihar-Mithila: the horse (ghoḍā) is an animal of status and aspiration in the village economy, but a tottering horse is a figure of failed aspiration — the status-symbol that cannot support its own weight.
- (B) "Nahin time apna lel" (No time for oneself) is a poem of abhāva: the absent time, the absent self, the absent interiority of the alienated modern worker are not simply described as lacking but are made present through their formal absence in the poem's compressed, stripped diction.
- (C) Synthesis and Conclusion: Actionable Observations for Cultural Revitalization The analysis of the Videha Maithili Parallel Theatre movement reveals several critical strategies for linguistic and cultural revitalization in the face of institutional stagnation and external pressures.
- (D) The piece's structural principle is the chiasmus: it opens with the 2016 obituary, moves back to the 2009 visit, and returns to the 2016 obituary, so that the remembered blessing ('live and flourish') frames both the life of the remembered person and the continued life of the rememberer.

११०२. With reference to Chapter 95 (Videha Maithili Parallel Drama Theatre), which statement belongs to the source discussion?

- (A) Faguā and Jogīrā: The Folk-Festive Register The sixteen-page contribution in Sadeha 20 — Faguā (muktaka) / Jogīrā / Kichu Ghazal — is Mishra's most generically ambitious piece.
- (B) Theoretical Rigor as Resistance: By moving beyond simple plot summaries and engaging with complex Indian and Western theories, the parallel movement provides a model for "high-merit"
- (C) Yadava's Linguistic Survey of Nepal (2008–2009) — of which he was Founder Director — is explicitly a post-colonial updating and indigenisation of the Greyersonian project: it applies
- (D) Technical Discourse: Prosody, Formalism, and Navya-Nyāya Logic A significant portion of the research in issues 351-438 is dedicated to the formal restoration of Maithili literary genres.

११०३. With reference to Chapter 95 (Videha Maithili Parallel Drama Theatre), which statement belongs to the source discussion?

- (A) Attempts have been made to suppress Sushil due to the weakness of Maithili criticism.
- (B) Grounding in Village Life His stories are overwhelmingly set in the rural Mithila countryside.
- (C) The most substantive literary-cultural reference is the Videha Samman 2013 nomination.
- (D) Someone born in a city might find it hard to understand the attachment to ancestral land.

११०४. With reference to Chapter 95 (Videha Maithili Parallel Drama Theatre), which statement belongs to the source discussion?

- (A) The memoir series Baat-Baat Par Baat and the collection Ja Ham Janitahun both engage with this genre in a comic-satirical mode that is distinctive.
- (B) ADDENDUM APARNA KUMARI Actress · Cultural Personality · Methodological Note All factual claims are grounded exclusively in the Videha archive.
- (C) The Jogīrā is a more specifically Bhojpuri-Maithili festive form associated with Holi performances, with a call-and-response structure.
- (D) Specialized Thematic and Author-Centric Volumes Issues 26 through 31 highlight specific voices that have significantly shaped the contemporary discourse.

११०५. Which statement about The Videha Maithili Parallel Theatre is supported by Chapter 95 (Videha Maithili Parallel Drama Theatre)?

- (A) The presence of Virendra Kumar Yadav in the same critical anthology that carries Sanskrit ālankārika scholarship and Maithili Dalit studies marks precisely the democratic amplitude that the journal was constructing.
- (B) The Videha Maithili Parallel Theatre is not merely a stage movement; it is a profound intellectual intervention that asserts the dignity of a language and its people against centuries of curated silence.
- (C) Social Realism and the Feminine "Unwriteable": The Contribution of Meena Jha The critical appreciation of Meena Jha (Sadeha 31 and Issue 420) focuses on her role as a pioneer of women's social realism.
- (D) When Utpal translates Mohandas into Maithili, he claims (implicitly) that his Maithili text is a valid śabdapramāṇa transmission of Uday Prakash's Hindi original — that the translated text faithfully

११०६. With reference to Chapter 95 (Videha Maithili Parallel Drama Theatre), which statement belongs to the source discussion?

- (A) The Integration of "Craft" into "Art": The movement's recognition of woodcarvers, farmers, and rasan-chauki players as "Artists" is a necessary step in dismantling the caste-based hierarchies of institutional literature.
- (B) Applying Nikolajeva's framework: the stories' child protagonists are agents of ecological and cultural wisdom, counterposing an innocent, direct relationship with nature against the adult world's complications.
- (C) Kashinath Singh is known particularly for Kashi Ka Assi (on whose world Raghu also draws), and the translated text opens with a dedication to his "younger brother Kripashankar Chaubey." Maithili translation: Vineet Utpal.
- (D) Detailed List of the 37 Videha Special Issues (विशेषांक) The "Videha Visheshank" (Special Issue) series represents a targeted effort to archive specific genres, movements, and authors within the Parallel Tradition.

११०७. With reference to Chapter 95 (Videha Maithili Parallel Drama Theatre), which statement belongs to the source discussion?

- (A) From a feminist theoretical perspective, the essay engages with what Adrienne Rich calls 'the politics of location': the specific, bodily, historically embedded experience of Maithili women's oppression is not reducible to a general feminist or humanist account.
- (B) The alphabetical compendium of authors demonstrates a remarkable diversity of voices—from engineers like Dinesh Kumar Mishra and physicists like Yogendra Pathak Viyogi to Dalit poets like Umesh Paswan and diaspora voices like Laxman Jha 'Sagar'.
- (C) The VPHF, as articulated by Gajendra Thakur, insists that 'Maithili of the Nepal Terai and the Malla-era literary output is treated as equally central, not as a regional footnote.' Mishra's work is firmly within this Nepal-Maithili tradition.
- (D) The four-fold critical methodology of the Videha Parallel History Series is applied: (1) Indian Rasa-Dhvani-Vakrokti Aesthetics; (2) Western Critical Theory; (3) Navya-Nyaya Epistemology of Gangesa Upadhyaya; (4) Videha Parallel History Framework.

११०८. With reference to Chapter 95 (Videha Maithili Parallel Drama Theatre), which statement belongs to the source discussion?

- (A) Bhavnath Jha A scholar, epigraphist, and manuscriptologist whose contributions to cultural preservation are documented in the Videha Bhavnath Jha Special Issue (Issue 427).
- (B) Technical Discourse: Prosody, Formalism, and Navya-Nyāya Logic A significant portion of the research in issues 351-438 is dedicated to the formal restoration of Maithili literary genres.
- (C) In Gangesa's terms, the board functions as an apta (reliable authority) whose testimony about cultural merit creates valid shabda-pramana for the purpose of the parallel archive.
- (D) The Videha journal itself is named for Videha, the ancient kingdom of which Mithila was the capital — the same kingdom over which King Janaka ruled and in which Sita was born.

११०९. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) Navya Nyāya's concept of avacchedaka (limitor, or the condition that "delimits" a cognition) is useful for analysing how the poem specifies its object.
- (B) Maithili sahitya ke kichhu agrajasab ta pakka chor chhalai.' (In Santosh's first story collection, there was a deficiency in study and in guidance.
- (C) The Videha Parallel History Framework proposes its own vyāpti: wherever there is genuine Maithili literary vitality, there is inclusivity of
- (D) In Balchandā, Vibha Rani's mono-drama for and about female foeticide and the suppressed feminine, dhvani operates at every level.

१११०. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) ADDENDUM APARNA KUMARI Actress · Cultural Personality · Methodological Note All factual claims are grounded exclusively in the Videha archive.
- (B) 14th century CE, born in Mithilā region) composed the Tattvacintāmaṇi- the foundational text of Navya Nyāya, the New Logic school of Indian philosophy.
- (C) Since its inception, Videha has served not merely as a repository of texts but as an active participant in the construction of a "Parallel Tradition".
- (D) The invisibility of Shashi Bala within the received narrative of Kashyap's work is a microcosm of the wider invisibility of women's labour in art history.

११११. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) The creation of the first Maithili Braille site further demonstrates the movement's commitment to ensuring that technological progress serves all members of the community, regardless of physical ability.
- (B) Perry Nodelman's *The Hidden Adult* argues that all children's literature encodes an adult ideological perspective that is simultaneously presented and concealed; Maria Nikolajeva's *Power, Voice and Subjectivity* in
- (C) The presence of Virendra Kumar Yadav in the same critical anthology that carries Sanskrit ālankārika scholarship and Maithili Dalit studies marks precisely the democratic amplitude that the journal was constructing.
- (D) In Navya-Nyaya terms, this constitutes what might be called a 'certified testimony': the translator has specified the conditions of his knowledge, identified the mediating steps, and named the co-witnesses.

१११२. Which statement about Endorsing intellectuals, community-members, and poets is supported by Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance)?

- (A) Aasheervacan' ('Surviving in Memory: An Affectionate Blessing'), is among his most personally revealing prose-poem pieces, combining memoir, intellectual history, and lyric elegy.
- (B) In the VPHF's framework, the insistence on speaking Maithili — in Nepal's capital, in the face of Nepali-language dominance — is an act of counterhegemonic assertion.
- (C) Kumhar (Potter) suggests an engagement with the craft tradition of Mithila, specifically the potter community whose earthenware is foundational to Maithili ritual and domestic life.
- (D) Endorsing intellectuals, community-members, and poets functions as a confirming instance (sapakṣa) of this vyāpti, providing the positive evidence that the Videha thesis requires.

१११३. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) Georg Lukacs' concept of 'typicality' ('Studies in European Realism', 1950) is relevant here: the poverty figures in these plays are not random individuals but typical representatives of a social class, whose individual suffering enacts the systemic conditions of agrarian under-development.
- (B) Bhabha's 'third space' of enunciation—where colonial and colonised cultures meet and hybridise—describes the condition of Maithili writers who inhabit the interstices between Maithili and Hindi (in Vibha Rani's case), or between Maithili and Nepali/global Arabic (in Bindeshwar Thakur's case).
- (C) Pierre Bourdieu's sociology of culture (*The Field of Cultural Production*, 1993) argues that what constitutes cultural legitimacy in any field is determined by the positions of agents within it, their accumulated cultural, social, and symbolic capital and by the struggles over those positions.
- (D) In his article (calling it a critical article would be inaccurate) "Daag: Sthapit-Bodhme Hilkor" in *Samdiya Mithila* (issue dated January 4, 2024), he writes under the characteristics of pseudocriticism: "It is not that no novel on inter-caste marriage was written in Maithili before Daag."

१११४. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) Significance within the Videha Parallel History Framework Within the Videha Parallel History Framework, Dr. Shambhu Kumar Singh's significance is substantial and distinctive.
- (B) Tetar Das's response is devastating in its spiritual logic — he withdraws entirely, returns to his village, leaving behind all the recognition he has achieved.
- (C) 9th century CE): Ānandavardhana argues that the highest poetry operates through dhvani- suggestion or resonance where by what is not directly said becomes the primary meaning.
- (D) For a language whose literary history is measured in over a thousand years (from Vidyapati to the present), the absence of science writing was a significant lacuna.

१११५. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) The endorsements of Videha in 2008 is an act of reception-theory in practice: they are helping to construct the horizon of expectations against which all subsequent Maithili digital literature will be measured.
- (B) Reclaiming Linguistic Limitors (Avacchedaka): The continued reclamation of the Tirhuta script and the removal of "corrupt" Hindi-calques from Maithili dialogue are essential to maintaining a distinct cultural field.
- (C) The archive hosts critical appreciations of contemporary writers—such as Shiv Kumar Jha 'Tillu' and Dr. Umesh Mandal—analyzed through the lenses of both Western critical theory and Navya Nyāya epistemology.
- (D) Critical Analysis: The Genre of Reporter Diary Reporter Diary occupies a generically hybrid position in Maithili literature: it is simultaneously memoir, social essay, political commentary, and literary journalism.

१११६. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) As Ravi Bhushan Pathak's essay in Sadeha 10 (drawing directly on this text) argues, it is literary art precisely because of its truth, not despite it.
- (B) In the PDF (available in the Videha Petar), where it appears initially, he has crossed it out with a pen; the later version is correct.
- (C) The Nepal-based sipahi as a figure of institutional contradiction — service, pride, corruption, and obsolescence — is Mishra's most recurring social type.
- (D) Feminist Critical Reading Read through Judith Butler's lens of gender performativity, Balchandā is literally a performance of the performance of femininity.

१११७. Which statement about Crucially, the essay does not oppose East and West but is supported by Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance)?

- (A) Crucially, the essay does not oppose East and West but synthesises them, treating both as resources for the same critical project, which is the development of a Maithili literary-critical practice adequate to the complexity of the present.
- (B) CIEFL Hyderabad in the late 1970s and early 1980s was among the foremost centres of Indian linguistics, and Yadava's doctoral work placed Maithili for the first time within the mainstream of international formal syntactic theory.
- (C) Tilakora (taro plant/colocasia) and Bathūā (Chenopodium/pigweed, eaten as leafy greens in Maithili cooking) are not merely peasant subjects but specific presences in the Mithila kitchen-garden landscape that carry cultural, nutritional, and social meanings.
- (D) Srinivas belongs to the first generation of writers who worked through the period of recognition, and his fiction — centred on village life, local customs, and regional idiom — can be read as a postcolonial insistence on the value of the marginalised culture.

१११८. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) Saras's title 'Saras' appears as his takhallus in the maqta of his ghazals, following classical convention.
- (B) A critical reading of its architecture reveals the intellectual ecology that parallel literateurs endorsed and inhabited.
- (C) The padain poems are not nostalgic in the regressive sense: they do not idealise the village that is being left.
- (D) familiar bureaucratic language applied to extraordinary events creates the double effect Suvin identifies.

११११. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) Theoretical Frameworks Bakhtin's parody (Problems of Dostoevsky's Poetics): 'Ripōṛṭa' is parody in the technical Bakhtinian sense — it takes a non-literary genre (the bureaucratic report) and places it in a literary context where it is both itself and its own ironic commentary.
- (B) The feminist poet's pratyakṣa of women's experience — the direct, embodied knowledge of what it means to be a woman in Mithila's patriarchal social structure — constitutes a form of pramāṇa that the canonical literary tradition's male-dominated śabda-pramāṇa cannot replicate.
- (C) The history of Maithili journalism — from Maithil Hit Sadhana (1905) through the numerous journals and newspapers of the twentieth century to the Videha eJournal in the digital age — is the history of Maithili's struggle for public recognition and institutional space.
- (D) The Sandesh section of the 2010 and 2011 issues reveals the expanded list: the entries, now including voices from Nepal's Janakpur radio community, the Maithili diaspora in the UK, institutional figures at the Sahitya Akademi, and younger voices alongside the senior establishment.

१११०. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) Now, in philosophy, mathematics and science have become limited to mathematical logic.
- (B) Dr. Prasad's poems are in dialogue with this tradition; they cite it, contest it, and draw authority from it.
- (C) Videha replaced this mechanism with the listing of endorsers and the listing was curated.
- (D) Lalbabu regrets why he got stubborn for money; he could have gotten Binayak married to Avadhesh's sister.

११११. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) The choice of 'Ajneya' as a Maithili pen-name is a conscious claim to the modernist literary tradition while the 'Srijan Shekhar' (Creator's Summit/Crest) compounds the literary ambition.
- (B) Paswan writes as a Dalit man — he is attentive to women's conditions (as in 'Mithilaak Naari', 'Sunanda', 'Vidhva Vivah') but writes from a male perspective, not a female one.
- (C) The Navya Nyāya tradition, for all its philosophical rigor, was appropriated by the same Brahmin-dominated institutional apparatus that the Videha Parallel History Framework contests.
- (D) The VPHF's insistence that Maithili literature is a trans-national, multi-caste, multi-generational, and multi-voiced tradition finds in Santosh Kumar Mishra's work a concrete embodiment.

१११२. Which statement about Both roles is supported by Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance)?

- (A) Maithili passages have been rendered in approximate English paraphrase for the purposes of critical analysis; full translations would require a separate scholarly undertaking.
- (B) Both roles were essential to the journal's selfunderstanding; the Sandesh section was not a consolation prize but a foundational feature, not a reduced version of the active-contributor role.
- (C) The newspaper serves as both a primary document of Jha's journalism and a window into the political and social landscape — the civic, environmental, and political life of Janakpurdham — that feeds his fiction.
- (D) The movement has shifted the center of Maithili dramatic activity away from urban administrative centers to rural villages like Berma and Chanauraganj, where performance is integrated into community life.

११३३. Which statement about Dhvani theory demands that what is supported by Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance)?

- (A) Or is it Nepal itself — a nation that has 'adopted' the ideals of democracy and must now live up to them?
- (B) The preface indicates that this collection is concerned with the condition of women, social questioning, and the politics of silence.
- (C) The story's drama is partly a confrontation of competing testimonies, with the reader being invited to judge their reliability.
- (D) Dhvani theory demands that what is most significant be found not in what is said but in what resonates beyond the saying.

११३४. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) The eight (or nine) rasas are not merely emotional categories but complex aesthetic experiences that transform the personal emotions (bhava) of characters into universalised aesthetic experiences accessible to the connoisseur.
- (B) The parallel literature announces this ambition; its community of reception- the Videha movement, with its commitment to inclusive democratic Maithili literature- provides the saḥṛdaya readership capable of receiving it.
- (C) Adbhuta rasa is precisely the aesthetic mode of science—both as practised (the scientist's wonder at nature's complexity) and as communicated (the popular scientist's attempt to transmit that wonder to a general audience).
- (D) The poet who composes a new bhakti ghazal or Jānakī gīta is claiming a position within this śabda-pramāṇa tradition: adding their testimony to the accumulated chain of valid verbal knowledge about the divine.

११३५. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) Published in 2015 under the Jharkhand Mithila Manch imprint, it represents a Maithili writer in the diaspora using the lyric form to interrogate not just personal experience but structural social conditions — particularly the condition of women in Maithili society.
- (B) Postcolonialism and the Nepal-India Border Identity Homi Bhabha's concept of cultural hybridity and the 'third space' of enunciation — the liminal zone between cultures where new meanings are produced — describes Jha's creative situation with precision.
- (C) The Institutional Architecture of the Videha Movement The Videha movement, initiated around 2000 and formalised with the launch of the Videha ejournal on 1 January, 2008, represents a conscious counter-project to the Maithili literary establishment.
- (D) The NTM, established on 1 July 2008 under the directorship of the eminent linguist-poet Prof. Uday Narayana Singh 'Nachibeta', had as its central mission the translation of high-level knowledge textbooks from English into all eighteen scheduled languages of India.

११३६. Which statement about The Videha Sadeha (विदेह-सदेह) series is supported by Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance)?

- (A) The Videha Sadeha (विदेह-सदेह) series is the physical or "embodied" archive of this digital movement.
- (B) 100 BC - 500 AD Middle Indo-Aryan Dramatic Prakrits; emergence of popular speech forms.
- (C) Kamla Chaudhary represents the specific domain of Maithili women's material culture and temporal experience.
- (D) Kamat, Shiv Kumar Prasad, Dharendra Kumar, Ramdev Prasad Mandal "Jharudar" have come with colourful stories and songs.

१११७. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) Sanchayan (Collected Essays) The 57-page collection of essays represents Yoganand Jha as a critical and reflective prose writer.
- (B) The Maithili kitchen is simultaneously a site of cultural production, religious observance, social distinction, and aesthetic pleasure.
- (C) No Entry: Mā Praviśa: The Postmodern Absurd Nachiketa's No Entry: Mā Praviśa is the most significant postmodern work in the Maithili canon.
- (D) The Dhātuvāda chapter of the Tattvacintāmaṇi is particularly relevant to the analysis of modern Maithili verbs and actions.

१११८. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) Attempts have been made to suppress Sushil due to the weakness of Maithili criticism.
- (B) 11th cent.) identifies auchitya (propriety) — the apt fit of word, form, and content — as the supreme virtue of poetry.
- (C) In the Videha framework, this is used to identify the "limiting criteria" of Maithili identity itself.
- (D) The feminist perspective says that all theories are made by men, so they cannot provide a complete explanation.

१११९. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) 1000 CE) universalises this into a theory of aesthetic experience as a form of self-recognition (pratibha).The Natyashastra of Bharatamuni and its subsequent elaboration by Abhinavagupta in the Abhinavabharati identifies eight (later nine) primary rasas.
- (B) Vibha Rani is a national-level dramatist, fiction writer, and performer who writes in both Maithili and Hindi; her plays Bhāg Rau and Balchandā, published by Shruti Prakashan and archived on videha.co.in, constitute the primary textual corpus for this study.
- (C) The Videha-Sadeh Archive: Detailed Analysis of the 37 Special Issues Inventory and Analysis of Videha Sadeha 1–37 The Videha Sadeha series is structured to provide a comprehensive survey of Maithili literature across genres, themes, and developmental stages.
- (D) The Videha Parallel History Framework The Videha Parallel History Framework serves as a counter-narrative to the "mainstream" history of Maithili literature, which the movement argues has been curated to promote an upper-caste, predominantly Maithil Brahmin, canon.

११२०. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) The "Videha-Sadeh" series constitutes the most vital thematic collection within the journal, extracting and refining the best compositions from the first 350 issues.
- (B) Nistuki's implied reader is a Maithili speaker who shares the cultural reference points — the festivals (Chhath, Bhogi), the river-names, the village practices — that the poems invoke.
- (C) Sunanda is the educated daughter of Raman Master — an M.A. and B.Ed. holder who lives in a Patna hostel preparing for the BPSC competitive examination.
- (D) observation, a critic who has enriched the theoretical self-understanding of the tradition, and an anthologist who has served the canonisation of Maithili fiction at a national level.

११३१. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) Similarly, the "Beehani Katha" (Seed Stories) in Volume 5 represent a formal innovation designed specifically for the digital medium, characterized by brevity and intense psychological focus, which has since become a hallmark of the Videha era.
- (B) Tetar Das's situation recapitulates this historical pattern in a contemporary setting, demonstrating that the caste system's refusal of Dalit spiritual authority has not ended despite constitutional protections and formal religious equality.
- (C) The Videha-Sadeh Archive: Detailed Analysis of the 37 Special Issues The "Videha-Sadeh" series constitutes the most vital thematic collection within the journal, extracting and refining the best compositions from the first 350 issues.
- (D) By unearthing these suppressed narratives, the framework demonstrates how the Panji system (the sophisticated genealogical record-keeping of Maithil Brahmins) was historically used as a tool of social engineering and cultural gatekeeping.

११३२. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) In Maithili literary culture, translation from other Indian languages has been relatively uncommon; the bulk of translation has been into or from Hindi and English.
- (B) The poem's Rasa is Shant (tranquillity), the ninth rasa recognised by Abhinavagupta, arising from a non-attached, contemplative stance toward temporal experience.
- (C) The series is noted for its pedagogical utility, with volumes 17, 21, 23, 26, 29, 30, 32, 33, 34, and 35 being specifically identified as essential resources for the
- (D) For a language whose literary history is measured in over a thousand years (from Vidyapati to the present), the absence of science writing was a significant lacuna.

११३३. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) Launched on April 11, 2008, this movement sought to correct a "dark interlude" in Maithili literary history during which the formal constraints of the ghazal—such as Behr (meter) and Qaafiyaa (rhyme)—were largely abandoned.
- (B) For instance, Gajendra Thakur's "Learn Japanese Script for Haiku" (2009) and the "Maithili-English Dictionary" volumes co-authored with Ashish Anchinhar are foundational efforts to standardize and internationalize the language.
- (C) Golpitha (1972) is the founding text of Marathi Dalit protest poetry and arguably the most formally radical Dalit literary text in any Indian language — reveals the range of aesthetic strategies available to Dalit poets.
- (D) In 2016, he was elected Honorary Life Member of the Linguistic Society of America — the most prestigious recognition in world linguistics, accorded to a small number of non-American scholars of exceptional distinction.

११३४. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) Specialized Thematic and Author-Centric Volumes Issues 26 through 31 highlight specific voices that have significantly shaped the contemporary discourse.
- (B) Feminist Critical Reading Read through Judith Butler's lens of gender performativity, Balchandā is literally a performance of the performance of femininity.
- (C) The book is divided into three sections: Kavya Vivechan (Poetry Analysis), Gadya Vishleshan (Prose Analysis), and Avdan Mulyankan (Contribution Evaluation).
- (D) The Symbolism of the Kumbh and Ubtan In Maithili culture, the "Kumbh" (pot) is a central element in various "Sanskaras" (life-cycle rituals).

११३५. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) STORES PRIVATE LTD (a Channel Partner of Tata Motors); he was with them from 2002 to 2022.
- (B) Stories (Vihani Katha) Two versions; focuses on the flash fiction innovation of the movement.
- (C) A family got off the train... three or four single girls... none of them are good! – Kaamu said.
- (D) The Videha pothi.htm page contains several cross-references to Shardindu Chaudhary beyond the special issue.

११३६. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) Poverty, which is not a problem in the West, is a major problem in India and Nepal today.
- (B) Now, in philosophy, mathematics and science have become limited to mathematical logic.
- (C) The following catalog provides a gist of authors identified within the series and the broader archive.
- (D) Each entry includes a brief critical appreciation based on the integrated theoretical frameworks described above.

११३७. Which statement about The Videha platform is supported by Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance)?

- (A) The Videha platform is explicitly closed to "practitioners of plagiarism" and those who cannot withstand critical scrutiny.
- (B) Asian Art Museum, San Francisco. 'Painting is My Everything: Art from India's Mithila Region.'
exhibitions.asianart.org.
- (C) The Maithili kitchen is simultaneously a site of cultural production, religious observance, social distinction, and aesthetic pleasure.
- (D) Because by then, Subhash Chandra Yadav's stories with their spelling had already started being epublished in Videha.

११३८. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) The Videha 424 editor's comparative verdict is nuanced: "Quantitatively, Srinivas has written more than Ashok, but Srinivas is not the polished narrator that Sushil is.
- (B) Ethical Governance and the Policing of Plagiarism A defining characteristic of the Videha movement is its rigorous stance on intellectual property and ethical literary conduct.
- (C) The Marxist critic would see in this a refusal of ideology; the New Critic would see an achieved irony; the Rasa theorist would see a mature karuna that is never indulgent.
- (D) The Navya-Nyāya concept of pakṣatā (suppositional/inferential reasoning) is useful here: each sher presents a pakṣa (thesis) and sādhyā (what is to be proved) in compressed couplet form.

११३९. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) The story's drama is partly a confrontation of competing testimonies, with the reader being invited to judge their reliability.
- (B) Dr. Prasad's association with Videha therefore locates his work firmly within this alternative critical and cultural project.
- (C) Contains a research essay on the history of special issues of Maithili periodicals, a meta-critical contribution noted in Videha 424.
- (D) The controversy is documented across issues 363, 364, and 366 of Videha, suggesting it was a sustained and publicly debated episode.

११४०. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) The review reads Mandal as what Tillu calls 'sarvakaalin Maithili sahityame Dhruvatara' — the pole star of all-time Maithili literature — a judgment that aligns with and reinforces the Videha Parallel History's positioning of Mandal as the most significant contemporary Maithili novelist.
- (B) First, it produces a systematic and chronologically comprehensive account of a major poet's oeuvre — a form of scholarly labour that is fundamental to any literary culture's self-knowledge and that has been systematically denied to Parallel Maithili writers by the official critical establishment.
- (C) The four-fold methodology of the Videha Parallel History Series is applied: (1) Indian Rasa-Dhvani-Vakrokti Aesthetics (Bharata, Abhinavagupta, Anandavardhana, Kuntaka, Kshemendra); (2) Western Critical Theory; (3) NavyaNyaya Epistemology of Gangesa Upadhyaya; (4) Videha Parallel History Framework.
- (D) By insisting that Mithila painting be understood not as decorative handicraft but as a medium of economic empowerment and social transformation, Kashyap anticipates Pierre Bourdieu's analysis of cultural capital (The Rules of Art, 1992): art is not merely aesthetic; it is a form of social power.

११४१. Which statement about By exposing plagiarism and institutional corruption, the Videha movement is supported by Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance)?

- (A) Critics note similarities in her approach to colour to Paul Gauguin and Marc Chagall, though her content is rooted in the experiential reality of Mithila's women.
- (B) Vidyapati's poetry — the devotional-erotic Maithili padavali addressed to Radha-Krishna — is the canonical achievement of medieval Maithili literature.
- (C) The rasa theory posits that the purpose of literature is the evocation of specific aesthetic flavours (rasas) in the cultivated reader-spectator (sahridaya).
- (D) By exposing plagiarism and institutional corruption, the Videha movement establishes itself as an ethical alternative to the orthodox establishment.

११४२. Which statement about The Maithili literary world is supported by Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance)?

- (A) The Maithili literary world is a small public sphere: a community of readers, writers, and editors who share texts, debate their quality, and hold each other accountable to shared standards.
- (B) That Jha's debut collection is named for this bird suggests a self-positioning within the lyric-social tradition of Maithili literature, from Vidyapati's bird-imagery through the modern period.
- (C) Gopalji Jha 'Gopesh' A poet and cultural critic analyzed in Part 96 for his role in maintaining the continuity of Maithili lyric traditions amidst the pressures of modernization.
- (D) When Utpal translates Mohandas into Maithili, he claims (implicitly) that his Maithili text is a valid śabdapramāṇa transmission of Uday Prakash's Hindi original — that the translated text faithfully

११४३. Which statement about Digital Preservation and Technological Sovereignty The Videha movement is supported by Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance)?

- (A) Formal and Thematic Analysis Khajurībālī represents the most formally mature of Jha's adult collections.
- (B) The Maithili plays' sustained critique of this ideological mystification is what Dr. Singh identifies as their social-critical value.
- (C) Dinesh Kumar Mishra is not from Mithila, but he has written the stories of all the streams of Mithila.
- (D) Digital Preservation and Technological Sovereignty The Videha movement is fundamentally a technology-centric venture.

११४४. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) At the same time, to edit that act, Mohan Bhardwaj was made a member of the Sahitya Akademi's Maithili Advisory Committee.
- (B) Script Reclamation and Linguistic Identity A critical part of the movement's mission is the preservation of traditional scripts.
- (C) Viyogi's translation (published by Saraswati Printing Works, Kolkata) makes this text available in Maithili for the first time.
- (D) The Jānakī Gīta: Sita in Mithila The Jānakī Gīta (Song to Jānakī) in Sadeha 14 is Mishra's most culturally specific contribution.

११४५. Which statement about Archived is supported by Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance)?

- (A) Close Reading: 'Doctor' The 'Doctor' story is among the collection's most psychologically nuanced.
- (B) Elaine Showalter identifies the mental, biological, and linguistic characteristics of women's writing.
- (C) Archived documents and "Learn Kaithi" (2009) guides support scholarly research into regional history.
- (D) The second is a study of his specific engagement with Maithili folk tradition — the relationship

११४६. Which statement about Archiving of Malla-period drama like Haragauri Vivah Natak is supported by Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance)?

- (A) Archiving of Malla-period drama like Haragauri Vivah Natak demonstrates the trans-border legacy of Maithili.
- (B) Grounding in Village Life His stories are overwhelmingly set in the rural Mithila countryside.
- (C) Vibha Rani's Bhāg Rau and Balchandā were published by Shruti Prakashan and archived on videha.co.in.
- (D) Psychological Interiority Without Dramatism Srinivas's characters are psychologically drawn but without melodrama.

११४७. Which statement about Comprehensive Index of Featured Authors The Videha archive is supported by Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance)?

- (A) But this is not in the novel; neither Anwar nor any other character does what Kedar Kanan suggests.
- (B) Comprehensive Index of Featured Authors The Videha archive is notable for its expansive contributor list.
- (C) The Maithili Ghazal (Apan Yudhak Sākṣya) Viyogi is a founding theorist of the Maithili ghazal.
- (D) Critical Assessment: Chīrai Chīrai is a landmark debut collection in contemporary Nepal-side Maithili fiction.

११४८. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) As Tillu himself records in the Aṃśu preface, his critical writing started in Videha's feedback column (Feedback Column), where he posted online reviews of Maithili works.
- (B) The Anuvad (Translation) Movement: Volumes 27 and 37 A critical component of the archive is its effort to internationalize Maithili literature through translation.
- (C) Patrakarita (Maithili Journalism) This 34-page work on Maithili journalism is a contribution to the meta-critical and historical understanding of Maithili's public sphere.
- (D) Theoretical Frameworks Vatsyayan-Ajneya's modernism as intertextual frame: the pen-name establishes a dialogue between Hindi modernism and Maithili literary aspiration.

११४९. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) The archive documents how figures like Govindadasa Kabiraja and Srimanta Sankaradeva adopted Maithili forms to create some of the most enduring works of eastern Indian literature.
- (B) Sadeha 21's Kakarā Abite Jādū Bhāṣ Jāya Re (When Whom Comes, Magic Happens — literally 'To Whose Coming Does Magic Happen?') is a lyric of expectation and transformation.
- (C) Qualitative Synthesis of Literary Impact The inclusion of these work alongside the broader Videha archive has several long-term implications for the field of Maithili studies.
- (D) Standardization of the Mithila Anthem A key intellectual proposal in Issue 217 is Yogendra Pathak 'Viyogi's' call for the standardization of the Bhagwati Vandana ("Jai Jai Bhairavi").

११५०. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) Most fully articulated by Gajendra Thakur in his series "Parallel Literature in Maithilī and Videha Maithilī Literature Movement," this framework posits that linguistic identity is a field of struggle (Kṣetra).
- (B) Qualitative Synthesis of Literary Impact By focusing on all native/ diaspora region, it challenges the traditional Darbhanga-centric view of Maithili culture, providing a more geographically inclusive literary map.
- (C) Overall Assessment Shivshankar Srinivas is a writer of genuine importance to Maithili literature: a faithful and compassionate witness to the social life of rural Mithila, a craftsman of quiet psychological
- (D) The archive documents various forms of art, including: □ Bhittichitra (Wall Painting): Specifically the Kohbar Ghar (nuptial room) murals that are traditionally created by women to symbolize fertility and joy.

११५१. Which statement about Conclusions and Future Outlook The Videha Sadeha series (1–37) is supported by Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance)?

- (A) Saba Maithila Ke Lela (For All Maithili People) is the democratic address that characterises the Videha Parallel History's community orientation.
- (B) Conclusions and Future Outlook The Videha Sadeha series (1–37) represents a definitive turning point in Maithili literary history.
- (C) Finally: Chaturdash Sootra is a pramāṇa-grantha (valid source-text) for any future study of Maithili literature's modern critical consciousness.
- (D) 32 Sanket (Gesture/Signal) (1974) Room number nine has six seats. – If you ask her to get up, then you can spread the bed.

११५२. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) Western Critical Perspectives □ Marxist and Social Realism: In these works observation of problem of small towns/ villages provides a materialist critique of Bihar's administrative shifts.
- (B) The Nepal-Maithili Legacy and Trans-Regional Identity The Videha Parallel Audio Video Archive is distinctive in its refusal to treat the Maithili culture of Nepal as a regional footnote.
- (C) Aasheervacan' ('Surviving in Memory: An Affectionate Blessing'), is among his most personally revealing prose-poem pieces, combining memoir, intellectual history, and lyric elegy.
- (D) Gopalji Jha 'Gopesh' A poet and cultural critic analyzed in Part 96 for his role in maintaining the continuity of Maithili lyric traditions amidst the pressures of modernization.

११५३. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) Insights into the "Mithila Ratna" The research into Dr. Shiv Kumar Prasad reveals that he is listed in the "Mithila Ratna" (Gems of Mithila) section.
- (B) ADDENDUM Dr. ShivPrasad Yadav (डॉ. शिवप्रसाद यादव), his independently published poetry collection Yug Prabha (2016), though outside the Videha archive.
- (C) In the VPHF framework, this is precisely what is needed: writers who do not merely produce texts but who build the infrastructure of literary culture.
- (D) Yoganand Jha represents the broadest range: fiction, folk literature, lexicography, poetry, journalism, cultural studies, and devotional literature.

११५४. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) The four-fold critical methodology of the Videha Parallel History Series is applied: (1) Indian Rasa-Dhvani-Vakrokti Aesthetics; (2) Western Critical Theory; (3) Navya-Nyaya Epistemology of Gangesa Upadhyaya; (4) Videha Parallel History Framework.
- (B) The entire weight of the language's literary history — from Vidyāpati's 14th-century padāvali through the Darbhanga manuscript tradition to the first Sahitya Akademi prize of 1966 — had been transmitted through manuscript, palmleaf, and print.
- (C) Complete Works: Annotated Bibliography Genre Key Titles Critical Assessment Poetry Hastkṣep (1996), Sākhi (2020), Pralaya Rahasya, Dharāśāyī Hebāk Samay (2021) Uses folk forms (Kabir sākhi) to document caste violence and the COVID-19 crisis.
- (D) The Videha 424 critical discourse itself constitutes a multi-vocal shabda about Srinivas's reliability as a social witness — with Katna Jha, Kailash Kumar Mishra, and Dhanakhar Thakur offering different assessments of the validity of his testimony.

११५५. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) Some of Kashyap's paintings were based on Geet Govind's verse and incorporated imagery of the erotic-devotional tradition, which brought him controversy.
- (B) The systematic identification and removal of upAdhis in previous schemes constitutes the logical core of Dr. Singh's argument for his own three-period scheme.
- (C) In the VPHF framework, this is precisely what is needed: writers who do not merely produce texts but who build the infrastructure of literary culture.
- (D) Dr. ShivPrasad Yadav's founding endorsement had, by 2012, been validated by a critical community that practised exactly what his endorsement had welcomed.

११५६. Which statement about The Maithili social-realist tradition that Jagdish Prasad Mandal is supported by Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance)?

- (A) Elaine Showalter identifies the mental, biological, and linguistic characteristics of women's writing.
- (B) None of the poems written by his father are included in any Contemporary Maithili Poetry anthologies.
- (C) Umesh Mandal A poet, scholar, and digital pioneer whose work is central to the "democratized wave" of the Videha movement.
- (D) The Maithili social-realist tradition that Jagdish Prasad Mandal had extended in fiction, and that the

११५७. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) Within the Videha Parallel History Framework, Tillu represents a type of writer who is structurally underrepresented: the upper-caste-by-birth writer who uses his literary formation to critique the exclusions of his own tradition.
- (B) The emergence of modern fiction, journalism, and scholarly writing in Maithili was driven by a cluster of writers including Harimohan Jha, Upendra Nath Jha 'Vyas', Yoganand Jha, Brajkishore Verma 'Manipadma', and Rajkamal Chaudhary.
- (C) Sampada (Lexical Heritage of Folk Literature) At 71 pages, this work represents Jha's sustained engagement with the vocabulary — both in the narrow lexicographic sense and in the broader cultural sense — of the folk literary tradition.
- (D) Yug Prabha (2016): The Poetic Achievement in Context Dr. ShivPrasad Yadav's poetry collection Yug Prabha, published in 2016 in Maithili, is the creative crystallisation of a decade-long participation in the Videha literary movement.

११५८. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) Editor Thakur notes the relative absence of such regional vocabulary as a limitation — contrasting Srinivas unfavourably in this respect with Dhumaketu, the Hindi/Gujarati story writer, whose stories are free of this weakness.
- (B) Dr. ShivPrasad Yadav's endorsement of Videha in 2008 is an act of reception-theory in practice: he is helping to construct the horizon of expectations against which all subsequent Maithili digital literature will be measured.
- (C) Each previous scholar's position is treated as a paksha (proposition) whose sadhya (the property it claims to establish: a valid scheme of Maithili literary history) is subjected to scrutiny of its hetu (reasons offered).
- (D) Topics include atomic energy, solar energy, alternative energy sources, alien life, thermal imaging, AI and robotics, the Nobel Prize controversies, the Large Hadron Collider, cosmology, nuclear medicine, and magnetism.

११५९. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) Sushil's Literary World: His literary works include- Gharāpī (novel) (1973), Gāmbālī (novel) (1982), Bhāmatī (drama) (first staging 1991, publication 2013) and Asmitā (short story collection) (2016).
- (B) Dr. ShivPrasad Yadav, by endorsing Videha in 2008 and by producing Yug Prabha in 2016, enacted that demand in practice- which is, in the end, the only place where epistemological justice can actually be achieved.
- (C) In Susan Bassnett's terms ('Translation Studies', 1980), translation is a form of cultural exchange that, at its best, enriches the receiving culture by bringing it into contact with otherwise inaccessible worldviews.
- (D) Applying Nikolajeva's framework: the stories' child protagonists are agents of ecological and cultural wisdom, counterposing an innocent, direct relationship with nature against the adult world's complications.

११६०. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) long excluded from canonical Maithili literary representation- is itself part of what constitutes the age's radiance.
- (B) The sky is both the physical sky of the Mithila landscape and the expression of longing, regret, or aspiration.
- (C) Dr. Prasad's refusal of this logic — through his committed Maithili literary practice — is a postcolonial act.
- (D) Those whose children have not entered literature, how can their discussions happen, how can their side be presented?

११६१. Which statement about Among its most significant contributions is supported by Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance)?

- (A) Among its most significant contributions is the Videha Maithili Shishu Utsav — a curated anthology of children's literature that functions as a 'parallel' corpus to the mainstream canon.
- (B) V Vibha Rani A multifaceted researcher and writer whose work in the Parallel History series explores the intersections of folk traditions, women's performance, and modern realism.
- (C) 626) | Sadeha 34 (Prelim_34): Ripōṛṭa (pp. 417– 420) Amrendra Yadav is a Maithili fiction writer in the short-form tradition, with two confirmed Videha contributions in Sadeha 33 and 34.
- (D) Y Yogendra Pathak Viyogi A physicist and science-fiction pioneer who has expanded the thematic boundaries of Maithili literature to include scientific rationalism and speculative narratives.

११६२. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) In the Parallel Tradition, Vidyapati is viewed through a subaltern lens, as evidenced by the Videha movement's logo, which depicts a version of the poet whose caste status is historically uncertain and who is contested as an elite appropriation.
- (B) Critical Assessment: Children's Literature and Cultural Transmission Koilī Ghūri Āu occupies a distinctive position in Jha's oeuvre and in the Maithili parallel tradition: it is an act of cultural transmission as much as literary creation.
- (C) 2 As a Translator Dr. Prasad's translation of Hindi poet Rajni Chhabra's collection Pighalte Himkhand (Melting Glaciers) into Maithili — published in Videha Issue 21 (pages 912–1000) — is a significant act of linguistic bridge-building.
- (D) The present study examines this corpus through the dual lens of Indian (with special attention to Navya-Nyāya epistemology) and Western literary theories of children's literature, and situates it within the Videha Parallel History framework.

११६३. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) Paswan's most important works are a poetry collection and a short story collection — he comes to the literary tradition through lyric assertion (Virmit Ras) and social parable (Mujrim) rather than through autobiographical testimony.
- (B) From the Navya Nyaya perspective, the analysis of Shakta literature raises the question of the pramana-status of religious and devotional experience: is the devotional experience (bhaktianubhava) a legitimate form of knowledge?
- (C) The Videha school's theorisation of bihani kathā as an indigenous Maithili form (rather than a borrowing from Hindi laghukathā) is part of the Parallel History project of asserting Maithili's formal distinctiveness and autochthonous literary heritage.
- (D) The portal's holdings, drawn from the Videha Shishu Utsav series and direct contributions, include the following categories: Format / Genre Description & Key Works PDF Books (Free Download) All books freely downloadable from or Archive.org.

११६४. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) collection is divided into at least two broad sections: Geet (Lyric Songs) and Bajra (Bajra-section — songs associated with the bajra or thunder motif, or perhaps seasonal songs).
- (B) What sustained him was the encouragement of his friend and peer Kathakar Ashok, as well as the patronage of the renowned fiction writer Dharendra and the poet Harekrishna Jha.
- (C) The novel uses this structured fantasy to alert children to environmental pollution — the desert beyond the Northern Embankment results from the Queen's misuse of science.
- (D) The Marxist critic would see in this a refusal of ideology; the New Critic would see an achieved irony; the Rasa theorist would see a mature karuna that is never indulgent.

११६५. Which statement about Theoretically, the novel is supported by Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance)?

- (A) Theoretically, the novel operates in the tradition of Ursula Le Guin's socially structured fantasy worlds: the imaginative architecture is not decorative but epistemological, teaching children that
- (B) The review of Vibha Rani's play Balchanda (essay 7) demonstrates Tillu's capacity for feminist critical reading: he analyses the play's feminist argument — the assertion of a woman's right to
- (C) The VPHF's insistence that Maithili literature is a trans-national, multi-caste, multi-generational, and multi-voiced tradition finds in Santosh Kumar Mishra's work a concrete embodiment.
- (D) The publication of Manak Haat and Rag-Virag through Pallavi Prakashan, Nirmali — and their archival presence on the Videha platform — means that they are part of the documented parallel canon.

११६६. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) The Navya-Nyāya criterion of anumāna (sound inferential logic embedded in narrative) is amply fulfilled: the cause-and-effect of environmental degradation is dramatised through fantasy rather than didactically stated.
- (B) comparative food vocabulary of neighbouring regions; and (5) a sustained application of Gangesa's Navya Nyaya framework to the specific textual features of these authors' works, once full transcriptions are available.
- (C) Kashinath Singh is known particularly for Kashi Ka Assi (on whose world Raghu also draws), and the translated text opens with a dedication to his “younger brother Kripashankar Chaubey.” Maithili translation: Vineet Utpal.
- (D) From the Navya Nyaya perspective, the analysis of Shakta literature raises the question of the pramana-status of religious and devotional experience: is the devotional experience (bhaktianubhava) a legitimate form of knowledge?

११६७. Which statement about Diaspora Continuity The corpus explicitly is supported by Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance)?

- (A) As fellow artist Sanju Das has noted, these paintings were never made public by Kashyap himself, precisely because of the risk of miscomprehension in an environment hostile to explicit sacred-erotic imagery.
- (B) Diaspora Continuity The corpus explicitly includes contributions from Maithili authors in Nepal, the UK, Singapore, and the Indian diaspora, refusing the nation-state as the boundary of the literary tradition.
- (C) The Navya-Nyāya Epistemological Technique The Maithili literary tradition is unique in its historical proximity to the Navya-Nyāya school of logic, founded by Gaṅgeśa Upādhyāya in Mithila during the thirteenth century.
- (D) For example, the archive provides evidence that the philosopher Gaṅgeśa Upādhyāya married a woman from the Charmkar (cobbler) community—a fact that complicates the Brahmin-centric narrative of the Navya Nyāya school.

११६८. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) The literal image carries this weight of unstated suffering through the resonance that Dhvani theory identifies as the supreme dimension of poetic meaning.
- (B) Navya-Nyāya techniques, as Jonardon Ganeri has shown, proved so versatile that they were applied not only in philosophy but in poetics, linguistics, and legal theory.
- (C) Does it preserve trustworthy testimonial knowledge (śabda)? — is to read Maithili children's literature with the tools of its own civilizational tradition.
- (D) And most importantly, he bridges the gap between the classical tradition of Maithili scholarship and the urgent needs of modern social realism.

११६९. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) 11th cent.) synthesises the alankara, rasa, and dhvani traditions into a comprehensive poetics.
- (B) The rasa is a combination of adbhuta (the monstrous donor) and hāsyā (the greed-comedy of Sukhanī).
- (C) Applied to Tillu's poetry, this approach reveals the technical sophistication of his apparently simple verse.
- (D) Dr. Prasad's work operates within what Spivak would call the 'subaltern cartography' of Maithili.

११७०. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) Videha dedicated its 191st issue (1 December 2015) entirely to 'Anil' — an honour that marks his stature in the contemporary Maithili literary world.
- (B) The archive posits that the refusal to honor Jha in 1967 was a seminal moment that revealed the caste-based selection templates of the era.
- (C) In the language of Navya Nyāya, this commitment is his pakṣatā — the condition that makes his poetic claims legitimate and his voice authoritative.
- (D) Maithili sahitya ke kichhu agrajasab ta pakka chor chhalai.' (In Santosh's first story collection, there was a deficiency in study and in guidance.

११७१. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) The poem's central rasa is adbhuta (wonder) — one of the cardinal rasas for children's literature in the Nāṭyaśāstra framework.
- (B) What makes Viyogi unique is the combination: no other Maithili writer has his scientific credentials (FNA, FNASc, Director of
- (C) Maithili has always existed in multilingual contact with Sanskrit, Braj, Hindi, Bengali, Nepali, and now English.
- (D) The story implicitly asks: if this water was pure enough to save your house from fire, was it ever truly impure?

११७२. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) The Maithili ghazal tradition has its roots in the Persian-Urdu influence mediated through Bihari Urdu literary culture (Darbhanga, Muzaffarpur).
- (B) Poem 2: Bucci Baṛhatī (बुच्ची बढ़ती) — "The Girl Grows" The second poem is a feminist counter-narrative of striking directness and power.
- (C) Ekta Prem Katha (A Love Story) – Previously, those who had phones at home, others' calls would come to their home; they would just forward the call.
- (D) As a performer, Rani is a pioneer of solo theatre (ekānt raṅgamanc) and has acted in Hindi films (Laal Kaptaan, Shamsheera) and web series (Maharani).

११७३. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) Tillu's childhood nickname was given to him by his father's close friend, the mahakavi Fazlur Rehman Hashmi, Maithili poet.
- (B) The Maithili Ghazal (Apan Yudhak Sākṣya) Viyogi is a founding theorist of the Maithili ghazal.
- (C) In Daulatpur village, Dalit youths are forcibly removed from a 'shraddh' feast (ancestor-remembrance ceremony).
- (D) The Navya-Nyāya assessment of his children's poetry is strongly positive across all four pramāṇa criteria.

११७४. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) In the context of parallel theatre, this serves as the epistemological foundation for social realism.
- (B) The tale's dhvani operates through the inversion of the king's literal reading and the labourer's metaphorical one.
- (C) In the Dalit literature essay, dhvani operates differently — as argumentative understatement (arthaantara-nyasa).
- (D) The essay surveys thirteen major scholarly positions on the periodisation of Maithili literature, from M.M.

११७५. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) The original novel is set in the Goan Catholic community and engages with themes of social mobility, cultural memory, and the tensions between tradition and modernity — themes that resonate deeply with the social conditions of Mithila.
- (B) In Narak Vijay, the novum is AI and cyborg technology within a mythological-cosmological framework—the scientifically imagined ('what if AI could be used to escape Yamaraja's judgement?') estranges the familiar Hindu cosmological narrative.
- (C) If You Do Wrong, Who Is Great?) The third major narrative in the Videha Shishu Utsav section is a complex philosophical tale about a royal tutor (pandit) who has spent his life teaching his students: "If you do good, who becomes great?
- (D) The Maithili folktale tradition documented by Yoganand Jha and Lalita Jha would benefit from a Proppian morphological analysis that identifies the specific structural features and their cultural variations within the Mithila tradition.

११७६. Which statement about Jyoti Sunit Chaudhary's Dhvani-Pratidhvani (the tale whose very title is supported by Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance)?

- (A) E.g., "Kavita Kusumanjali is an invaluable gift to modern Maithili, despite its occasional pedantry." This contrasts with postmodern indecisiveness.
- (B) Jyoti Sunit Chaudhary's Dhvani-Pratidhvani (the tale whose very title is dhvani theory) enacts gendered voicelessness through the mythology of Echo.
- (C) Translated into English as "Changing Voices." This work situates Sriniwas himself as an incisive reader of the tradition within which he writes.
- (D) Maithili sahitya ke kichhu agrajasab ta pakka chor chhalai.' (In Santosh's first story collection, there was a deficiency in study and in guidance.

११७७. Which statement about Wolfgang Iser's implied-reader theory is supported by Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance)?

- (A) The progressive position—articulated within the Videha framework— holds that bilingualism is a resource, not a deficit: that writers like Vibha Rani who move between Maithili and Hindi enrich both languages and create potential audiences for Maithili among Hindi readers.
- (B) The Videha movement's commitment to including women's writing — as documented in the Parallel History and the anthology Ijoriyak Angaithi-Mor — is an institutional correlate of the feminist critical position that women's writing constitutes a suppressed counterarchive.
- (C) argues that samālocanā must examine a work from all ten directions (daso disasse) — not merely from the outside (chāru kāt se dekhāb, 'looking from the four sides') but from within, comprehensively, with the intent of understanding and enhancing creative vitality rather than diminishing it.
- (D) Wolfgang Iser's implied-reader theory is fully activated in 'Anil's Buccī Baṛhatī: the poem constructs multiple implied readers simultaneously — the girl child who internalises the feminist message; the mother who receives the reassurance; the adult reader who recognises the social critique.

११७८. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) Anandavardhana's Dhvanyaloka (9th century CE) introduces dhvani — the resonant, suggested meaning that exceeds what is stated.
- (B) In this report, the works in issues 351-438 are evaluated as systems of valid cognition (pramāṇa).
- (C) From a Navya-Nyāya perspective, these tales represent śabda-pramāṇa at its most concentrated: the āpta is the
- (D) Finally, Dr. Prasad's work is significant as an act of commitment: the commitment to write in

११७९. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) The NCERT Bhasha Sangam Maithili video (mp4), downloadable from Archive.org and linked from the kids.htm portal, is a landmark resource: it includes Maithili
- (B) Modern Social Life Available in Panji: (Dushan Panji) The work of annotating and transcribing the ancient panjis was started in the month of Chaitra in the year 2000 CE.
- (C) Uday Prakash's prose style is notably cinematic, hallucinatory, and elliptical — characteristics that present significant translation challenges.
- (D) The Maithili ghazal tradition has its roots in the Persian-Urdu influence mediated through Bihari Urdu literary culture (Darbhanga, Muzaffarpur).

११८०. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) Narrative Ethics and the Dalit Question In his critical writing, Dr. Prasad has directly engaged with the vexed question of Dalit literature in Maithili.
- (B) Sign Language (मैथिली संकेत भाषा) for the first time in Maithili history, making the language accessible to children who are hearing-impaired.
- (C) The Maithili ghazal tradition has its roots in the Persian-Urdu influence mediated through Bihari Urdu literary culture (Darbhanga, Muzaffarpur).
- (D) The Jānakī Gīta: Sita in Mithila The Jānakī Gīta (Song to Jānakī) in Sadeha 14 is Mishra's most culturally specific contribution.

११८१. Which statement about The Videha Parallel Children's Literature project is supported by Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance)?

- (A) The Devanāgarī script in which all five books are written (rather than the traditional Tirhuta/Mithilākṣara script) reflects the practical reality of contemporary Maithili publishing: Devanāgarī has wider readership among the diaspora.
- (B) In Navya-Nyaya terms, the translated text is a case of paraprakasha (illumination by another) — the target-language reader's understanding of the source text is mediated by the translator's apta (reliable testimony).
- (C) Interview (Videha 358, pp. 21–25) The interview conducted by Jagdish Chandra Thakur 'Anil' and published in Videha 358 (pp. 21–25) is the only extended first-person document of Shardindu Chaudhary's voice in the special issue.
- (D) The Videha Parallel Children's Literature project represents one of the most significant systematic efforts to create, document, and theorize children's literature in any minority/classical Indian language in the 21st century.

११८२. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) assembled, but in the theoretical clarity with which its editor has articulated the critical criteria by which such a literature must be evaluated.
- (B) The Epistemological Framework: Navya Nyāya and Modern Logic A unique aspect of the Videha archive is its engagement with the Navya Nyāya school of Indian logic.
- (C) The Digital Frontier and Archival Activism The survival and expansion of the Maithili Parallel Theatre are inextricably linked to its use of digital technology.
- (D) Prolific output — five story collections, three critical works, an edited anthology — demonstrating sustained commitment over five decades.

११८३. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) The Videha Movement and the Philosophy of Parallel Literature The concept of parallel literature is the heart of the Videha movement.
- (B) ACTA MISIYA: SHORT FICTION AND THE SF SHORT STORY FORM Acta Misiya is Viyogi's most formally experimental literary work.
- (C) Translated into English as "Changing Voices." This work situates Sriniwas himself as an incisive reader of the tradition within which he writes.
- (D) Viyogi's translation (published by Saraswati Printing Works, Kolkata) makes this text available in Maithili for the first time.

११८४. Which statement about Basis for Definition and Classification The Videha movement is supported by Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance)?

- (A) Basis for Definition and Classification The Videha movement classifies children's literature based on age groups and cognitive development.
- (B) Where Shonku's science is wonder-generating and benevolent, Viyogi's AI is potentially the 'biggest event in human history' that 'might also be the
- (C) Yoganand Jha represents the broadest range: fiction, folk literature, lexicography, poetry, journalism, cultural studies, and devotional literature.
- (D) Subject: Rishyashringa, the Vedic sage-figure whose story appears in the Valmiki Ramayana, Mahabharata, Bhagavata, and Uttararamacharita of Bhavabhuti.

११८५. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) Literary and Social Analysis of Major Stories The stories included in Videha's collection are not merely imaginative; they are reflections of society.
- (B) The Rasa here is Vira (heroism, in the civic-empathetic sense), combined with Shringaar-Vatsalya (affectionate love for the nation's protector).
- (C) In the language of Navya Nyāya, this commitment is his pakṣatā — the condition that makes his poetic claims legitimate and his voice authoritative.
- (D) Social and Cultural Roles Beyond his purely literary contributions, Dr. Prasad has been an active participant in the institutional life of Maithili literature.

११८६. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) The movement connects the Maithili speakers of the Nepal Terai with the diaspora in industrial cities like Bokaro and metropolitan hubs like Delhi.
- (B) The Maithili ghazal tradition has its roots in the Persian-Urdu influence mediated through Bihari Urdu literary culture (Darbhanga, Muzaffarpur).
- (C) If your perspective is pure, everything in the world is pure." — Sanju Das (Videha 368) Representation of Women's Labour and Interiority
- (D) The Intersection of Science and Fantasy: 'Tarharime Pariloke' This novel by Gajendra Thakur is an excellent example of magical realism.

११८७. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) Navya-Nyāya: 'Cakraphāṃsa' (Vicious Circle) is a formal anumāna structure — the vyāpti of self-reinforcing systemic disadvantage leading to the sādhyā of structural critique.
- (B) From the Rasa perspective, the vesh-bhusha tradition is directly connected to the abhinaya (expressive performance) dimension of classical Indian aesthetics.
- (C) Avacchedakatva (The Theory of Limitors): The concept of avacchedaka (limiting property) is utilized to define the boundaries of linguistic and cultural identity.
- (D) Script, Unicode, and Digital Sovereignty A large part of the Videha movement is dedicated to the preservation and modernization of the "Tirhuta" (Mithilakshar) script.

११८८. With reference to Chapter 96 (Videha Sadeha Series and Maithili Digital Renaissance), which statement belongs to the source discussion?

- (A) Tillu's childhood nickname was given to him by his father's close friend, the mahakavi Fazlur Rehman Hashmi, Maithili poet.
- (B) Through the monograph "Nit Naval Rajkamal" by Subhash Chandra Yadav, Videha has highlighted Chaudhary's role as the true avantgarde of Maithili.
- (C) Social Reform and the Voice of Children The Videha movement does not just write literature; it is also a vehicle for social reform.
- (D) If your perspective is pure, everything in the world is pure." — Sanju Das (Videha 368) Representation of Women's Labour and Interiority

११८९. Which statement about Videha (ISSN 2229-547X) is supported by Chapter 97 (Vineet Utpal)?

- (A) Ganesh Devy's argument for 'translation as self-discovery' — the idea that translating another literature forces a language to discover its own capacities for expression that were previously dormant — is also relevant.
- (B) Third, by placing the work in the context of the poet's biography and social activism, it performs the ethical function of criticism: making visible the conditions under which literature is produced and suppressed.
- (C) Videha (ISSN 2229-547X), founded as Bhalsarik Gachh on 5 July 2004 and relaunched as a fortnightly e-journal from 1 January 2008, is edited by Gajendra Thakur and constitutes the first Maithili fortnightly e-journal.
- (D) Yug Prabha (2016): The Poetic Achievement in Context Dr. ShivPrasad Yadav's poetry collection Yug Prabha, published in 2016 in Maithili, is the creative crystallisation of a decade-long participation in the Videha literary movement.

११९०. With reference to Chapter 97 (Vineet Utpal), which statement belongs to the source discussion?

- (A) The preface reveals a writer conscious of his place within a tradition and anxious to distinguish his contribution from mere imitation.
- (B) Sign Language (मैथिली संकेत भाषा) for the first time in Maithili history, making the language accessible to children who are hearing-impaired.
- (C) Publisher's Preface: Diagnostic Self-Criticism Naresh Mishra's publisher's preface to Udas Mon is remarkably self-critical for its genre.
- (D) PART II: PRIMARY WORKS — DESCRIPTION AND ANALYSIS 2.1 Hum Puchhait Chhi (We Are Asking), 2009 Publication data: Shruti Prakashan, New Delhi.

११११. With reference to Chapter 97 (Vineet Utpal), which statement belongs to the source discussion?

- (A) "साहित्य राजनीति नै छिऐ। साहित्यमे राजिनीति विषय-वस्तु भऽ सकै छै मुदा राजनीतिकेँ साहित्यमे प्रवेश भेने साहित्य मरि जाइ छइ।" — Dr. Shiv Kumar Prasad, 'Dalit Sahityaken Aana Sahityas Futkaibak Prayojan' (Videha, Issue 20) (Literature is not politics.
- (B) The collection's title — Hum Puchhait Chhi (We Are Asking / I Keep Asking) — announces an interrogative poetic consciousness, one that refuses settlement and comfort, that insists on the unresolved question as the proper posture of the engaged citizen-poet.
- (C) The interview's presence in the special issue is itself significant: it places Shardinu Chaudhary's own articulations of his literary aims, his understanding of the Maithili situation, and his views on language and culture at the centre of the documentary record.
- (D) In Narak Vijay, the novum is AI and cyborg technology within a mythological-cosmological framework—the scientifically imagined ('what if AI could be used to escape Yamaraja's judgement?') estranges the familiar Hindu cosmological narrative.

१११२. Which statement about Uday Prakash's prose style is supported by Chapter 97 (Vineet Utpal)?

- (A) Traditionally, Navya Nyāya—consolidated by Gaṅgeśa Upādhyāya in Mithila during the 14th century—was reserved for dry theological and metaphysical debates.
- (B) Conclusion The Videha Parallel Audio Video Archive is a monumental achievement in the field of digital humanities and linguistic preservation.
- (C) Contemporary Maithili poets must position themselves in relation to this tradition: to imitate it is to court pastiche; to ignore it is to sever roots.
- (D) Uday Prakash's prose style is notably cinematic, hallucinatory, and elliptical — characteristics that present significant translation challenges.

१११३. With reference to Chapter 97 (Vineet Utpal), which statement belongs to the source discussion?

- (A) The study of Maithili Vesh Bhusha is thus inevitably a study of the social structures within which Maithili women and men navigate identity, status, and belonging.
- (B) The earth (mati) is not metaphor alone; it is literal soil, the specific soil of Mithila that Srinivas insists his characters must be rooted in.
- (C) The poem as marketplace is simultaneously a space of standards and a space of bargaining; this tension generates the collection's ironic energy.
- (D) Ek dhur jamin (One dhur of land) — agrarian question, dispossession The preface (written by Utpal himself) is a remarkable document of poetic self-awareness.

१११४. With reference to Chapter 97 (Vineet Utpal), which statement belongs to the source discussion?

- (A) Yadava appears as the second interviewee in Munnaji's celebrated series 'हम पुछैत छी' (I Ask / We Ask) — a series of extended interviews with twenty-four major figures of Maithili literature, linguistics, and culture, published across the Videha Sadeha 33 collected edition.
- (B) The dal — ground on the stone grinder, fragrant with the memory of village life — represents exactly what Prof. Anima Singh says she misses: the maati-paani (soil and water) of Mithila, the sensory textures of a world that urban and academic life has distanced her from.
- (C) The section-heading of the preface to Gunjan's introduction, "Kaviak Atmukti: Kavitaak Aena" (The Poet's Self-Liberation: The Mirror of Poetry), offers a striking conceptual frame: poetry as both the poet's self-release and the mirror in which society sees its own face.
- (D) The dominant rasas across Virnit Ras and Mujrim are: vira-rasa (heroic resolution) — the dominant rasa of the protest poetry, which moves from the recognition of injustice toward the assertion of rights and resistance; karuna-rasa (compassion/pathos) — the dominant rasa of the

११९५. With reference to Chapter 97 (Vineet Utpal), which statement belongs to the source discussion?

- (A) understand this and to show it — this is also the responsibility of literature.' This editorial framing reflects a theory of mimesis (reflection) combined with normative ethics: literature not only mirrors but prescribes.
- (B) Jha's treatment of breast cancer—the first such fiction in Maithili—is analyzed as an "encroachment" on the territory of women's bodily experience, which had been rendered invisible by patriarchal taboos.
- (C) By choosing this word as his collection's title, Paswan performs a semiotic inversion: he places the label 'criminal' not on the Dalit characters who are routinely criminalised by caste society, but on the social system that imposes that label.
- (D) Utpal's Maithili rendering, opens with the evocative original's description of colour and fear: the translator mobilizes a Maithili that is simultaneously classical in its morphology and urgent in its contemporary register.

११९६. Which statement about Mohandas is supported by Chapter 97 (Vineet Utpal)?

- (A) understand this and to show it — this is also the responsibility of literature.' This editorial framing reflects a theory of mimesis (reflection) combined with normative ethics: literature not only mirrors but prescribes.
- (B) The poet who composes a new bhakti ghazal or Jānakī gīta is claiming a position within this śabda-pramāṇa tradition: adding their testimony to the accumulated chain of valid verbal knowledge about the divine.
- (C) Mohandas is a devastating novella about identity theft, bureaucratic violence, and the systematic dispossession of a Dalit protagonist whose name, certificates, and very existence are appropriated by an upper-caste impostor.
- (D) Gaṅgeśa's elaboration of these categories, particularly his analysis of anumāna through the concept of vyāpti (universal concomitance), provides a framework for evaluating the epistemological status of linguistic knowledge.

११९७. Which statement about Utpal's choice to translate this work is supported by Chapter 97 (Vineet Utpal)?

- (A) Mithila painting is inherently formalist in its orientation: the tradition valorises geometric precision, linear articulation, the avoidance of blank space (the horror vacui principle), and vibrant colour relation above narrative or psychological depth.
- (B) The breadth of his output — lyric poetry, ghazal, social-critical verse, children's literature — marks him as a literary generalist in the best sense: a writer who refuses specialization and insists on speaking to the whole of Maithili cultural life.
- (C) Thematic & Critical Analysis The pen-name Ajneya carries the weight of the entire Hindi modernist project: Vatsyayan's Ajneya was committed to individual consciousness, experimental form, and the rejection of ideological prescription in literature.
- (D) Utpal's choice to translate this work is itself a critical act: he brings into Maithili a Hindi text that exposes precisely the caste-based institutional corruption that Videha's RTI work was simultaneously challenging in the Maithili literary world.

११९८. With reference to Chapter 97 (Vineet Utpal), which statement belongs to the source discussion?

- (A) Subject: Rishyashringa, the Vedic sage-figure whose story appears in the Valmiki Ramayana, Mahabharata, Bhagavata, and Uttararamacharita of Bhavabhuti.
- (B) Where Shonku's science is wonder-generating and benevolent, Viyogi's AI is potentially the 'biggest event in human history' that 'might also be the
- (C) Contemporary Maithili poets must position themselves in relation to this tradition: to imitate it is to court pastiche; to ignore it is to sever roots.
- (D) Vibha Rani's Bhāg Rau (Run Away) is a Maithili play set entirely in the milieu of street children, beggars, police brutality, and urban destitution.

११९९. Which statement about Kashinath Singh is supported by Chapter 97 (Vineet Utpal)?

- (A) Kashinath Singh is known particularly for Kashi Ka Assi (on whose world Raghu also draws), and the translated text opens with a dedication to his "younger brother Kripashankar Chaubey." Maithili translation: Vineet Utpal.
- (B) Major journals including Mithila Mihir, Vaidehi, Abhivyanjana, and Videha itself have been vehicles not just for carrying literary work but for forming taste, creating intellectual community, and articulating aesthetic positions.
- (C) Navya-Nyāya and the Epistemology of Feminist Knowledge Gaṅgeśa's Tattvacintāmaṇi's analysis of pratyakṣa (direct perception) as the most reliable pramāṇa is relevant to feminist epistemology in a specific way.
- (D) The Navya Nyāya framework of Gaṅgeśa Upādhyāya of Mithila (14th century CE) is applied as an epistemological tool for understanding how literary cognition, inference, and meaning-making operate in Mishra's creative practice.

११००. With reference to Chapter 97 (Vineet Utpal), which statement belongs to the source discussion?

- (A) The Integration of "Craft" into "Art": The movement's recognition of woodcarvers, farmers, and rasan-chauki players as "Artists" is a necessary step in dismantling the caste-based hierarchies of institutional literature.
- (B) Comparative Literary Influence: Maithili, Bengali, and Assamese The Videha archive places Maithili within a broader "pan-eastern" literary context, documenting its profound influence on the development of Bengali and Assamese literatures.
- (C) In Hum Puchhait Chhi, the dominant rasa is karuṇa (pathos/compassion), inflected throughout with vīra (the heroic impulse of moral protest) and with bībhatsa (the horrific, evoked by caste discrimination and agrarian dispossession).
- (D) The title Gahbar Geet — songs of the dense forest, or perhaps songs of depth and mystery — evokes a tradition of nature poetry and mystical or devotional lyric that has deep roots in Maithili poetry from Vidyapati onwards.

११०१. With reference to Chapter 97 (Vineet Utpal), which statement belongs to the source discussion?

- (A) PART III: CRITICAL APPRECIATION THROUGH MULTIPLE FRAMEWORKS 3.1 Indian Rasa-Dhvani Aesthetics (Bharata, Ānandavardhana, Abhinavagupta) The foundational framework of Indian literary criticism is the rasa theory, formulated by Bharata Muni in the Nāṭyaśāstra (c.
- (B) The communist critic Namwar Singh did not find it appropriate to send a postcard; in Nai Kahaniyan, a statement by Madhukar Gangadhar was published that Rajkamal was undergoing treatment for his illness; he was asking people for money by making excuses of poverty and neglect.
- (C) Vibha Rani is a national-level dramatist, fiction writer, and performer who writes in both Maithili and Hindi; her plays Bhāg Rau and Balchandā, published by Shruti Prakashan and archived on videha.co.in, constitute the primary textual corpus for this study.
- (D) The Videha Parallel History Framework The Videha Parallel History Framework serves as a counter-narrative to the "mainstream" history of Maithili literature, which the movement argues has been curated to promote an upper-caste, predominantly Maithil Brahmin, canon.

११०२. With reference to Chapter 97 (Vineet Utpal), which statement belongs to the source discussion?

- (A) The poem 'Akash' ('Sky' / 'Alas') — a two-word laghu kavita — functions as a compressed haikulike utterance that exemplifies Ānandavardhana's dhvani at its most concentrated.
- (B) Endorsing intellectuals, community-members, and poets functions as a confirming instance (sapakṣa) of this vyāpti, providing the positive evidence that the Videha thesis requires.
- (C) The text is published by a scholarly cultural institution and concerns the Koshi region's ancient cultural heritage, a topic of profound significance for Mithila.
- (D) Kumhar (Potter) suggests an engagement with the craft tradition of Mithila, specifically the potter community whose earthenware is foundational to Maithili ritual and domestic life.

११०३. Which statement about Within this framework, the central evaluative question is supported by Chapter 97 (Vineet Utpal)?

- (A) Within this framework, the central evaluative question is: which rasa (aesthetic emotion) dominates, and how does the poem's dhvani (suggested meaning, the "soul of poetry") operate beyond its vācārtha (expressed meaning) and lakṣārtha (indicated meaning)?
- (B) The collection belongs to the tradition of sociopolitical laghukathā in the Hindi-Maithili sphere, depicting the struggles of ordinary people against systemic injustice: political corruption, gender discrimination, poverty, rural-urban migration.
- (C) If the complex honorific agreement system is — as Yadava's paper shows — a grammatical encoding of the Brahmin-centric social hierarchy of Mithila, its analysis and documentation (however brilliant) is simultaneously a documentation of social inequality.
- (D) Gangesa's framework insists that we cannot separate the object of cognition from the relational structure through which it is known — a profound epistemological point that literary criticism often neglects in its rush to abstract character psychology.

११०४. With reference to Chapter 97 (Vineet Utpal), which statement belongs to the source discussion?

- (A) Theory (Spivak, Bhabha, Fanon) Gayatri Chakravorty Spivak's foundational essay "Can the Subaltern Speak?" (1988) is directly pertinent to reading Utpal's poetry and activism.
- (B) Paswan writes as a Dalit man — he is attentive to women's conditions (as in 'Mithilaak Naari', 'Sunanda', 'Vidhva Vivah') but writes from a male perspective, not a female one.
- (C) 335 BCE) defines poetry as mimesis — an imitation or representation of human action — and identifies catharsis (purification/clarification of emotion) as the effect of tragedy.
- (D) Significance within the Videha Parallel History Framework Within the Videha Parallel History Framework, Dr. Shambhu Kumar Singh's significance is substantial and distinctive.

११०५. With reference to Chapter 97 (Vineet Utpal), which statement belongs to the source discussion?

- (A) Frantz Fanon's argument in *The Wretched of the Earth* (1961) about the necessity for colonized cultures to reclaim their own literary and historical narratives is structurally homologous to the Videha Parallel History project.
- (B) The poem's formal 'twist' is precisely what Kuntaka means by *vakrata* (the turned, the oblique): the genre's conventional expectations are established only to be violated, and the violation is the poem's expressive engine.
- (C) The Exposure of the "Black Book" A pivotal moment in the parallel historiography was the 2009 release and digitization of the "Black Book" of genealogical records (Dooshan Panji), which documented historical "defects" or social
- (D) Indian *Alaṅkāra* Tradition and Comparative Literary Linguistics As editor of *Readings in Maithili Language, Literature and Culture* (1999), Yadava bridges the purely linguistic and the literary-cultural.

११०६. Which statement about Utpal's poetry — written in Maithili, a language that is supported by Chapter 97 (Vineet Utpal)?

- (A) The poem as marketplace is simultaneously a space of standards and a space of bargaining; this tension generates the collection's ironic energy.
- (B) Does it preserve trustworthy testimonial knowledge (*śabda*)? — is to read Maithili children's literature with the tools of its own civilizational tradition.
- (C) Utpal's poetry — written in Maithili, a language that has itself been systematically misclassified as a "dialect of Hindi" despite Grierson's and S.K.
- (D) The Epistemological Framework: *Navya Nyāya* and Modern Logic A unique aspect of the Videha archive is its engagement with the *Navya Nyāya* school of Indian logic.

११०७. With reference to Chapter 97 (Vineet Utpal), which statement belongs to the source discussion?

- (A) Utpal's translation work — bringing Uday Prakash's Mohandas (the story of a Dalit whose identity is stolen by upper-caste usurpers) into Maithili — is precisely
- (B) For Thakur: the conditioning of his Maithili by Nepali linguistic influence and Gulf diasporic experience (his Maithili is not identical to standard Bihar Maithili).
- (C) Arvind Thakur The subject of a significant special issue (Issue 438) edited by Ashish Anchinhar, focusing on his contributions to regional Maithili activism and prose.
- (D) The archive's collection of contemporary prose also includes experimental works such as the first Maithili graphic novel, *Sahasrabadhani* (The Comet), by Gajendra Thakur.

११०८. With reference to Chapter 97 (Vineet Utpal), which statement belongs to the source discussion?

- (A) The archiving of his works with Shardinu Chaudhary's name attached to them suggests a relationship of deep mutual trust and shared commitment to the preservation of Maithili literary heritage.
- (B) The Maithili press was not merely a vehicle for literary production; it was, as in many colonial and post-colonial contexts, an instrument of language politics and cultural assertion.
- (C) *Patrakarita* (Maithili Journalism) This 34-page work on Maithili journalism is a contribution to the meta-critical and historical understanding of Maithili's public sphere.
- (D) The irony, as Cleanth Brooks would note, is that both terms of the alternative are ultimately equivalent: modern Maithili rural life offers neither freedom nor dignity in employment.

११०९. With reference to Chapter 97 (Vineet Utpal), which statement belongs to the source discussion?

- (A) As a digital archivist, his contribution to Maithili's linguistic survival in the digital era is among the most significant of his generation.
- (B) The "tension" (John Crowe Ransom's term) between the poem's surface inquiry and its deep implication is what generates its aesthetic power.
- (C) Kalyani in "Sinurhar," Salma in "Jamuniya Dhar," and the widowed mother in "Baant Bakhara" all occupy subaltern positions within patriarchal structures.
- (D) 2006: A glimpse of the ferocity of the Kosi's flow is seen when Firoz Shah Tughlaq's army was returning from Bengal to Delhi in 1354 AD.

१११०. Which statement about Erwartungshorizont (horizon of expectations, Toward an Aesthetic of Reception, 1970) is supported by Chapter 97 (Vineet Utpal)?

- (A) From the perspective of Navya-Nyaya epistemology, this essay demonstrates a sophisticated use of anumana (inference) and tarka (critical reasoning).
- (B) Erwartungshorizont (horizon of expectations, Toward an Aesthetic of Reception, 1970) is particularly illuminating for Utpal's translation practice.
- (C) Ekta Prem Katha (A Love Story) – Previously, those who had phones at home, others' calls would come to their home; they would just forward the call.
- (D) Regional Identity and the Geography of the Koshi Division One of the most striking aspects of Dr. Prasad's work is its geographical specificity.

११११. With reference to Chapter 97 (Vineet Utpal), which statement belongs to the source discussion?

- (A) Ghazal Apan Yudhak Sākṣya (1991/2017) Insists on strict Urdu-Persian bahar (meter), claiming the form as a "combative platform." Short Fiction Atikramaṇ (1997), Chiyānat (2020) Explores the globalizing millennial moment and its effects on rural Bihar.
- (B) The NTM, established on 1 July 2008 under the directorship of the eminent linguist-poet Prof. Uday Narayana Singh 'Nachibeta', had as its central mission the translation of high-level knowledge textbooks from English into all eighteen scheduled languages of India.
- (C) The Videha Parallel History (Parts 16–20) has documented how Gaṅgeśa's biography was partly suppressed by establishment Maithilī historiography — original Panji (genealogical) records showing his cross-caste birth were concealed by Ramanath Jha.
- (D) Raymond Williams's concept of structures of feeling (Marxism and Literature, 1977) — the preformalized, emergent dimension of social experience that literature captures before ideology codifies it — describes exactly what Utpal's poetry does.

१११२. Which statement about Every act of translation is supported by Chapter 97 (Vineet Utpal)?

- (A) Yadava's trilingual dictionary gives Maithili the referential authority that it had long been denied by its institutional marginalisation.
- (B) None writes from within the traditional geographic and institutional centres of Maithili literary production (Darbhanga, Madhubani, Patna).
- (C) Does it preserve trustworthy testimonial knowledge (śabda)? — is to read Maithili children's literature with the tools of its own civilizational tradition.
- (D) Every act of translation is, in Jauss's terms, an aesthetic event that restructures the receptor culture's relationship to its own literary history.

११३. With reference to Chapter 97 (Vineet Utpal), which statement belongs to the source discussion?

- (A) Future Outlook: The Archive as a Model for Low-Resource Languages The Videha Parallel Audio Video Archive serves as a powerful model for how low-resource and marginalized languages can leverage digital technology to achieve cultural sovereignty.
- (B) Utpal as translator performs a Gadamerian *Horizontverschmelzung* (fusion of horizons): the Varanasi world of Raghu and the Mithila world of Maithili readership are brought into dialogical fusion through the translator's hermeneutic labour.
- (C) Founding of Maithili popular science writing: Vigyanak Batkahi (Parts 1 & 2) establishes a tradition of scientifically rigorous, literarily accomplished popular science writing in Maithili—a tradition that did not previously exist.
- (D) Introduction: A Fourteen-Sutra Approach to Maithili Literature Dr. Yoganand Jha's *Chaturdash Sootra* (Fourteen Aphorisms) is a collection of fourteen critical essays spanning poetry, prose, literary history, and folk literature.

११४. With reference to Chapter 97 (Vineet Utpal), which statement belongs to the source discussion?

- (A) The Mithila landscape carries within it the memory of centuries of unequal resource distribution: the Kosi floods, the land dispossession of peasant communities, and the cultural marginalisation of non-Brahmin vernacular voices are all sediments present in this poetry.
- (B) *Loksahitya* (Folk Life and Folk Literature) This 77-page scholarly work is Yoganand Jha's systematic engagement with the folk tradition — the oral culture, custom, song, narrative, and ritual practice that forms the living substrate of Mithila's cultural identity.
- (C) Vibha Rani is a national-level dramatist, fiction writer, and performer who writes in both Maithili and Hindi; her plays *Bhāg Rau* and *Balchandā*, published by Shruti Prakashan and archived on videha.co.in, constitute the primary textual corpus for this study.
- (D) The Videha movement's commitment to including women's writing — as documented in the *Parallel History* and the anthology *Ijoriyak Angaithi-Mor* — is an institutional correlate of the feminist critical position that women's writing constitutes a suppressed counterarchive.

११५. With reference to Chapter 97 (Vineet Utpal), which statement belongs to the source discussion?

- (A) The very act of writing in Maithili — a language classified by the Indian state as a 'dialect of Hindi' for decades, despite the contrary findings of Grierson and Suniti Kumar Chatterjee⁴ — is itself a political act.
- (B) The drowned village (*Gama dubi gael*) is both a concrete, particular event (Koshi floods) and a historically typical figure for the systematic abandonment of agrarian communities by the postcolonial developmental state.
- (C) Thakur's ghazals follow the traditional *sher-o-shāirī* conventions and are composed in what he calls '*saral bāṇīk bakhar*' (simple prosodic metre), with the syllable-count indicated after each ghazal (a practice derived from Urdu prosody).
- (D) *Adbhuta rasa* is precisely the aesthetic mode of science—both as practised (the scientist's wonder at nature's complexity) and as communicated (the popular scientist's attempt to transmit that wonder to a general audience).

११६. With reference to Chapter 97 (Vineet Utpal), which statement belongs to the source discussion?

- (A) The four-fold critical methodology of the Videha Parallel History Series is applied: (1) Indian *Rasa-Dhvani-Vakrokti* Aesthetics; (2) Western Critical Theory; (3) *Navya-Nyaya* Epistemology of Gangesa Upadhyaya; (4) Videha Parallel History Framework.
- (B) Used ironically, this citation from Maithili's greatest poet suggests that Shardindu Chaudhary's literary practice represents an exception to this cynical observation — a form of love for the language and literature that genuinely transcends self-interest.
- (C) 1000 CE) universalises this into a theory of aesthetic experience as a form of self-recognition (*pratibha*). The *Natyashastra* of Bharatamuni and its subsequent elaboration by Abhinavagupta in the *Abhinavabharati* identifies eight (later nine) primary *rasas*.
- (D) The opening paragraphs of the translated Mohandas demonstrate this: Utpal's Maithili captures the "colour of fear" (*darak ranga kehan hoit achhi*) through imagery that is simultaneously true to Uday Prakash and specifically Maithili in its tonal depth.

१११७. Which statement about Translation, for Benjamin is supported by Chapter 97 (Vineet Utpal)?

- (A) Svīkārokti (Confession) suggests the tradition of the speaker acknowledging their own limitations or errors — a form of lyric humility that is rare in the Maithili ghazal tradition's characteristic assertiveness.
- (B) Translation, for Benjamin, is not primarily about conveying meaning but about revealing, through the foreign language's syntax and imagery, the higher language that both source and target language approximate.
- (C) Suman's position is implicitly pragmatic: the market has sustained Mithila painting in Nepal as a viable livelihood, and his success within that market reflects the quality and distinctiveness of his vision.
- (D) 200 is Tillu's debut poetry collection, gathering verse in multiple forms: traditional Maithili gīt (song-poems), shorter lyric poems, poems on seasonal and ecological themes, social satire, haiku, and two ghazals.

१११८. With reference to Chapter 97 (Vineet Utpal), which statement belongs to the source discussion?

- (A) The poet who composes a new bhakti ghazal or Jānakī gīta is claiming a position within this śabda-pramāṇa tradition: adding their testimony to the accumulated chain of valid verbal knowledge about the divine.
- (B) There is every possibility of reaching the peaks of literature.'); (iii) Ayodhyānāth Chaudhary, Coordinator, Vidyapati Puraskar Koṣ: 'Kathakar sujīta Nepālīye Maithilī kathā jagalame sarvādhika saccannāśīl prabhāvit chhathi.
- (C) The epistemological rigour Gaṅgeśa developed despite, and perhaps because of, this marginalization is methodologically illuminating for the kind of democratic literary criticism the Videha framework advocates.
- (D) The translated Mohandas operates in a productive inbetween zone — what Venuti might call strategic foreignization — that preserves the Hindi text's specificity while finding Maithili equivalents for its emotional registers.

१११९. With reference to Chapter 97 (Vineet Utpal), which statement belongs to the source discussion?

- (A) The Videha Parallel History's recovery of the "suppressed Gangesh" — revealing through original Dooshan Panji (genealogical) records that he was of inter
- (B) The memoir series Baat-Baat Par Baat and the collection Ja Ham Janitahun both engage with this genre in a comic-satirical mode that is distinctive.
- (C) The Parallel History identifies the Nepal-side Malla-era literary output as equally central to Maithili literary history, not as a regional footnote.
- (D) Applied to Saras: The dominant rasa in Aakhar Aakhar Geet Saras is śṛṅgāra — but Saras's shringara is not the erotic śṛṅgāra of the classical tradition.

११२०. With reference to Chapter 97 (Vineet Utpal), which statement belongs to the source discussion?

- (A) 1325 CE), born and working in Mithila, founded the Navya-Nyāya (New Logic) school through his magnum opus Tattvacintāmaṇi (Jewel of Reflection on Truth), revolutionizing Indian epistemology.
- (B) The Maithili literary world is a small public sphere: a community of readers, writers, and editors who share texts, debate their quality, and hold each other accountable to shared standards.
- (C) Ashish Anchinhar, a key figure in this movement, is credited with constructing new Bahars (meters) specific to Maithili, expanding the genre into children's literature and devotional verse.
- (D) The Navya Nyāya tradition, for all its philosophical rigor, was appropriated by the same Brahmin-dominated institutional apparatus that the Videha Parallel History Framework contests.

११२१. Which statement about The Parallel History is supported by Chapter 97 (Vineet Utpal)?

- (A) Pratyakṣa (direct perception): Mandal's close reading of Jagdish Prasad Mandal's poems — attending to specific images, word choices, rhythmic structures, and thematic patterns — is the critical analogue of perceptual knowledge.
- (B) By applying Navya Nyāya—a school of logic traditionally associated with high-caste theological gatekeeping—to the realm of subaltern drama and social realism, the movement has enacted a radical "democratization of logic".
- (C) Most fully articulated by Gajendra Thakur in his series "Parallel Literature in Maithilī and Videha Maithilī Literature Movement," this framework posits that linguistic identity is a field of struggle (Kṣetra).
- (D) The Parallel History documents the suppressed counter-tradition: Buddhist charyapada, Dalit and subaltern writing, women's writing, Nepal-Terai Maithili, and the democratic-satiric tradition represented by Harimohan Jha.

१२२२. With reference to Chapter 97 (Vineet Utpal), which statement belongs to the source discussion?

- (A) By positioning itself as a "parallel" tradition, it systematically challenges the caste-centric, institutionalized narratives that have historically dominated Maithili letters, specifically critiquing the aesthetic and linguistic hegemony sanctioned by mainstream bodies such as the Sahitya Akademi.
- (B) The Videha Parallel History's discussion of the 'Bīhani Kathā' (Seed Story) tradition in Maithili literature (Part 32) is relevant to Sonhula Ijotbala Khirki: the tradition of compact, imagistically dense short prose narratives that function simultaneously as story, meditation, and cultural memory.
- (C) From a feminist critical perspective (following the insights of Madhu Kishwar, Nabaneeta Dev Sen, and other critics who have engaged with Sita's story), the treatment of Sita in post-Valmiki literature is never innocent — it always negotiates between the celebration of Sita's
- (D) RTI Activism as Literary-Political Act: The Parallel History identifies the RTI exposé by Utpal and Anchinhar as a landmark moment in the Maithili literary struggle: an act that deployed the tools of democratic governance against the cultural bureaucracy of the postcolonial state.

१२२३. With reference to Chapter 97 (Vineet Utpal), which statement belongs to the source discussion?

- (A) The Mithila landscape carries within it the memory of centuries of unequal resource distribution: the Kosi floods, the land dispossession of peasant communities, and the cultural marginalisation of non-Brahmin vernacular voices are all sediments present in this poetry.
- (B) The Maithili translation of 'Pakhalo' required Dr. Singh to find Maithili equivalents for Goan social realities (the Catholic family structure, the Goan landscape, the specific registers of Konkani daily life) that have no ready-made counterpart in the Maithili lexicon.
- (C) Among the positive assessments: Naveen Shankar Naveen calls him the first storyteller to wake a sleeping society; Baidhyanath Jha praises his wonderful narrative craft; Dilip Kumar Jha argues that mati sachue saihe chaik (only soil is truly one's own) — earth is Srinivas's deepest
- (D) When Utpal translates Mohandas into Maithili, the Benjaminian afterlife of Uday Prakash's Hindi novella intersects with the sphoṭa-dimension of Maithili's own linguistic being: the translation reveals, momentarily, a literary essence that neither Hindi nor Maithili alone can fully express.

१२२४. Which statement about Utpal's poetry is supported by Chapter 97 (Vineet Utpal)?

- (A) Utpal's poetry belongs unambiguously to the Parallel tradition: socially engaged, rooted in the lives of ordinary Maithili people, formally modern rather than classicist, and institutionally marginalized before Videha created the platform for its recognition.
- (B) Mithila painting is inherently formalist in its orientation: the tradition valorises geometric precision, linear articulation, the avoidance of blank space (the horror vacui principle), and vibrant colour relation above narrative or psychological depth.
- (C) By choosing this word as his collection's title, Paswan performs a semiotic inversion: he places the label 'criminal' not on the Dalit characters who are routinely criminalised by caste society, but on the social system that imposes that label.
- (D) In the Videha Parallel History's terms, children's literature in Maithili is a form of language maintenance — the mechanism through which Maithili reproduces itself across generations in contexts where the language faces pressure from Nepali, Hindi, and English.

१२२५. With reference to Chapter 97 (Vineet Utpal), which statement belongs to the source discussion?

- (A) In the context of Maithili, the essay is one of the more recently developed genres, and practitioners like Yoganand Jha, Harimohan Jha, and Ramanath Jha helped establish its conventions and range.
- (B) Saras's book appears to participate in this tradition, positioning itself within the democratic literary lineage that Videha has documented from the Charyapadas through Harimohan Jha to the contemporary moment.
- (C) In Navya-Nyaya terms, this constitutes what might be called a 'certified testimony': the translator has specified the conditions of his knowledge, identified the mediating steps, and named the co-witnesses.
- (D) When Utpal translates Mohandas into Maithili, he claims (implicitly) that his Maithili text is a valid śabdapramāṇa transmission of Uday Prakash's Hindi original — that the translated text faithfully

१२२६. With reference to Chapter 97 (Vineet Utpal), which statement belongs to the source discussion?

- (A) Navya-Nyāya techniques, as Jonardon Ganeri has shown, proved so versatile that they were applied not only in philosophy but in poetics, linguistics, and legal theory.
- (B) In “Nokari aaki aajivan karaawas,” the implicit vyāpti is: wherever there is modern employment in the Maithili social structure, there is loss of freedom (parigraha).
- (C) The drama weaves together AI/cybernetics (the scientist Anupam is an expert in 'artificial intelligence and cyborg technology') with Hindu cosmology (yama, narka, svarga).
- (D) observation, a critic who has enriched the theoretical self-understanding of the tradition, and an anthologist who has served the canonisation of Maithili fiction at a national level.

१२२७. With reference to Chapter 97 (Vineet Utpal), which statement belongs to the source discussion?

- (A) Mithila has a rich Shakta tradition: the goddess Ugratara of Mahishi, the Kamakhya cult in the broader region, and the integration of Tantra and Nyaya philosophy that characterised Mithila's intellectual tradition.
- (B) Since the language's inclusion in the Eighth Schedule of the Indian Constitution in 2003, the literary establishment has often remained under the control of patronage networks that marginalize non-represented castes and voices.
- (C) CIEFL Hyderabad in the late 1970s and early 1980s was among the foremost centres of Indian linguistics, and Yadava's doctoral work placed Maithili for the first time within the mainstream of international formal syntactic theory.
- (D) The poem's dhvani operates through the proliferation of these anuyogi relations — each activated by the single qualifying property “Ang” — in a way that Navya-Nyāya's grammar of qualification (viśeṣaṇatā) can formally describe.

१२२८. With reference to Chapter 97 (Vineet Utpal), which statement belongs to the source discussion?

- (A) The use of allegorical characters in ‘Karn’, the direct address of the audience in some of the social dramas, and the deployment of folk song and lullaby forms in hybrid dramatic texts all constitute moments of Brechtian defamiliarisation within
- (B) Abhāva (absence) as a poetic category: Navya-Nyāya's analysis of abhāva (absence, nonexistence) as itself a genuine epistemic category — not merely the negation of presence but a positively cognizable entity — illuminates the profound absences in Utpal's poetic world.
- (C) The breadth of his output — lyric poetry, ghazal, social-critical verse, children's literature — marks him as a literary generalist in the best sense: a writer who refuses specialization and insists on speaking to the whole of Maithili cultural life.
- (D) Sharma's framework illuminates the social basis of Saras's poetry: his Jharkhand context, his association with the Mithila diaspora, and his consistent attention to women's questions position him within the democratic literary tradition that Sharma privileged.

१२२९. With reference to Chapter 97 (Vineet Utpal), which statement belongs to the source discussion?

- (A) The archive highlights the transition of Maithili music into the digital era, noting that while recording studios are proliferating, the lack of professional training for new entrants has led to the "invasion" of Hindi and Bhojpuri influences on the authentic Maithili "flavor".
- (B) I am Gulo Mandal." Flashback in one paragraph, Gulo's father Munilal, Gulo's two younger sisters, the death of his mother, leaving the railway job, Benarji Saheb, the head officer at Saharsa railway, did not like that Munilal left his job; he would have given him big, live fish?
- (C) “Nahin time apna lel” (No time for oneself) is a poem of abhāva: the absent time, the absent self, the absent interiority of the alienated modern worker are not simply described as lacking but are made present through their formal absence in the poem's compressed, stripped diction.
- (D) Edward Said's theory of Orientalism, adapted to the internal colonialism of the Indian cultural academy, illuminates the mechanisms by which the Sahitya Akademi's institutional power has constructed an 'official' Maithili tradition that othered and silenced writers like Saras.

१२३०. With reference to Chapter 97 (Vineet Utpal), which statement belongs to the source discussion?

- (A) The Tattvacintāmaṇi — the greatest achievement of Maithili philosophical thought — was produced by a thinker whose social origins were subsequently suppressed by the Brahmin establishment.
- (B) Use of Folk Materials Srinivas has also written children's stories based on Mithila folk tales (e.g., "Pandit O Unhak Putra" — The Pandit and His Son), demonstrating his command of the oral tradition.
- (C) Bhusha (Dress and Adornment) At 196 pages, Vesh Bhusha is Kamla Chaudhary's most substantial work in the Videha archive and one of the most important texts on Maithili material culture available.
- (D) Bhavani Shankar (Posput) is a typical character of the old Rana Nepal: patriarchal, self-sufficient, proud, yet also loving and ultimately abandoned by the modernity his sons have achieved.

१२३१. With reference to Chapter 97 (Vineet Utpal), which statement belongs to the source discussion?

- (A) Crucially, Gaṅgeśa was himself a Maithili—born and working in Mithila—and Navya-Nyāya remained an active intellectual tradition centred in Mithila and subsequently Bengal until the 18th century.
- (B) Navya-Nyāya's analysis of āptavākya (the utterance of a reliable authority) and the conditions for trustworthy testimony provides the logical framework within which the translator's authority can be evaluated.
- (C) By documenting that Maithili dramatists from the 1950s onward have consistently addressed women's oppression, the essay implicitly claims for Maithili drama a socially progressive tradition that has been underrecognised.
- (D) the argument that all children have a right to education in their mother tongue, and that denial of this right constitutes a form of 'linguistic genocide' (the destruction of a language through institutional suppression).

१२३२. With reference to Chapter 97 (Vineet Utpal), which statement belongs to the source discussion?

- (A) The title itself—'Acta' (Latin: proceedings, records) combined with 'Misiya' (mission)— suggests an archive of missions: each story is a record of a different kind of intervention into reality.
- (B) Crucially, Gaṅgeśa was himself a Maithili—born and working in Mithila—and Navya-Nyāya remained an active intellectual tradition centred in Mithila and subsequently Bengal until the 18th century.
- (C) Each previous scholar's position is treated as a paksha (proposition) whose sadhya (the property it claims to establish: a valid scheme of Maithili literary history) is subjected to scrutiny of its hetu (reasons offered).
- (D) Utpal's biography — a journalist who traveled between Madhepura's villages, Delhi's newsrooms, and Videha's digital commons — positions him as precisely this kind of mobile, observant, testimonial consciousness.

१२३३. With reference to Chapter 97 (Vineet Utpal), which statement belongs to the source discussion?

- (A) From a Marxist-materialist perspective, the essay situates Maithili drama within the structural contradictions of Bihar's agrarian economy: the landless labourer's dependence on the monsoon, the contractor's exploitation of migrant workers, the failure of state welfare to reach the poor.
- (B) Only Jagdish Prasad Mandal's fiction — above all in Maulail Gachhak Phool — is identified as offering genuinely full-dimensional Dalit characterisation, where the lives, choices, and moral complexity of Dalit characters are rendered with the same seriousness as those of upper-caste characters.
- (C) Navya-Nyāya's radical epistemological program (subjecting every claim to rigorous logical analysis, refusing to accept authority without reasoned examination) is itself subversive of the caste-hierarchical social order that claims to honour Gaṅgeśa while suppressing knowledge of his origins.
- (D) The research report is especially significant: it is likely the most comprehensive survey of Maithili children's literature ever attempted, and it both documents and implicitly advocates for the linguistic rights of Maithilispeaking children in Bihar's educational system.

१२३४. Which statement about The Videha Parallel History framework is supported by Chapter 97 (Vineet Utpal)?

- (A) Ethical Governance and the Policing of Plagiarism A defining characteristic of the Videha movement is its rigorous stance on intellectual property and ethical literary conduct.
- (B) The Meta-Narrative of Literary Persistence The work "Tai Kichhu Ne Kichhu Likhait Jau" (So Keep Writing Something) serves as a philosophical foundation for Dr. Prasad's presence in the archive.
- (C) The Videha Parallel History framework situates him within the democratic, subaltern countertradition that constitutes the living alternative to the institutional Sahitya Akademi canon.
- (D) Ghazal: Register and Style Her ghazal contributions span multiple Sadeha volumes (7, 11, 14, 15) and include both ghazals in the standard adult register and the children's ghazals (Sadeha 9).

१२३५. With reference to Chapter 97 (Vineet Utpal), which statement belongs to the source discussion?

- (A) Lens 3: Structuralist Lens Structurally, Dr. Prasad's poetry employs the refrain (dhruvapadam / tikam) as its primary structural device — a feature shared with both the classical Maithili geet tradition (Vidyapati's compositions are refrain-structured) and the folk doha tradition.
- (B) In sum: Vineet Utpal is a significant minor master of contemporary Maithili poetry and a distinguished translator whose contributions to the digitally democratized Videha tradition of Maithili letters deserve far wider scholarly recognition than they have hitherto received.
- (C) The communist critic Namwar Singh did not find it appropriate to send a postcard; in Nai Kahaniyan, a statement by Madhukar Gangadhar was published that Rajkamal was undergoing treatment for his illness; he was asking people for money by making excuses of poverty and neglect.
- (D) In Mithila, the ornamental vocabulary of married womanhood — the sindur (vermilion), the pag (headband), the monak pauti — constitutes a semiotic system of remarkable complexity, encoding status, identity, devotion, and social belonging in material objects worn on the body.

१२३६. With reference to Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha), which statement belongs to the source discussion?

- (A) Videha replaced this mechanism with the listing of endorsers and the listing was curated.
- (B) Vladimir Propp's morphology of the folktale is relevant to Srinivas's folk-based stories.
- (C) The critical framework employed in this appreciation is deliberately interdisciplinary.
- (D) Rambha (Rambha) – The changing relationship between man and woman is described intensely in this story.

१२३७. Which statement about Maithili is supported by Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha)?

- (A) The Intersection of Science and Fantasy: 'Tarharime Pariloke' This novel by Gajendra Thakur is an excellent example of magical realism.
- (B) Maithili was granted recognition by the Sahitya Akademi in 1965 and included in the Eighth Schedule of the Indian Constitution in 2003.
- (C) The mujrim is the subject who has been wrongly accused, and the recovery of dignity for the mujrim is the project of restoring justice.
- (D) The following orientation draws on the Videha archive, the 'Ham Mithilawasi' blog, the Darbhanga Tower blog, and the IJCRT academic

१२३८. Which statement about Maithili, as a literary language is supported by Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha)?

- (A) But Batthan Babu and the reader (Pāṭhak Jī) are not unaware of the reason for this generosity.
- (B) Maithili, as a literary language, was inaugurated by Jyotirishwar Thakur's Varnaratnakar (c.
- (C) 1325 CE, Mithila) is the founder of the Navya Nyāya (New Logic) school of Indian philosophy.
- (D) Such tendencies have been observed in people after becoming the chairperson of the Maithili Advisory Committee.

१२३९. With reference to Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha), which statement belongs to the source discussion?

- (A) Future Outlook: The Archive as a Model for Low-Resource Languages The Videha Parallel Audio Video Archive serves as a powerful model for how low-resource and marginalized languages can leverage digital technology to achieve cultural sovereignty.
- (B) The emergence of modern fiction, journalism, and scholarly writing in Maithili was driven by a cluster of writers including Harimohan Jha, Upendra Nath Jha 'Vyas', Yoganand Jha, Brajkishore Verma 'Manipadma', and Rajkamal Chaudhary.
- (C) Identity and Formation Shanti Lakshmi Chaudhary (शान्तिलक्ष्मी चौधरी / शान्ति लक्ष्मी चौधरी) is a Maithili poet, essayist, and cultural critic — one of the most distinctive feminist voices in the Videha Parallel History's literary archive.
- (D) There is every possibility of reaching the peaks of literature.'); (iii) Ayodhyānāth Chaudhary, Coordinator, Vidyapati Puraskar Koṣ: 'Kathakar sujīta Nepālīye Maithilī kathā jagalame sarvādhika saccannāśīl prabhāvit chhathi.

१२४०. With reference to Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha), which statement belongs to the source discussion?

- (A) 1352-1448), whom Tagore described as 'a poet of happiness' and who was compared by modern scholars to Dante and Chaucer for the role he played in elevating the vernacular to a literary medium.
- (B) The 'metaphysics of presence' in Western philosophy, the core of which is immediate experience—but deconstruction says there is no such experience at a meta-linguistic level, because this experience is
- (C) Anumāna — inference from these textual facts supports the conclusion that Jha is the most significant fiction writer of the contemporary Nepal-side Maithili parallel tradition.
- (D) The short stories are populated with the foods, rituals, folk practices, and social structures of Mithila — from the wedding customs to the agricultural rhythms to the river-flood culture of the Terai.

१२४१. With reference to Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha), which statement belongs to the source discussion?

- (A) The Videha movement asserts that linguistic sovereignty is inextricably linked to script sovereignty.
- (B) The corpus archived in the Videha Digital Library represents the breadth of Jha's scholarly and creative output.
- (C) Technological Sovereignty: Digital Standards and Accessibility The Videha archive is a pioneer in digital inclusion.
- (D) In Daulatpur village, Dalit youths are forcibly removed from a 'shraddh' feast (ancestor-remembrance ceremony).

१२४२. With reference to Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha), which statement belongs to the source discussion?

- (A) Dr. Prasad uses the character of the lawyer (Vakeel) to highlight the transactional nature of justice.
- (B) avacchedakatva (delimitation or qualification) provide a powerful analytical framework that is native to Mithila.
- (C) The stories were added to the Bihar matriculation syllabus in the 1980s, testifying to their canonical status.
- (D) Baghotiya (a bird of prey) was lifting children; the issues of land, occupation, votes for two rupees, the vote machine.

१२४३. With reference to Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha), which statement belongs to the source discussion?

- (A) When applied to literary criticism, this framework demands that we ask: What exactly is the object of literary cognition?
- (B) The story tests this vyāpti against counterevidence (vyabhicāra): are there soldiers who retain their dignity?
- (C) 1325 CE), whose intellectual tradition is organically tied to the Mithila region where Srinivas himself was born and works.
- (D) Dr. Prasad's perspective is that of the outsider who "sees" Patna and reports back to the regional center.

१२४४. With reference to Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha), which statement belongs to the source discussion?

- (A) Aasheervacan' ('Surviving in Memory: An Affectionate Blessing'), is among his most personally revealing prose-poem pieces, combining memoir, intellectual history, and lyric elegy.
- (B) From the perspective of Navya Nyaya epistemology, this work operates through the pramana of sabda — verbal testimony — systematically gathering and validating the lexical
- (C) Navya-Nyāya: 'Cakraphāṃsa' (Vicious Circle) is a formal anumāna structure — the vyāpti of self-reinforcing systemic disadvantage leading to the sādhyā of structural critique.
- (D) Devshankhar Naveen, in his essay "Uth Jaag Musafir Bhor Bhayo" (Rise, Traveller, Dawn Has Come), calls Srinivas the first story writer who woke a sleeping society.

१२४५. Which statement about Sanchayan (Collected Essays) The 57-page collection of essays is supported by Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha)?

- (A) The introduction of Goan Catholic social life into the Maithili literary world through 'Pakhalo' is precisely this kind of enrichment.
- (B) Sanchayan (Collected Essays) The 57-page collection of essays represents Yoganand Jha as a critical and reflective prose writer.
- (C) The Jogirā is a more specifically Bhojpuri-Maithili festive form associated with Holi performances, with a call-and-response structure.
- (D) Kamat, Shiv Kumar Prasad, Dharendra Kumar, Ramdev Prasad Mandal "Jharudar" have come with colourful stories and songs.

१२४६. Which statement about Applied through the Navya Nyaya framework, Jha's text can be is supported by Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha)?

- (A) In Navya-Nyaya terms, this constitutes what might be called a 'certified testimony': the translator has specified the conditions of his knowledge, identified the mediating steps, and named the co-witnesses.
- (B) The institutional history, often mediated through influential figures like Ramanath Jha, prioritized a high-born, Sanskritized aesthetic while neglecting the organic, subaltern traditions of the broader linguistic community.
- (C) The Integration of "Craft" into "Art": The movement's recognition of woodcarvers, farmers, and rasan-chauki players as "Artists" is a necessary step in dismantling the caste-based hierarchies of institutional literature.
- (D) Applied through the Navya Nyaya framework, Jha's text can be analysed as an exercise in what Gangesa would call anuvyavasaya — the 'after-cognition' or meta-cognition that follows and examines a primary experience.

१२४७. Which statement about Loksahitya (Folk Life and Folk Literature) This 77-page scholarly work is supported by Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha)?

- (A) Among the positive assessments: Naveen Shankar Naveen calls him the first storyteller to wake a sleeping society; Baidhyanath Jha praises his wonderful narrative craft; Dilip Kumar Jha argues that mati sachue saihe chaik (only soil is truly one's own) — earth is Srinivas's deepest
- (B) The four-fold critical methodology of the Videha Parallel History Series is applied: (1) Indian Rasa-Dhvani-Vakrokti Aesthetics; (2) Western Critical Theory; (3) Navya-Nyaya Epistemology of Gangesa Upadhyaya; (4) Videha Parallel History Framework.
- (C) Loksahitya (Folk Life and Folk Literature) This 77-page scholarly work is Yoganand Jha's systematic engagement with the folk tradition — the oral culture, custom, song, narrative, and ritual practice that forms the living substrate of Mithila's cultural identity.
- (D) The Videha Parallel History (Parts 16–20) has documented how Gaṅgeśa's biography was partly suppressed by establishment Maithili historiography — original Panji (genealogical) records showing his cross-caste birth were concealed by Ramanath Jha.

११४८. With reference to Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha), which statement belongs to the source discussion?

- (A) Rambha (Rambha) – The changing relationship between man and woman is described intensely in this story.
- (B) In Indian aesthetic theory, the concept of loka (the world, the people, lived experience) is central.
- (C) The critical question raised by Dharendra Premrishi—whether the state is doing enough to
- (D) The title Shastri as a pen-name or earned title in an OBC context is itself a democratising statement.

११४९. With reference to Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha), which statement belongs to the source discussion?

- (A) But in its opposition comes Story Science, which pre-analyzes what effect listening to a particular story has on people and society.
- (B) Anmol Jha's CCRT research was enabled by the community of scholars and texts that the Videha platform made accessible.
- (C) Geet (Songs of the Deep Forest) This slim but significant 10-page collection of verse represents Yoganand Jha's poetic voice.
- (D) To be clear, both this thief writer and the pseudocritic are in the Hindi department of Aligarh Muslim University.

११५०. With reference to Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha), which statement belongs to the source discussion?

- (A) In the context of Maithili, the essay is one of the more recently developed genres, and practitioners like Yoganand Jha, Harimohan Jha, and Ramanath Jha helped establish its conventions and range.
- (B) The key divergence is one of form: Valmiki's most important work is the autobiography Joothan (1997), in which the personal narrative of trauma and transformation is the primary literary vehicle.
- (C) Suman is a Mithila painter based in Nepal, where he has held numerous exhibitions at the Siddhartha Art Gallery in Kathmandu's Babarmahal, including his eleventh solo exhibition highlighted in Videha 368.
- (D) The archive documents the "legitimate lineage" of Maithili ghazal writers, tracing the form from its earliest experiments by Pandit Jivan Jha in the early 20th century through to modern masters.

११५१. With reference to Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha), which statement belongs to the source discussion?

- (A) Shardindu Chaudhary's close association with this movement — as contributor, archive facilitator, and the subject of a landmark special issue — marks him as a significant figure within this alternative canon-formation project.
- (B) C o n c l u s i o n Siyaram Jha 'Saras' emerges from this study as a significant figure in the democratic strand of contemporary Maithili literature: prolific, formally skilled, emotionally honest, and politically aware.
- (C) The Meter Controversy □ Viyogi's Claim: Meter is a "Sanskritic imposition" by a "parasitic priestly class." □ The Refutation: Meter exists in the Charyapad (8th-9th c.), the Malla kings' works, and saint poetry.
- (D) The title Gahbar Geet — songs of the dense forest, or perhaps songs of depth and mystery — evokes a tradition of nature poetry and mystical or devotional lyric that has deep roots in Maithili poetry from Vidyapati onwards.

१२५२. Which statement about Narratologically (applying Gerard Genette's framework), the folktale is supported by Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha)?

- (A) Within the Parallel History Framework's terms, Mandal exemplifies the figure of the 'organic intellectual' — Gramsci's term for the thinker who emerges from and remains connected to a subaltern class, whose intellectual work is inseparable from the political project of that class's selfemancipation.
- (B) Bhabha's 'third space' of enunciation—where colonial and colonised cultures meet and hybridise—describes the condition of Maithili writers who inhabit the interstices between Maithili and Hindi (in Vibha Rani's case), or between Maithili and Nepali/global Arabic (in Bindeshwar Thakur's case).
- (C) The Videha movement's commitment to including women's writing — as documented in the Parallel History and the anthology Ijoriyak Angaithi-Mor — is an institutional correlate of the feminist critical position that women's writing constitutes a suppressed counterarchive.
- (D) Narratologically (applying Gerard Genette's framework), the folktale operates through a fundamentally different narrative time and mood from the modern short story: its narrative time is the eternal present of myth, its mood is the indicative of collective truth rather than the conditional

१२५३. With reference to Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha), which statement belongs to the source discussion?

- (A) assembled, but in the theoretical clarity with which its editor has articulated the critical criteria by which such a literature must be evaluated.
- (B) Vidyapati's poetry — the devotional-erotic Maithili padavali addressed to Radha-Krishna — is the canonical achievement of medieval Maithili literature.
- (C) In the cosmological imagination of Mithila, dawn is the time of Brahma — the moment of creative potentiality before the differentiated world asserts itself.
- (D) In Maithili literary culture, translation from other Indian languages has been relatively uncommon; the bulk of translation has been into or from Hindi and English.

१२५४. With reference to Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha), which statement belongs to the source discussion?

- (A) Tetar Das's situation recapitulates this historical pattern in a contemporary setting, demonstrating that the caste system's refusal of Dalit spiritual authority has not ended despite constitutional protections and formal religious equality.
- (B) Sampada (Lexical Heritage of Folk Literature) At 71 pages, this work represents Jha's sustained engagement with the vocabulary — both in the narrow lexicographic sense and in the broader cultural sense — of the folk literary tradition.
- (C) Critical Assessment: Children's Literature and Cultural Transmission Koilī Ghūri Āu occupies a distinctive position in Jha's oeuvre and in the Maithili parallel tradition: it is an act of cultural transmission as much as literary creation.
- (D) At the heart of this modern cultural landscape is the Videha Maithili Parallel Theatre movement, a decentralized intellectual and artistic initiative that has redefined the boundaries of the Mithila region's cultural identity.

११५५. With reference to Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha), which statement belongs to the source discussion?

- (A) From a feminist critical perspective (following the insights of Madhu Kishwar, Nabaneeta Dev Sen, and other critics who have engaged with Sita's story), the treatment of Sita in post-Valmiki literature is never innocent — it always negotiates between the celebration of Sita's
- (B) The interview's presence in the special issue is itself significant: it places Shardindu Chaudhary's own articulations of his literary aims, his understanding of the Maithili situation, and his views on language and culture at the centre of the documentary record.
- (C) Pratyaksha (direct perception) is the foundation of both the poetry and the fiction: the water crisis in 'Solkanama Pokhar' is observed directly; the migration poem 'Gelhe Ghar Chhi' reads the bullocks' pain as a direct perceptual sign of the social condition.
- (D) The dal — ground on the stone grinder, fragrant with the memory of village life — represents exactly what Prof. Anima Singh says she misses: the maati-paani (soil and water) of Mithila, the sensory textures of a world that urban and academic life has distanced her from.

११५६. With reference to Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha), which statement belongs to the source discussion?

- (A) Congress has fielded Ranjita Ranjan." Nareshba gives Gulo one thousand rupees from Ranjita Ranjan; Gulo has six votes at home.
- (B) The brevity of Bhore Bhor (14 pages) suggests a text of lyric intensity rather than discursive argument.
- (C) Mishra's biography itself embodies this tension: born in Janakpur-7, living in Balaju Hiit, Kathmandu.
- (D) The Maharaj from Dwarika is wonderful, with a simple appearance, but he does not please her father.

११५७. With reference to Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha), which statement belongs to the source discussion?

- (A) The Navya-Nyāya school's centuries-long engagement with the epistemology of śabda (language as a knowledge source) and the formal analysis of vākya (sentence structure) is the ancient predecessor of the modern formal-linguistic enterprise that Yadava represents.
- (B) Stanley Fish's concept of the 'interpretive community' — the idea that meaning is produced not by individual readers but by communities of readers who share conventions of interpretation — applies to Tillu's position as a critic formed within the Videha community.
- (C) The poem's climactic identification: 'Ki Ravan-Kans akhan dhari / nai maaral gael jena / Hu-ba-hu karmas / ekki shatabdime gadhal san lagait chhal oo' (It seemed as if Ravan and Kansa / had not yet been slain / their deeds were identical / moulded in the same century).
- (D) The history of Maithili journalism — from Maithil Hit Sadhana (1905) through the numerous journals and newspapers of the twentieth century to the Videha eJournal in the digital age — is the history of Maithili's struggle for public recognition and institutional space.

११५८. With reference to Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha), which statement belongs to the source discussion?

- (A) The Videha journal itself is named for Videha, the ancient kingdom of which Mithila was the capital — the same kingdom over which King Janaka ruled and in which Sita was born.
- (B) The Videha 424 editor's comparative verdict is nuanced: "Quantitatively, Srinivas has written more than Ashok, but Srinivas is not the polished narrator that Sushil is.
- (C) In Mithila, the concept of mangal is deeply embedded in ritual practice: mangal-geet (auspicious songs) are sung at weddings, births, and other life-cycle ceremonies.
- (D) In Navya-Nyaya terms, this social knowledge constitutes a form of pratyaksha (direct perception) of the social world, which is systematically encoded in the language.

१२५९. Which statement about Patrakarita (Maithili Journalism) This 34-page work on Maithili journalism is supported by Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha)?

- (A) N Nagendra Kumar A poet and scholar analyzed in the collective research of Part 96, recognized for his contribution to the intellectualization of Maithili verse.
- (B) Navya-Nyāya: 'Cakraphāṃsa' (Vicious Circle) is a formal anumāna structure — the vyāpti of self-reinforcing systemic disadvantage leading to the sādhyā of structural critique.
- (C) Patrakarita (Maithili Journalism) This 34-page work on Maithili journalism is a contribution to the meta-critical and historical understanding of Maithili's public sphere.
- (D) Every anthology published, every youth literary organization sustained, every poem disseminated outside the Sahitya Akademi system is an act of counter-hegemonic cultural production.

१२६०. Which statement about The Maithili press is supported by Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha)?

- (A) V Vibha Rani A multifaceted researcher and writer whose work in the Parallel History series explores the intersections of folk traditions, women's performance, and modern realism.
- (B) The Videha journal itself is named for Videha, the ancient kingdom of which Mithila was the capital — the same kingdom over which King Janaka ruled and in which Sita was born.
- (C) The Videha Parallel History: Anamika Raj's feminist voice, alongside Shanti Lakshmi Chaudhary's and Munni Kamat's, constitutes the women's strand of the Parallel History's democratic archive.
- (D) The Maithili press was not merely a vehicle for literary production; it was, as in many colonial and post-colonial contexts, an instrument of language politics and cultural assertion.

१२६१. Which statement about Third, Jha's work is supported by Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha)?

- (A) Dalit literature: the refusal to accept the dominant culture's assessment of who is guilty, who is criminal, who deserves punishment.
- (B) In the Dalit literature essay, dhvani operates differently — as argumentative understatement (arthaantara-nyasa).
- (C) 1325 CE), whose intellectual tradition is organically tied to the Mithila region where Srinivas himself was born and works.
- (D) Third, Jha's work demonstrates a social conscience that is characteristic of the best midtwentieth century Maithili fiction.

१२६२. With reference to Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha), which statement belongs to the source discussion?

- (A) The Integration of "Craft" into "Art": The movement's recognition of woodcarvers, farmers, and rasan-chauki players as "Artists" is a necessary step in dismantling the caste-based hierarchies of institutional literature.
- (B) Founding of Maithili popular science writing: Vigyanak Batkahi (Parts 1 & 2) establishes a tradition of scientifically rigorous, literarily accomplished popular science writing in Maithili—a tradition that did not previously exist.
- (C) The Videha Parallel Children's Literature project represents one of the most significant systematic efforts to create, document, and theorize children's literature in any minority/classical Indian language in the 21st century.
- (D) From the Navya Nyaya perspective, the analysis of Shakta literature raises the question of the pramana-status of religious and devotional experience: is the devotional experience (bhaktianubhava) a legitimate form of knowledge?

११६३. Which statement about Mithila is supported by Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha)?

- (A) The translated Mohandas operates in a productive inbetween zone — what Venuti might call strategic foreignization — that preserves the Hindi text's specificity while finding Maithili equivalents for its emotional registers.
- (B) The play's language is contemporary colloquial Maithili—film-song references, bazaar idiom, the jargon of policebureaucratic Hindi—yet it is framed by a literary Maithili stage direction rhetoric.
- (C) Mithila has a rich Shakta tradition: the goddess Ugratara of Mahishi, the Kamakhya cult in the broader region, and the integration of Tantra and Nyaya philosophy that characterised Mithila's intellectual tradition.
- (D) The movement explicitly rejects the "performative defects" (Doshas) of mainstream theatre, which include grammatical sloppiness, lack of focus, and the use of "corrupt Hindi" to elicit cheap laughter.

११६४. Which statement about First, there is supported by Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha)?

- (A) The collection's typography and typesetting (carried out by Ashish Chaudhary, unlike *Amśu* which was typeset by Umesh Mandal) reflects the modest production values of the parallel publishing circuit, but the range and ambition of the verse transcend any material limitations.
- (B) First, there is a consistent commitment to the documentation and elevation of Maithili cultural heritage — from the technical vocabulary of occupational communities to the oral narratives of the folk tradition to the philosophical richness of the Shakta literary heritage.
- (C) The coupling of the Brahmin surname with the Faguā/Jogīrā folk forms in his Sadeha 20 contribution is culturally significant: these Holi-associated performative forms traditionally cross caste boundaries and are associated with communal festivity and social inversion.
- (D) The archive highlights the transition of Maithili music into the digital era, noting that while recording studios are proliferating, the lack of professional training for new entrants has led to the "invasion" of Hindi and Bhojpuri influences on the authentic Maithili "flavor".

११६५. Which statement about Through the Navya Nyaya framework, the monak pauti is supported by Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha)?

- (A) The critical apparatus demonstrates Umesh Mandal's dual competence: as a reader formed within the classical Maithili tradition (with its Sanskrit-inflected aesthetic vocabulary) and as a literary critic alert to the social dimensions of literary production.
- (B) The Videha 424 critical discourse itself constitutes a multi-vocal shabda about Srinivas's reliability as a social witness — with Katna Jha, Kailash Kumar Mishra, and Dhanakhar Thakur offering different assessments of the validity of his testimony.
- (C) Through the Navya Nyaya framework, the monak pauti presents itself as a study in upamana-pramana: the analogy or comparison through which the material object is understood through its resemblance to and difference from other signs in the cultural system.
- (D) The present study examines this corpus through the dual lens of Indian (with special attention to Navya-Nyāya epistemology) and Western literary theories of children's literature, and situates it within the Videha Parallel History framework.

११६६. With reference to Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha), which statement belongs to the source discussion?

- (A) The Videha movement's commitment to including women's writing — as documented in the Parallel History and the anthology *Ijoriyak Angaithi-Mor* — is an institutional correlate of the feminist critical position that women's writing constitutes a suppressed counterarchive.
- (B) The commercialisation of Mithila painting since the 1960s has created economic opportunity for women artists (as Das, Kashyap, and Suman all acknowledge) but also risks what Walter Benjamin famously called the loss of 'aura': the degradation of a ritual practice into a reproducible commodity.
- (C) The prefatory writer (from context, a fellow journalist and literary companion of Jha) describes how Jha brought the manuscript in a plastic bag and asked the prefacer to write a foreword, revealing the informal, community-based literary circulation that characterises the Parallel Tradition.
- (D) In Mithila, the ornamental vocabulary of married womanhood — the sindur (vermilion), the pag (headband), the monak pauti — constitutes a semiotic system of remarkable complexity, encoding status, identity, devotion, and social belonging in material objects worn on the body.

११६७. With reference to Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha), which statement belongs to the source discussion?

- (A) The critical examination of this mythological dimension — the questioning of what appears 'natural' in the semiotic system of Maithili women's ornament — is implicitly feminist in its implications.
- (B) The newspaper serves as both a primary document of Jha's journalism and a window into the political and social landscape — the civic, environmental, and political life of Janakpurdham — that feeds his fiction.
- (C) The epistemological rigour Gaṅgeśa developed despite, and perhaps because of, this marginalization is methodologically illuminating for the kind of democratic literary criticism the Videha framework advocates.
- (D) (Writer's Block - The parallel stream of Maithili literature - The complete literature of Subhash Chandra Yadav) Subhashchandra Yadav (1948-), born 05 March 1948, maternal place Diwangunj, Supaul.

११६८. With reference to Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha), which statement belongs to the source discussion?

- (A) The Navya-Nyāya avacchedaka principle — specify exactly which property of which entity is being predicated — corresponds to the ghazal discipline of making every word carry its full semantic weight.
- (B) According to multiple critics published in Videha Issue 368, Das's paintings combine folk memory, rural feminist subjectivity, and a formal vocabulary drawn from both Mithila tradition and modern art.
- (C) The series is particularly focused on those entities, individuals, or organizations that have not yet received a dedicated special issue but are essential to the tapestry of the Parallel Tradition.
- (D) Gangesa's analysis of the structure of qualification (*viseshana-visheshya-bhava*) — the relationship between a qualified subject and its qualifying attribute — is directly applicable: the married woman

११६९. With reference to Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha), which statement belongs to the source discussion?

- (A) The material culture of dress in Mithila is extraordinarily complex and culturally specific.
- (B) There is a deeper connection between Navya-Nyāya and Yadava's work, rooted in geography.
- (C) Maithili has always existed in multilingual contact with Sanskrit, Braj, Hindi, Bengali, Nepali, and now English.
- (D) The following catalog provides a gist of authors identified within the series and the broader archive.

११७०. Which statement about Gangesa's epistemological analysis of time is supported by Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha)?

- (A) By combining the rigorous logic of Navya Nyāya with the democratic potential of the internet, it has created a space where the marginalized voices of Mithila can reclaim their history.
- (B) Matthew Arnold's concept of the 'touchstone' — the quality passages from great literature that serve as standards for evaluation — has been much criticized but retains a practical critical utility.
- (C) Gazhals and the Persian-Maithili Interface The anthology contains gazhals by Dr. Rajendra Prasad Vimal — a form borrowed from the Persian-Urdu tradition — adapted to Maithili prosody and content.
- (D) Gangesa's epistemological analysis of time is relevant here: in the Navya Nyaya system, temporal qualification (kala-avacchedaka) is one of the key analytical tools for specifying cognition.

११७१. Which statement about Bhusha (Dress and Adornment) At 196 pages, Vesh Bhusha is supported by Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha)?

- (A) The Maithili novel's failure to represent Dalits is not merely an aesthetic failure but a political one: it reflects and reproduces the social invisibility that structures the Dalit experience in Mithila.
- (B) The archiving of his works with Shardindu Chaudhary's name attached to them suggests a relationship of deep mutual trust and shared commitment to the preservation of Maithili literary heritage.
- (C) Bhusha (Dress and Adornment) At 196 pages, Vesh Bhusha is Kamla Chaudhary's most substantial work in the Videha archive and one of the most important texts on Maithili material culture available.
- (D) Suman is a Mithila painter based in Nepal, where he has held numerous exhibitions at the Siddhartha Art Gallery in Kathmandu's Babarmahal, including his eleventh solo exhibition highlighted in Videha 368.

११७२. With reference to Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha), which statement belongs to the source discussion?

- (A) From the Rasa perspective, the vesh-bhusha tradition is directly connected to the abhinaya (expressive performance) dimension of classical Indian aesthetics.
- (B) Ram Vilas Sahu A storyteller whose works in the Nit Naval series are praised for their precise observation of rural life and their grounding in Navya-Nyāya pratyakṣa.
- (C) The Anuvad (Translation) Movement: Volumes 27 and 37 A critical component of the archive is its effort to internationalize Maithili literature through translation.
- (D) The archive attempts to fill this gap by documenting and providing links to the few existing resources, such as Ramesh Ranjan's plays and the Bal Mandali recordings.

११७३. With reference to Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha), which statement belongs to the source discussion?

- (A) Gulo Mandal's caste is not mentioned; from the title, you can guess; 'Mandal' was from the Mandal Commission, and in West Bengal, 'Mandal' appears among Dalits.
- (B) The study of Maithili Vesh Bhusha is thus inevitably a study of the social structures within which Maithili women and men navigate identity, status, and belonging.
- (C) Dr. Singh's translation practice is thus a form of what philosopher Luce Irigaray calls 'wonder' — the ethical and cognitive openness to the irreducibly different other.
- (D) For Rani: the conditioning of her work by her bilingual Hindi/Maithili practice (some of her Maithili dramatic vocabulary is influenced by Hindi theatrical conventions).

१२७४. With reference to Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha), which statement belongs to the source discussion?

- (A) Only Jagdish Prasad Mandal's fiction — above all in Maulail Gachhak Phool — is identified as offering genuinely full-dimensional Dalit characterisation, where the lives, choices, and moral complexity of Dalit characters are rendered with the same seriousness as those of upper-caste characters.
- (B) From the Navya Nyāya perspective, this gap between prameya (true object of knowledge) and pramā (valid knowledge-claim) in the institutional domain is a case of collective epistemic failure — viparīta-jñāna produced by corrupted testimony (anāpta-śabda) and motivated inference (sadoṣa anumāna).
- (C) Ajit Kumar Jha argues that Shardindu Chaudhary's editorials deserve to be read as a substantial body of literary non-fiction in their own right — a claim that positions editorial writing as a primary literary genre rather than a secondary administrative function.
- (D) The application of Gangesa's Navya Nyaya framework to Vesh Bhusha is particularly illuminating: dress and adornment constitute a system of vishesha (qualification or distinction) — each garment and ornament functions as a viseshana (qualifier) that qualifies the person who wears it.

१२७५. Which statement about The Maithili kitchen is supported by Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha)?

- (A) The Dhātuvāda chapter of the Tattvacintāmaṇi is particularly relevant to the analysis of modern Maithili verbs and actions.
- (B) Translated into English as "Changing Voices." This work situates Srinivas himself as an incisive reader of the tradition within which he writes.
- (C) The Maithili kitchen is simultaneously a site of cultural production, religious observance, social distinction, and aesthetic pleasure.
- (D) In Navya Nyāya terms: jiddī (stubbornness) is the sādhyā (what is to be established) toward which the narrative liṅga (signs and events) converges.

१२७६. With reference to Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha), which statement belongs to the source discussion?

- (A) The vibhāva (stimulus) is the scientific fact itself—that the universe began in a single point, that atoms have empty space within them, that living tissue can be synthetically produced in a factory.
- (B) The visit is framed by the opening discovery, in 2016, of the newspaper obituary announcing Prof. Anima Singh's death — and the resurgence of her remembered blessing ('Jeebu!)
- (C) Edward Said's Orientalism illuminates how the Madhesh/Terai identity is doubly Orientalised — as 'provincial' from Kathmandu's perspective and as 'non-Indian' from the Sahitya Akademi's perspective.
- (D) LeviStrauss's structural analysis of food traditions in *The Raw and the Cooked* (1964) suggests that what a culture cooks and how it cooks reveals its fundamental cognitive and social structures.

१२७७. With reference to Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha), which statement belongs to the source discussion?

- (A) The archive documents the "legitimate lineage" of Maithili ghazal writers, tracing the form from its earliest experiments by Pandit Jivan Jha in the early 20th century through to modern masters.
- (B) The Meta-Narrative of Literary Persistence The work "Tai Kichhu Ne Kichhu Likhait Jau" (So Keep Writing Something) serves as a philosophical foundation for Dr. Prasad's presence in the archive.
- (C) Dr. Umesh Mandal — poet, literary critic, researcher, was co-editor of Videha, and one of the most industrious contributors to the Maithili digital project — is one of those voices.
- (D) The single work archived in the Videha Digital Library — Maithilik Bhojan Sambandhi Sabdavalī represents a focused and substantial contribution to the lexicography of Maithili food culture.

११७८. With reference to Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha), which statement belongs to the source discussion?

- (A) Gyanchan's father had taken a stubborn animal under his wing, and it had become a bull.
- (B) The rasas are 'tasted' (rasana) by the sahridaya (the connoisseur, literally 'person with a heart').
- (C) The discourse of the tale is expressed in poetic form like this – Elephant, elephant, elephant!
- (D) However, in the sleeping state, the novelist troubles him by narrating a dream; Binayak also has that love.

११७९. Which statement about Lalita Jha's vocabulary of food is supported by Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha)?

- (A) Critical Assessment Suman occupies a distinct and underappreciated position in the Mithila art field: the master of synthesis, the artist who keeps the formal tradition alive while expanding its visual vocabulary.
- (B) The Maithili Dalit literary tradition identified in this series of critical appreciations — Sandeep Kumar Safi's autobiography and Umesh Paswan's poetry and fiction — is so far exclusively male.
- (C) Lalita Jha's vocabulary of food is, in this sense, simultaneously a vocabulary of aesthetic experience — a documentation of the full range of sensory and cultural 'flavours' that constitute Maithili life.
- (D) Historically identified with the ancient kingdom of Videha—the homeland of Sita and the intellectual cradle of the Navya Nyāya school of logic— Mithila has long been a center of Indian civilization.

११८०. Which statement about Each food term documented by Lalita Jha is supported by Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha)?

- (A) Each food term documented by Lalita Jha is a particular (vishesha) within the general category (samanya) of food vocabulary; the precise definition and documentation of each particular is exactly the kind of analytical work that Navya Nyaya demands of any serious cognitive project.
- (B) Among the positive assessments: Naveen Shankar Naveen calls him the first storyteller to wake a sleeping society; Baidhyanath Jha praises his wonderful narrative craft; Dilip Kumar Jha argues that mati sachue saihe chaik (only soil is truly one's own) — earth is Srinivas's deepest
- (C) Shiv Kumar Jha 'Tillu', who chooses this name for his first poetry collection, acknowledges that he is no 'natural poet' (naisargik kavi, as he writes in his own preface) but one in whose consciousness feeling crystallises into verse at particular charged instants.
- (D) Gaṅgeśa's analysis of Śabda pramāṇa — requiring ākāṅkṣā (syntactic completeness), yogyatā (semantic fitness), sannidhi (temporal proximity), and tātparya (speaker's intention) — provides a rigorous framework for evaluating the reliability of critical statements about a literary work.

११८१. Which statement about Lalita Jha's contribution to this preservation project is supported by Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha)?

- (A) From the Videha Parallel History Framework's perspective, Umesh Mandal belongs to a generation of writers from 'backward caste' communities (OBC) who entered Maithili literature in the late twentieth century and fundamentally transformed its thematic and formal landscape.
- (B) And his presence in the Videha Munnaji interview series ensures that his voice — the voice of the native-speaker scholar, the transnational Maithil intellectual — is part of the digital archive of Maithili culture that the Videha Parallel History is building for the future.
- (C) The scientist-as-vernacular-intellectual: Viyogi demonstrates that the highest level of scientific practice (experimental nuclear physics, direction of a national laboratory, international scientific leadership) is compatible with—and enriched by—deep engagement with vernacular literature.
- (D) Lalita Jha's contribution to this preservation project places her firmly in the tradition of cultural conservation that, in the Indian context, extends from the editors of the Vedic texts to the compilers of the Puranas and the collectors of folk literature in the colonial and post-colonial period.

११८३. With reference to Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha), which statement belongs to the source discussion?

- (A) The play's Maithili songs—Vidyapati bhajana, the traditional bihāh gīt (wedding song)—are mobilised to expose rather than celebrate tradition: they are sung as the actress enacts increasingly violent marital subjugation.
- (B) The compilation of folktales is a form of cultural translation — the transfer of oral narrative from the performative, communal, contextual register of live storytelling into the fixed, decontextualised register of the written text.
- (C) The Jānakī Gīta (song to Jānakī/Sita) is of particular significance: Sita/Jānakī is the presiding divine figure of Mithila (her birthplace), and devotional composition to her is the most locally rooted of all Maithili literary-religious practices.
- (D) Gangesa's framework insists that we cannot separate the object of cognition from the relational structure through which it is known — a profound epistemological point that literary criticism often neglects in its rush to abstract character psychology.

११८३. Which statement about Gangesa's concept of avacchedakatva (delimitation/qualification) is supported by Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha)?

- (A) Technological Sovereignty: Digital Standards and Accessibility The Videha archive is a pioneer in digital inclusion.
- (B) The "May" (Mother) in Dr. Prasad's titles is not just a biological parent but a symbol of the land and tradition.
- (C) The festive Holi poems use the gīt's refrain-based structure because the Holi tradition is itself refrain-based, communal, participatory.
- (D) Gangesa's concept of avacchedakatva (delimitation/qualification) is particularly productive for literary criticism.

११८४. With reference to Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha), which statement belongs to the source discussion?

- (A) Bama's work is explicitly gendered: she writes as a Dalit woman, for whom the triple burden of caste, class, and gender oppression is the defining condition.
- (B) Navya-Nyāya techniques, as Jonardon Ganeri has shown, proved so versatile that they were applied not only in philosophy but in poetics, linguistics, and legal theory.
- (C) The rasa theory posits that the purpose of literature is the evocation of specific aesthetic flavours (rasas) in the cultivated reader-spectator (sahridaya).
- (D) Arvind Thakur The subject of a significant special issue (Issue 438) edited by Ashish Anchinhar, focusing on his contributions to regional Maithili activism and prose.

११८५. With reference to Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha), which statement belongs to the source discussion?

- (A) The volume includes essays on Vidyapati's aesthetics and the evolution of Maithili short stories, situating linguistic scholarship within the broader tradition of Maithili literary culture.
- (B) The title itself—'Acta' (Latin: proceedings, records) combined with 'Misiya' (mission)— suggests an archive of missions: each story is a record of a different kind of intervention into reality.
- (C) 850 CE) posits that the highest form of poetic meaning operates through dhvani — resonance or suggestion — rather than through the literal (abhidha) or even the secondary (laksana) meaning of words.
- (D) Navya-Nyāya Epistemology of Gaṅgeśa The application of Navya-Nyāya epistemological tools to Yadava's linguistic work requires a step of theoretical translation that is itself illuminating.

१२८६. With reference to Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha), which statement belongs to the source discussion?

- (A) There is a collection that oscillates between the lyric poem and the lyric prose piece, deploying an imagistic, reflective style that draws on the traditions of both the Maithili geet and the Hindi-Maithili prose poem.
- (B) The framework argues that the loss of a language's indigenous script (Tirhuta) and its surrender to external linguistic structures, particularly Hindi-calques, is functionally equivalent to the loss of a kingdom.
- (C) The eight (or nine) rasas are not merely emotional categories but complex aesthetic experiences that transform the personal emotions (bhava) of characters into universalised aesthetic experiences accessible to the connoisseur.
- (D) Utpal's biography — a journalist who traveled between Madhepura's villages, Delhi's newsrooms, and Videha's digital commons — positions him as precisely this kind of mobile, observant, testimonial consciousness.

१२८७. Which statement about Kuntaka's theory is supported by Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha)?

- (A) The inclusion of artisans like woodworkers (Vastukala) and clay artists (Murti-kala) alongside playwrights signifies a fundamental shift in the definition of "Maithili Literature." It posits that the science of making is inseparable from the science of words.
- (B) The critical apparatus demonstrates Umesh Mandal's dual competence: as a reader formed within the classical Maithili tradition (with its Sanskrit-inflected aesthetic vocabulary) and as a literary critic alert to the social dimensions of literary production.
- (C) Contextual Foundations: The Concept of Parallel Literature The term "Parallel Maithili Literature" (Samanantar Maithili Sahitya) identifies a stream of creative production that exists independently of traditional patronage networks and elite castebased literary establishments.
- (D) Kuntaka's theory is particularly relevant to the evaluation of Yoganand Jha's creative writing — his poetry (Gahbar Geet, Bhore Bhor, Mangal Prabhat) and his fiction (Bhalamanusa, Sankalp) can be evaluated in terms of the specific kinds of vakrata they deploy.

१२८८. With reference to Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha), which statement belongs to the source discussion?

- (A) Pierre Bourdieu's sociology of culture (The Field of Cultural Production, 1993) argues that what constitutes cultural legitimacy in any field is determined by the positions of agents within it, their accumulated cultural, social, and symbolic capital and by the struggles over those positions.
- (B) The New Critical concept of the 'intentional fallacy' (Wimsatt and Beardsley) — the rejection of authorial intention as a criterion for interpretation — is less directly applicable to the folk literature tradition, where the concept of individual authorial intention is in any case inapplicable.
- (C) The dal — ground on the stone grinder, fragrant with the memory of village life — represents exactly what Prof. Anima Singh says she misses: the maati-paani (soil and water) of Mithila, the sensory textures of a world that urban and academic life has distanced her from.
- (D) The reduction of this system by lower-caste speakers, documented in the paper, illustrates Bourdieu's point that linguistic capital is unequally distributed along social hierarchies — and that those positioned outside the dominant culture may resist or simplify its most elaborate linguistic forms.

१२८९. With reference to Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha), which statement belongs to the source discussion?

- (A) Svīkārokti (Confession) suggests the tradition of the speaker acknowledging their own limitations or errors — a form of lyric humility that is rare in the Maithili ghazal tradition's characteristic assertiveness.
- (B) The editor of Videha articulates the significance of the special issue itself: in the Maithili world, recognition by living peers and by a committed readership is, in many ways, more meaningful than institutional awards.
- (C) The report's preface (bhūmikā) articulates a philosophy of children's literature grounded in the idea that children's imaginative range is conditioned by the literary environment provided to them.
- (D) The folk literature tradition itself is characterised by a distinctive kind of vakrata — the formulaic obliqueness of proverbs, riddles, and traditional song-forms that encode meaning in non-obvious ways.

१२९०. With reference to Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha), which statement belongs to the source discussion?

- (A) Yoganand Jha's engagement with Shakta literature and his attention to folk culture — which is the domain of women's creative and performative expression in Mithila — implicitly engages with the question of women's cultural agency.
- (B) In the Navya Nyāya framework, this assertion of Maithili cultural identity is an exercise in vyāptiestablishment: wherever there is authentic Maithili literary expression, there is a distinct cultural identity that resists assimilation.
- (C) The MNSP's publication of Aena — a poetry anthology representing multiple Maithili voices from Nepal — is an act of institutional parallel history: it creates an alternative archive outside the Sahitya Akademi system.
- (D) Comparative Literary Influence: Maithili, Bengali, and Assamese The Videha archive places Maithili within a broader "pan-eastern" literary context, documenting its profound influence on the development of Bengali and Assamese literatures.

१२९१. With reference to Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha), which statement belongs to the source discussion?

- (A) The original novel is set in the Goan Catholic community and engages with themes of social mobility, cultural memory, and the tensions between tradition and modernity — themes that resonate deeply with the social conditions of Mithila.
- (B) The Maithili folktale tradition documented by Yoganand Jha and Lalita Jha would benefit from a Proppian morphological analysis that identifies the specific structural features and their cultural variations within the Mithila tradition.
- (C) Ulkamukha: Magic Realism and Natyadharmi Prowess Ulkamukha, written by Gajendra Thakur and directed by Bechan Thakur, represents a landmark in modern Maithili drama for its integration of "magic realism" and classical Natyadharmi stagecraft.
- (D) The book is dedicated to the memory of 'Chhotaka Kakka' — the late Navalakant Jha — a dedication that anchors the verse in familial memory and makes the collection itself an act of elegy as much as creative self-expression.

१२९२. Which statement about Structuralist narratology (Propp, Levi-Strauss, Greimas, Todorov) is supported by Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha)?

- (A) A critical reading of its architecture reveals the intellectual ecology that parallel literatteurs endorsed and inhabited.
- (B) CE) establishes dhvani — the resonant, suggested meaning (vyangya) beyond the literal (vacya) — as the soul (atma) of poetry.
- (C) Structuralist narratology (Propp, Levi-Strauss, Greimas, Todorov) provides analytical tools for the study of folktale structure.
- (D) The four canonical pramāṇas are perception (pratyakṣa), inference (anumāna), comparison (upamāna), and testimony (śabda).

१२९३. Which statement about Lalita Jha is supported by Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha)?

- (A) Lalita Jha represents the intersection of food studies, lexicography, and folklore — a
- (B) Along with it, the Dushan Panji - original Mithilakshar writing - palm leaf single PDF is also available.
- (C) For literature students/literary writers, it is expected to be ten times more than this.
- (D) Close Reading: 'Doctor' The 'Doctor' story is among the collection's most psychologically nuanced.

१११४. Which statement about Kamla Chaudhary is supported by Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha)?

- (A) In addition to script research, Videha has spearheaded localization efforts for Google Translate and Wikipedia.
- (B) Kamla Chaudhary represents the specific domain of Maithili women's material culture and temporal experience.
- (C) Pusht', 'Ekta Kalakar Ki Atmahatyā', 'Gharmanhā', and 'Sanakirbā', all elements of the modern short story are present.
- (D) Rajkamal Chaudhary — identified by the Parallel History as the 'true avant-garde of Maithili' — was also a journalist.

१११५. Which statement about Yoganand Jha is supported by Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha)?

- (A) The Nepal-based sipahi as a figure of institutional contradiction — service, pride, corruption, and obsolescence — is Mishra's most recurring social type.
- (B) Where Shonku's science is wonder-generating and benevolent, Viyogi's AI is potentially the 'biggest event in human history' that 'might also be the
- (C) Yoganand Jha represents the broadest range: fiction, folk literature, lexicography, poetry, journalism, cultural studies, and devotional literature.
- (D) The Buddhist Charyapadas (8th–12th centuries) are foundational texts of Maithili lyric that the mainstream canon treats as peripheral or pre-Maithili.

१११६. With reference to Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha), which statement belongs to the source discussion?

- (A) The movement's insistence on documenting the "Parallel History" of marginalized groups is an act of historiographical justice, reclaiming the agency of the subaltern.
- (B) By exposing plagiarism and institutional corruption, the Videha movement establishes itself as an ethical alternative to the orthodox establishment.
- (C) By operating as a "decentralized institution," Videha has successfully bypassed the economic and social barriers that often stifle regional literatures.
- (D) domain that is at once domestic and cosmic (given the foundational connection between rasa as taste and rasa as aesthetic experience in Indian tradition).

१११७. With reference to Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha), which statement belongs to the source discussion?

- (A) understand this and to show it — this is also the responsibility of literature.' This editorial framing reflects a theory of mimesis (reflection) combined with normative ethics: literature not only mirrors but prescribes.
- (B) Utpal's biography — a journalist who traveled between Madhepura's villages, Delhi's newsrooms, and Videha's digital commons — positions him as precisely this kind of mobile, observant, testimonial consciousness.
- (C) The inclusion of multiple genres — fiction, poetry, lexicography, journalism, folk literature, cultural studies — reflects a broad and inclusive understanding of what constitutes Maithili literary culture.
- (D) The volume includes essays on Vidyapati's aesthetics and the evolution of Maithili short stories, situating linguistic scholarship within the broader tradition of Maithili literary culture.

११९८. With reference to Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha), which statement belongs to the source discussion?

- (A) 'Dhūnik Bhītar' (Inside the Smoke, the opening story of Khajurībālī), the familiar domestic act of cooking is rendered strange by the focus on smoke as a medium of psychological interiority: the kitchen's haze becomes the character's mental fog.
- (B) Mishra's refrain 'muda ena kie?' (but why this?) is a prime example of dhvani: the question reverberates beyond its literal function, suggesting an entire universe of unexplained pain, constrained emotion, and social entrapment.
- (C) 2 Asangati (Incongruity) (1978) Kuki made a sound... she had two cups in her hand placed on a tray. 'Are you going that side?' Naveen felt a slight irritation – said 'No', but he kept feeling that Kuki, seeing his side, wanted to tell
- (D) The open-access character of the Videha archive is itself a philosophical and political statement: it asserts that cultural heritage belongs to the community and to humanity, not to commercial publishers or institutional gatekeepers.

११९९. With reference to Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha), which statement belongs to the source discussion?

- (A) In the 67-page 'Gulo', Kedar Kanan had written a 9-page preface (The Story of the Last Destitute Person); now its burden is on Taranand Viyogi's shoulders in 'Gulo: Art and Language' (a 5-page introduction).
- (B) The Navya-Nyāya Epistemological Technique The Maithili literary tradition is unique in its historical proximity to the Navya-Nyāya school of logic, founded by Gaṅgeśa Upādhyāya in Mithila during the thirteenth century.
- (C) comparative food vocabulary of neighbouring regions; and (5) a sustained application of Gangesa's Navya Nyaya framework to the specific textual features of these authors' works, once full transcriptions are available.
- (D) Pratyakṣa (Qualified Perception): Navya Nyāya defines Pratyakṣa not as simple sensory experience but as Viśiṣṭa-pratyakṣa—the cognitive act of perceiving the universal (sāmānya) through the specific (viśeṣa).

१२००. With reference to Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha), which statement belongs to the source discussion?

- (A) Bindeshwar Thakur's choice of the ghazal—an Urdu-Persian import that is nonetheless deeply naturalised in Maithili culture through the Bihar Urdu literary tradition—makes a claim for Maithili's cosmopolitan openness.
- (B) In Hum Puchhait Chhi, the dominant rasa is karuṇa (pathos/compassion), inflected throughout with vīra (the heroic impulse of moral protest) and with bībhatsa (the horrific, evoked by caste discrimination and agrarian dispossession).
- (C) Comparative Literary Influence: Maithili, Bengali, and Assamese The Videha archive places Maithili within a broader "pan-eastern" literary context, documenting its profound influence on the development of Bengali and Assamese literatures.
- (D) Introduction: A Fourteen-Sutra Approach to Maithili Literature Dr. Yoganand Jha's Chaturdash Sootra (Fourteen Aphorisms) is a collection of fourteen critical essays spanning poetry, prose, literary history, and folk literature.

१२०१. With reference to Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha), which statement belongs to the source discussion?

- (A) Literary and Social Analysis of Major Stories The stories included in Videha's collection are not merely imaginative; they are reflections of society.
- (B) The "Ankia Nat" plays archived in Videha, such as "Parijatharan" and "Ramvijay," are treated as essential components of the Maithili literary heritage.
- (C) And if they have no conscience, then they should shamelessly take awards like Hirendra Jha/Kamal Mohan Jha or Mishra Chunoo—our best wishes.
- (D) The book is divided into three sections: Kavya Vivechan (Poetry Analysis), Gadya Vishleshan (Prose Analysis), and Avdan Mulyankan (Contribution Evaluation).

१३०२. Which statement about Jha is supported by Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha)?

- (A) Rasa emerges from the determinants (vibhava), consequences (anubhava), and accompanying elements (vyabhichari).
- (B) Jha shows how Harimohan's own experience of Maithili society's rigidities shaped works like Dhalajha and TeaPati.
- (C) Baghotiya 'Baghotiya' demonstrates how fake news is spread, and Bihari is brought in and then disappears.
- (D) The best lines in Nistuki operate precisely at this dhvani level: what the poem 'says' is the surface of a deeper resonance.

१३०३. Which statement about Jha is supported by Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha)?

- (A) 850 CE) argues that the highest form of poetic meaning is dhvani — suggestion, resonance, the meaning that reverberates beyond the literal statement.
- (B) Kashyap developed a unique pedagogy that taught literacy through the geometric forms of Mithila art and traditional tattoo (godna) body painting.
- (C) The poem as marketplace is simultaneously a space of standards and a space of bargaining; this tension generates the collection's ironic energy.
- (D) Jha treats the novel as a “homology” of Mithila's post-independence social structure—examining caste, dowry, education, and rural decay.

१३०४. With reference to Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha), which statement belongs to the source discussion?

- (A) And here it is also relevant that the rereading of Subhashchandra Yadavji's fiction and language continues to come.
- (B) The Parallel Tradition is no longer a peripheral movement but a central pillar of modern Maithili identity.
- (C) Comprehensive Index of Featured Authors The Videha archive is notable for its expansive contributor list.
- (D) For Sneha Lata, he identifies bhakti-rasa as the dominant sentiment, expressed through vatsalya and śānta.

१३०५. With reference to Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha), which statement belongs to the source discussion?

- (A) Theoretical Frameworks Brecht's Verfremdungseffekt and witness: 'Kī Dekha Rahala Chī?' is a defamiliarising question that makes the act of seeing strange and demands self-reflection from the reader.
- (B) Rather, it is what the Parallel History Framework identifies as "ground-up" literary consciousness — the poetry of those who inhabit, flood-suffer, migrate from, and return to a specific ecology.
- (C) writing is analyzed through the Parallel History Framework as a voice of the "Jan Kavi" tradition, prioritizing the linguistic and social realities of the marginalized over Sanskritized academic norms.
- (D) Countering Hindi-Centric Erasure: Jha explicitly notes how early 20th-century Hindi scholars tried to reduce Maithili to a “dialect.” His inclusion of Subhadra Jha's linguistic work and Jayakant

१३०६. With reference to Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha), which statement belongs to the source discussion?

- (A) For Pradeep 'Swayamprabha', he traces bhakti fused with vīra (heroism) against dowry.
- (B) 1350–1435) — as a critical lens: 'Swarth Laagi Karaphu Sab Priti' (All love is for the sake of self-interest).
- (C) Sonmani Jha (the landlord) and Satajib Jha were outwardly arrogant but inwardly weak.
- (D) For literature students/literary writers, it is expected to be ten times more than this.

१३०७. Which statement about Sneha Lata's Mithila-mahatmya verses is supported by Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha)?

- (A) Trans-regional Connectivity Through its online presence, the Parallel Theatre has fostered a globalized Maithili identity.
- (B) Lens 6: Feminist Lens The feminist lens reveals a productive tension in Dr. Prasad's work.
- (C) Sneha Lata's Mithila-mahatmya verses are read as a counter-narrative to North Indian cultural centrism.
- (D) Along with it, the Dushan Panji - original Mithilakshar writing - palm leaf single PDF is also available.

१३०८. Which statement about Mishra's campaign for Sahitya Akademi recognition is supported by Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha)?

- (A) Comprehensive Index of Featured Authors The Videha archive is notable for its expansive contributor list.
- (B) Archiving of Malla-period drama like Haragauri Vivah Natak demonstrates the trans-border legacy of Maithili.
- (C) Regarding this, Subhash Chandra Yadav has the following thoughts: "Very little work has been done on folk tales in Maithili.
- (D) Mishra's campaign for Sahitya Akademi recognition is a direct VPHF move: reclaiming Maithili's autonomous status.

१३०९. With reference to Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha), which statement belongs to the source discussion?

- (A) Parallel Genealogies: The essay on Sneha Lata traces a parallel lineage of Ram-bhakti poetry in Maithili—distinct from Tulsidas's Awadhi tradition.
- (B) If your perspective is pure, everything in the world is pure." — Sanju Das (Videha 368) Representation of Women's Labour and Interiority
- (C) Navya Nyāya's concept of avacchedaka (limitor, or the condition that "delimits" a cognition) is useful for analysing how the poem specifies its object.
- (D) The Parallel History identifies the Nepal-side Malla-era literary output as equally central to Maithili literary history, not as a regional footnote.

१३१०. Which statement about Synthesis and Evaluation Chaturdash Sootra is supported by Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha)?

- (A) Indian Rasa theory identifies the karuna-shanta combination that gives his best stories their emotional signature.
- (B) Jagdish Prasad Mandal A novelist and short-story writer who represents the "farmer-litterateur" perspective.
- (C) Synthesis and Evaluation Chaturdash Sootra is not merely a collection of reviews but a methodological manifesto.
- (D) Bibliographic Inventory and Thematic Overview The archive identifies several specific titles authored by Dr. Shiv Kumar Prasad.

१३११. With reference to Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha), which statement belongs to the source discussion?

- (A) Maithili sahitya ke kichhu agrajasab ta pakka chor chhalai.' (In Santosh's first story collection, there was a deficiency in study and in guidance.
- (B) Where Shonku's science is wonder-generating and benevolent, Viyogi's AI is potentially the 'biggest event in human history' that 'might also be the
- (C) E.g., "Kavita Kusumanjali is an invaluable gift to modern Maithili, despite its occasional pedantry." This contrasts with postmodern indecisiveness.
- (D) The invisibility of Shashi Bala within the received narrative of Kashyap's work is a microcosm of the wider invisibility of women's labour in art history.

१३१२. With reference to Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha), which statement belongs to the source discussion?

- (A) The Maharaj from Dwarika is wonderful, with a simple appearance, but he does not please her father.
- (B) The advisory panel includes Kalikant Jha 'Trishit,' Dharendra Premarshi, and Mahendra Kumar Mishra.
- (C) The khalifa told Gyanchan not to come to his doorstep—"You are a Dom, I am a Chamar." Ramadhar's side.
- (D) A single text (e.g., Harimohan Jha's satire) is analyzed through formal, historical, and logical lenses.

१३१३. With reference to Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha), which statement belongs to the source discussion?

- (A) The Parallel History identifies several suppressed or marginalised traditions that are invisible in the official canon.
- (B) Conclusion: A Sūtra for the 21st Century Dr. Yoganand Jha's Chaturdash Sootra is a landmark in Maithili literary criticism.
- (C) The application of Navya Nyaya to literary criticism is not conventional, but it is both legitimate and illuminating.
- (D) The Videha Movement and the Philosophy of Parallel Literature The concept of parallel literature is the heart of the Videha movement.

१३१४. With reference to Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha), which statement belongs to the source discussion?

- (A) The "Ankia Nat" plays archived in Videha, such as "Parijatharan" and "Ramvijay," are treated as essential components of the Maithili literary heritage.
- (B) In Navya Nyāya terms: jiddī (stubbornness) is the sādhyā (what is to be established) toward which the narrative liṅga (signs and events) converges.
- (C) Some of Kashyap's paintings were based on Geet Govind's verse and incorporated imagery of the erotic-devotional tradition, which brought him controversy.
- (D) Finally: Chaturdash Sootra is a pramāṇa-grantha (valid source-text) for any future study of Maithili literature's modern critical consciousness.

१३१५. With reference to Chapter 98 (Yoganand Jha, Kamla Chaudhary and Lalita Jha), which statement belongs to the source discussion?

- (A) The preface indicates that this collection is concerned with the condition of women, social questioning, and the politics of silence.
- (B) The joint attribution of their work by the Videha editor is both a scholarly correction and an ethical statement.
- (C) Role as singer at the gatherings positions one within this classical understanding of the performing artist as rasaproducer.
- (D) The book is recommended for scholars of Indian vernacular literatures, comparative literature, and postcolonial criticism.

१३१६. Which statement about Topics is supported by Chapter 99 (Yogendra Pathak Viyogi)?

- (A) The suppression of this testimony by Ramanath Jha constitutes what the Videha framework calls 'honour-killing of truth' — a violation of Gaṅgeśa's own epistemological standards, an irony of the highest intellectual order.
- (B) Topics include atomic energy, solar energy, alternative energy sources, alien life, thermal imaging, AI and robotics, the Nobel Prize controversies, the Large Hadron Collider, cosmology, nuclear medicine, and magnetism.
- (C) In Saras's ghazals, as in the classical tradition, the radif does not so much stabilize meaning as demonstrate its instability — each repetition reveals that what seemed like a fixed reference point is in fact continuously shifting.
- (D) The title Gahbar Geet — songs of the dense forest, or perhaps songs of depth and mystery — evokes a tradition of nature poetry and mystical or devotional lyric that has deep roots in Maithili poetry from Vidyapati onwards.

१३१७. With reference to Chapter 99 (Yogendra Pathak Viyogi), which statement belongs to the source discussion?

- (A) Sadeha 21's Kakarā Abite Jādū Bhāṣā Jāya Re (When Whom Comes, Magic Happens — literally 'To Whose Coming Does Magic Happen?') is a lyric of expectation and transformation.
- (B) (Kolkata, Saraswati Printing Works): This is Viyogi's most celebrated literary-translation achievement—a full Maithili rendering of the 1920 Czech science fiction play R.U.R.
- (C) Mishra's bhakti ghazal thus positions itself within this long tradition while using the formal structure of the ArabicPersian ghazal rather than the native Maithili padā form.
- (D) The poetry of Nistuki, for all its strengths, is occasionally uneven in its formal discipline — some of the longer poems would benefit from tighter structural organisation.

१३१८. With reference to Chapter 99 (Yogendra Pathak Viyogi), which statement belongs to the source discussion?

- (A) The collection contains science fiction stories, satirical pieces, and narrative experiments.
- (B) Jha shows how Harimohan's own experience of Maithili society's rigidities shaped works like Dhalajha and TeaPati.
- (C) Look how good the fragrance/composition within it is.) — before proceeding to analyse the collection.
- (D) Attempts have been made to suppress Sushil due to the weakness of Maithili criticism.

१३१९. With reference to Chapter 99 (Yogendra Pathak Viyogi), which statement belongs to the source discussion?

- (A) The title page of Viyogi's translation explicitly names the original (Rossumovi Univerzální Roboti), provides the subtitle 'Science Fiction / Artificial Intelligence / AI', and quotes the MIT warning about AI.
- (B) Navya-Nyāya and the Epistemology of Feminist Knowledge Gaṅgeśa's Tattvacintāmaṇi's analysis of pratyakṣa (direct perception) as the most reliable pramāṇa is relevant to feminist epistemology in a specific way.
- (C) As a lexicographic resource produced under the Nepal Academy, it serves both the scholarly community and the Maithili-speaking population of Nepal in educational, administrative, and cultural contexts.
- (D) The Navya-Nyāya criterion of anumāna (sound inferential logic embedded in narrative) is amply fulfilled: the cause-and-effect of environmental degradation is dramatised through fantasy rather than didactically stated.

१३२०. Which statement about Two stories is supported by Chapter 99 (Yogendra Pathak Viyogi)?

- (A) Two stories are subtitled ('Acta Misiya (Khanda 1)' and 'Acta Misiya (Khanda 2)'), forming a paired narrative unit.
- (B) The people made Gyanchan Yadav, i.e., Gyanchanma, a murderer; he went into her house by force and then created a stir in the village.
- (C) Gharāṇī (the novel) was published in 1973, in which the boy is Brahmin and the girl is from the Mallah community.
- (D) Critical Assessment Das represents one of the most theoretically rich figures in contemporary Indian folk-to-modern art.

१३२१. With reference to Chapter 99 (Yogendra Pathak Viyogi), which statement belongs to the source discussion?

- (A) 335 BCE) defines poetry as mimesis — an imitation or representation of human action — and identifies catharsis (purification/clarification of emotion) as the effect of tragedy.
- (B) Tetar Das's response is devastating in its spiritual logic — he withdraws entirely, returns to his village, leaving behind all the recognition he has achieved.
- (C) Limitations Character psychology, as Thakur observes, tends toward the one-dimensional: characters are socially constituted rather than individually complex.
- (D) The drama weaves together AI/cybernetics (the scientist Anupam is an expert in 'artificial intelligence and cyborg technology') with Hindu cosmology (yama, narka, svarga).

१३२२. With reference to Chapter 99 (Yogendra Pathak Viyogi), which statement belongs to the source discussion?

- (A) Unfortunately it might also be the last, unless we learn how to avoid the risks.' This intertextual connection between the popular-science essay and the literary translation of R.U.R. is characteristic of Viyogi's integrated intellectual project.
- (B) The poem's dhvani operates through the proliferation of these anuyogi relations — each activated by the single qualifying property "Ang" — in a way that Navya-Nyāya's grammar of qualification (viśeṣaṇatā) can formally describe.
- (C) Synthesis with Classical Indian Theory: Bharata's Nāṭyaśāstra While the Videha movement is radically modernist in its political orientation, it is deeply conservative—in the original sense of "preserving"—regarding classical performance theory.
- (D) By choosing this word as his collection's title, Paswan performs a semiotic inversion: he places the label 'criminal' not on the Dalit characters who are routinely criminalised by caste society, but on the social system that imposes that label.

१३२३. With reference to Chapter 99 (Yogendra Pathak Viyogi), which statement belongs to the source discussion?

- (A) *Gazhals and the Persian-Maithili Interface* The anthology contains gazhals by Dr. Rajendra Prasad Vimal — a form borrowed from the Persian-Urdu tradition — adapted to Maithili prosody and content.
- (B) *THEMATIC AND IDEOLOGICAL ANALYSIS 4.1* The Central Project: Democratising Science for Maithili Readers Viyogi's preface to *Vigyanak Batkahi Part 1* states his programme with unusual clarity.
- (C) That Jha's debut collection is named for this bird suggests a self-positioning within the lyric-social tradition of Maithili literature, from Vidyapati's bird-imagery through the modern period.
- (D) According to multiple critics published in *Videha Issue 368*, Das's paintings combine folk memory, rural feminist subjectivity, and a formal vocabulary drawn from both Mithila tradition and modern art.

१३२४. With reference to Chapter 99 (Yogendra Pathak Viyogi), which statement belongs to the source discussion?

- (A) *Comparative Literary Influence: Maithili, Bengali, and Assamese* The *Videha* archive places Maithili within a broader "pan-eastern" literary context, documenting its profound influence on the development of Bengali and Assamese literatures.
- (B) *Pakhalo: The Konkani Novel in Maithili Translation* The translation of Tukaram Rama Shet's Goa Kala Akademi-awarded Konkani novel 'Pakhalo' into Maithili represents Dr. Singh's most substantial creative-intellectual achievement.
- (C) *Secondary Framework: Folk Art as Cultural Memory and Social Document* Chaudhary has formal training that sets her apart from many Mithila painters; she is one of the few with both academic art education and a grounding in the folk tradition.
- (D) The essay is richly researched—using Bob Bryer's audio lectures on Egyptology, original observations, and scientific analysis—to present Egypt's ancient civilisation, pyramid-building technology, and Nile geography to Maithili readers.

१३२५. With reference to Chapter 99 (Yogendra Pathak Viyogi), which statement belongs to the source discussion?

- (A) From a feminist theoretical perspective, the essay engages with what Adrienne Rich calls 'the politics of location': the specific, bodily, historically embedded experience of Maithili women's oppression is not reducible to a general feminist or humanist account.
- (B) *Future Outlook: The Archive as a Model for Low-Resource Languages* The *Videha* Parallel Audio Video Archive serves as a powerful model for how low-resource and marginalized languages can leverage digital technology to achieve cultural sovereignty.
- (C) The opening paragraphs of the translated Mohandas demonstrate this: Utpal's Maithili captures the "colour of fear" (*darak ranga kehan hoit achhi*) through imagery that is simultaneously true to Uday Prakash and specifically Maithili in its tonal depth.
- (D) In *Piramidak Desh Me*, he opens with a Maithili reader's familiar concept—*punarjanma* (reincarnation), *moksha*, and the belief that the soul re-inhabits the body—and uses it to explain the Egyptian practice of mummification: why would people preserve bodies?

१३२६. Which statement about Viyogi's essays in this tradition is supported by Chapter 99 (Yogendra Pathak Viyogi)?

- (A) Does it preserve trustworthy testimonial knowledge (*śabda*)? — is to read Maithili children's literature with the tools of its own civilizational tradition.
- (B) The urban Kathmandu-Janakpur social panorama — the '*mahānagaronmukh śaharaka parivesh*' (urban-oriented city environment) — is the dominant setting of *Jiddī*.
- (C) Viyogi's essays in this tradition are remarkable for their simultaneous command of frontier scientific content and vernacular Maithili accessibility.
- (D) 850 CE argues that the highest form of poetic meaning is *dhvani* — suggestion, resonance, the meaning that reverberates beyond the literal statement.

१३२७. With reference to Chapter 99 (Yogendra Pathak Viyogi), which statement belongs to the source discussion?

- (A) In Narak Vijay, the sacred and scientific intersect dramatically: the scientist Anupam Amit is not merely a laboratory figure but moves into dialogue with Hindu mythological figures (Narada, Yamaraja, Brahma).
- (B) For example, the archive provides evidence that the philosopher Gaṅgeśa Upādhyāya married a woman from the Charmkar (cobbler) community—a fact that complicates the Brahmin-centric narrative of the Navya Nyāya school.
- (C) Saras's book appears to participate in this tradition, positioning itself within the democratic literary lineage that Videha has documented from the Charyapadas through Harimohan Jha to the contemporary moment.
- (D) The presence of Virendra Kumar Yadav in the same critical anthology that carries Sanskrit ālankārika scholarship and Maithili Dalit studies marks precisely the democratic amplitude that the journal was constructing.

१३२८. Which statement about Viyogi's novel is supported by Chapter 99 (Yogendra Pathak Viyogi)?

- (A) Viyogi's novel is not nostalgic in the manner of a pastoral romance; it is the work of a physicist who grew up in Madhubani and has observed, with a scientist's precision, what has changed and what has not.
- (B) The report's preface (bhūmikā) articulates a philosophy of children's literature grounded in the idea that children's imaginative range is conditioned by the literary environment provided to them.
- (C) Ashok's prose is polished, his endings are carefully crafted, and his stories demonstrate what the Videha 424 editorial calls "panchlain-ending" (punchline endings) — stories that drive toward a culminating revelation.
- (D) The short stories are populated with the foods, rituals, folk practices, and social structures of Mithila — from the wedding customs to the agricultural rhythms to the river-flood culture of the Terai.

१३२९. With reference to Chapter 99 (Yogendra Pathak Viyogi), which statement belongs to the source discussion?

- (A) The range is extraordinary —from particle physics to marine archaeology in fifteen essays.
- (B) Close Reading: 'Bhaka Bali' (The Scapegoat) This is the most politically charged poem.
- (C) (Where do you live?) She said – España (Spain). ..At night, the neon lights are shining.
- (D) A family got off the train... three or four single girls... none of them are good! – Kaamu said.

१३३०. With reference to Chapter 99 (Yogendra Pathak Viyogi), which statement belongs to the source discussion?

- (A) Kamini Kamayini A poet whose work is frequently featured in the Sadeha archives for its emotive depth and its exploration of the feminine experience in the modern Maithil diaspora.
- (B) The robotics chapter is particularly significant: it devotes several pages to Karel Čapek's R.U.R. and the etymology of the word 'robot,' and includes the MIT warning about AI.
- (C) Videha Sadeha 20 (Prelim_20): Faguā (मुक्तक) / Jogīrā / Kichu Ghazal, pp. 861–876 — sixteen pages, his most substantial contribution; the Holi-song forms occupy the major part.
- (D) Reading Umesh Mandal's critical practice through this lens — as a form of Navya Nyāya at work in literary culture — is not a metaphor but a substantive claim: the method of

१३३१. With reference to Chapter 99 (Yogendra Pathak Viyogi), which statement belongs to the source discussion?

- (A) The Navya Nyaya concept of avacchedakatva (delimitation/qualification) is relevant to understanding Paswan's narrative economy.
- (B) ACTA MISIYA: SHORT FICTION AND THE SF SHORT STORY FORM Acta Misiya is Viyogi's most formally experimental literary work.
- (C) Dhvani Theory: Anandavardhana's Dhvanyaloka—the purpose of literature is to suggest meaning indirectly or to produce meaning.
- (D) Ramlochan Thakur got Gulo published in Mithila Darshan, and so he wrote a memoir, after giving some facts about Mithila first.

१३३२. With reference to Chapter 99 (Yogendra Pathak Viyogi), which statement belongs to the source discussion?

- (A) Dr. Prasad's refusal of this logic — through his committed Maithili literary practice — is a postcolonial act.
- (B) fiction but has deep roots in the Sanskrit nāṭaka tradition, where divine and human planes of action coexist.
- (C) The discourse of the tale is expressed in poetic form like this – Elephant, elephant, elephant!
- (D) Maithili has always existed in multilingual contact with Sanskrit, Braj, Hindi, Bengali, Nepali, and now English.

१३३३. With reference to Chapter 99 (Yogendra Pathak Viyogi), which statement belongs to the source discussion?

- (A) Navya-Nyāya Epistemology of Gaṅgeśa The application of Navya-Nyāya epistemological tools to Yadava's linguistic work requires a step of theoretical translation that is itself illuminating.
- (B) The story's moral structure is complex: Fekhani is simultaneously victim (of Folta's manipulation) and participant (in the corruption), and the justice system treats her as both simultaneously.
- (C) The title itself—'Acta' (Latin: proceedings, records) combined with 'Misiya' (mission)— suggests an archive of missions: each story is a record of a different kind of intervention into reality.
- (D) Suman's position is implicitly pragmatic: the market has sustained Mithila painting in Nepal as a viable livelihood, and his success within that market reflects the quality and distinctiveness of his vision.

१३३४. With reference to Chapter 99 (Yogendra Pathak Viyogi), which statement belongs to the source discussion?

- (A) The correction of this failure requires not merely individual recognition but institutional reform: a reconfiguration of the conditions under which literary value is assessed and awarded in the Maithili context.
- (B) The collection's formal range demonstrates that Viyogi is not merely a science communicator writing fictional wrappers around factual content but a genuine literary experimenter working with the full toolkit of narrative technique.
- (C) Fourth, pakṣatā (suppositional reasoning) models the interpretive act itself: the reader forms a supposition about a text's meaning and tests it against the textual evidence—a process structurally analogous to NavyaNyāya inference.
- (D) Navya-Nyāya's analysis of āptavākyaṃ (the utterance of a reliable authority) and the conditions for trustworthy testimony provides the logical framework within which the translator's authority can be evaluated.

१३३५. With reference to Chapter 99 (Yogendra Pathak Viyogi), which statement belongs to the source discussion?

- (A) Narratologically (applying Gerard Genette's framework), the folktale operates through a fundamentally different narrative time and mood from the modern short story: its narrative time is the eternal present of myth, its mood is the indicative of collective truth rather than the conditional
- (B) The scientist is not merely a victim but a figure of moral authority: while Ramesh and Suresh confess their crimes and express desire for redemption, it is Anupam who points out that 'the punishment for your own sins must be borne by yourselves'—the scientist as ethical philosopher.
- (C) Water appears throughout the collection not as a simple symbol of fertility or purification, but as a complex force — the same water that makes the soil of Mithila famously productive also displaces millions, drowns crops, and erodes the very ground on which communities stand.
- (D) The poems about the gam, the fields, the gachhi (orchards), and the seasonal rhythms of agricultural life constitute an ecological archive — preserving, in lyric form, a knowledge of place that is being lost to outmigration, monoculture, and environmental degradation.

१३३६. With reference to Chapter 99 (Yogendra Pathak Viyogi), which statement belongs to the source discussion?

- (A) Anandavardhana's Dhvanyaloka (9th century CE) introduces dhvani — the resonant, suggested meaning that exceeds what is stated.
- (B) The adoptive son figure (posput) in the story is ultimately ambiguous: is it the biological son Vinod who has failed to return?
- (C) Coramin (2016) This is the most widely cited of Shardindu Chaudhary's works outside the Videha ecosystem.
- (D) The acknowledgements mention that the novel won a Pallavi Prakashan prize and was presented at a function on 24 April 2018.

१३३७. With reference to Chapter 99 (Yogendra Pathak Viyogi), which statement belongs to the source discussion?

- (A) (Rossumovi Univerzální Roboti) premiered in Prague on 25 January 1921 and was translated into more than thirty languages by 1923.
- (B) Social Reform and the Voice of Children The Videha movement does not just write literature; it is also a vehicle for social reform.
- (C) Maithili (Kamalanand Jha Context - 1) The title of Kamalanand Jha's book "Maithili Upanyas: Samay Samaj A Sawal" (2021) is misleading.
- (D) The story's answer is nuanced — yes, through the figure of Chhedilal, who achieves economic independence through legitimate trade.

१३३८. With reference to Chapter 99 (Yogendra Pathak Viyogi), which statement belongs to the source discussion?

- (A) Each food term documented by Lalita Jha is a particular (vishesha) within the general category (samanya) of food vocabulary; the precise definition and documentation of each particular is exactly the kind of analytical work that Navya Nyaya demands of any serious cognitive project.
- (B) From 1996 to 2002, Tillu was actively involved in the cultural activities and Maithili promotion work of the Vidyapati Parishad, Samastipur, under the leadership of Dr. Naresh Kumar Vikal and Shri Uday Narayan Chaudhary (a National President Award-winning teacher).
- (C) And his presence in the Videha Munnaji interview series ensures that his voice — the voice of the native-speaker scholar, the transnational Maithil intellectual — is part of the digital archive of Maithili culture that the Videha Parallel History is building for the future.
- (D) HAMAR GAAM: NOVEL OF VILLAGE MEMORY AND SCIENTIFIC MODERNITY Hamar Gaam (Pallavi Publications, 2018) is Viyogi's most personal literary work—a novelmemoir of his birth village that reads simultaneously as social history, cultural documentation, and scientific-humanist reflection.

१३३९. With reference to Chapter 99 (Yogendra Pathak Viyogi), which statement belongs to the source discussion?

- (A) Dr. ShivPrasad Yadav's endorsement of Videha in 2008 is an act of reception-theory in practice: he is helping to construct the horizon of expectations against which all subsequent Maithili digital literature will be measured.
- (B) Profiled in Outlook India (December 2023). • Shivshankara Srinivas (born 1953, Lohana, Madhubani) — author of Trikona, Adahan, Mati, Guna Katha, Gamak Lok; critical study Badalait Swar; editor of Maithili Katha Sanchayan (National Book Trust, 2004).
- (C) 23 Parichay (Introduction) (1971) Netaji insisted that the protagonist go to his house; he felt that Netaji had given him socks, but when he got tired and left with his friend, the friend insisted on watching the evening show of the drama company, and there Netaji...
- (D) (1920) into Maithili is, in historical terms, perhaps the most significant of his literary achievements—because it addresses one of the most consequential science fiction texts in world literature: the play that coined the word 'robot.' R.U.R.

१३४०. With reference to Chapter 99 (Yogendra Pathak Viyogi), which statement belongs to the source discussion?

- (A) 28 Ber-Ber (Again and Again) (1979) Harivansh and Raghuvansh had bought first-class tickets for more than half the distance.
- (B) In the PDF (available in the Videha Petar), where it appears initially, he has crossed it out with a pen; the later version is correct.
- (C) Viyogi's translation (published by Saraswati Printing Works, Kolkata) makes this text available in Maithili for the first time.
- (D) Santosh Kumar Mishra A poet and cultural activist whose work is analyzed for its integration of activist motifs with lyrical beauty.

१३४१. Which statement about Viyogi is supported by Chapter 99 (Yogendra Pathak Viyogi)?

- (A) The essay 'Maithilik Vikasme Baal Kavitaak Yogdan' (essay 18 — 'The Contribution of Children's Poetry to the Development of Maithili') is notable for its programmatic urgency.
- (B) In Navya-Nyaya terms, this social knowledge constitutes a form of *pratyaksha* (direct perception) of the social world, which is systematically encoded in the language.
- (C) Viyogi draws on Bob Bryer's 48-lecture audio-book on Egyptology (which he downloaded free online), the tour-guide's local knowledge, and his own careful observation.
- (D) As Tillu himself records in the *Aṃśu* preface, his critical writing started in Videha's feedback column (Feedback Column), where he posted online reviews of Maithili works.

१३४२. With reference to Chapter 99 (Yogendra Pathak Viyogi), which statement belongs to the source discussion?

- (A) Synthesis with Classical Indian Theory: Bharata's *Nāṭyaśāstra* While the Videha movement is radically modernist in its political orientation, it is deeply conservative—in the original sense of "preserving"—regarding classical performance theory.
- (B) Saras deserves — and this study attempts to provide — the kind of careful, theoretically grounded, documentarily thorough critical attention that the Sahitya Akademi's machinery has too often withheld from writers of the democratic Maithili tradition.
- (C) In Narak Vijay, the novum is AI and cyborg technology within a mythological-cosmological framework—the scientifically imagined ('what if AI could be used to escape Yamaraja's judgement?') estranges the familiar Hindu cosmological narrative.
- (D) Tetar Das's situation recapitulates this historical pattern in a contemporary setting, demonstrating that the caste system's refusal of Dalit spiritual authority has not ended despite constitutional protections and formal religious equality.

१३४३. With reference to Chapter 99 (Yogendra Pathak Viyogi), which statement belongs to the source discussion?

- (A) Western Critical Theory □ Gramsci & Spivak: Viyogi challenges Brahminical cultural hegemony.
- (B) The historical content is rich and precise: the essay covers Egypt's three kingdoms (Old, Middle, New Kingdom, c.
- (C) The semiotic is feminine, musical, poetic, and rhythmic; the symbolic is masculine, rule-based, and structured.
- (D) The story tests this *vyāpti* against counterevidence (*vyabhicāra*): are there soldiers who retain their dignity?

१३४४. With reference to Chapter 99 (Yogendra Pathak Viyogi), which statement belongs to the source discussion?

- (A) *Abhāva* (absence) as a poetic category: Navya-Nyāya's analysis of *abhāva* (absence, nonexistence) as itself a genuine epistemic category — not merely the negation of presence but a positively cognizable entity — illuminates the profound absences in Utpal's poetic world.
- (B) The essay begins with a philosophical prologue: the Maithili (and wider Indic) concept of reincarnation, *moksha*, and the soul's journey through multiple bodies provides the hermeneutic key through which the Egyptian practice of mummification is interpreted for Maithili readers.
- (C) The *vyāpti* (universal concomitance) underlying these arguments is: wherever patriarchal institutions are present, they enforce normative heterosexuality and idealised maternity; in Maithili society, these institutions are present; therefore they operate in Maithili society in these specific ways.
- (D) The dominant *rasa* is *śṛṅgāra* — love-*rasa* in both its *sambhoga* (union) and *vipralambha* (separation) modes — but it is consistently socialised: the obstacles to love are not personal but structural, arising from caste hierarchy, economic inequality, and patriarchal surveillance.

१३४५. With reference to Chapter 99 (Yogendra Pathak Viyogi), which statement belongs to the source discussion?

- (A) The French section is particularly notable for its family dimension—Viyogi was accompanied by his wife and (then) ten-year-old niece, whose school experiences in France provide a child's perspective on cultural difference.
- (B) In 2016, he was elected Honorary Life Member of the Linguistic Society of America — the most prestigious recognition in world linguistics, accorded to a small number of non-American scholars of exceptional distinction.
- (C) The Maithil Navayu Sahitya Parishad (MNSP) he chairs represents exactly the kind of grassroots, youth-driven, parallel literary institution that the VPHF identifies as a counter-weight to the bureaucratic cultural academies.
- (D) The institutional history, often mediated through influential figures like Ramanath Jha, prioritized a high-born, Sanskritized aesthetic while neglecting the organic, subaltern traditions of the broader linguistic community.

१३४६. With reference to Chapter 99 (Yogendra Pathak Viyogi), which statement belongs to the source discussion?

- (A) 4. Śabda (testimony): Mandal draws on the testimony of earlier critics, biographers, and the statements of Jagdish Prasad Mandal himself — using these as valid sources of knowledge about the work while remaining alert to their situatedness and possible biases.
- (B) Pratyaksha (direct perception) is the foundation of both the poetry and the fiction: the water crisis in 'Solkanama Pokhar' is observed directly; the migration poem 'Gelhe Ghar Chhi' reads the bullocks' pain as a direct perceptual sign of the social condition.
- (C) Unlike Huxley or Sagan writing for a broadly educated English-reading public, Viyogi writes for a community that may have no formal scientific education but has a deep cultural tradition (Sanskrit learning, agricultural knowledge, folklore) that science writing can build upon.
- (D) Despite this formal parity, the cultural and institutional centres of Maithili literary production have historically been in India (Darbhanga, Madhubani, Patna), and Nepali Maithili writers have consistently complained of marginalisation by the Indian literary establishment.

१३४७. Which statement about Viyogi's Vigyanak Batkahi is supported by Chapter 99 (Yogendra Pathak Viyogi)?

- (A) The Maharaj from Dwarika is wonderful, with a simple appearance, but he does not please her father.
- (B) So the condition of the proletariat here is worse; the Forest Act does not apply here.
- (C) Purushottam Ram allowed her to bathe there; the Ganga had mixed into it, and the water of Pampasar became nectar.
- (D) Viyogi's Vigyanak Batkahi belongs to this tradition but with a distinctive vernacular inflection.

१३४८. With reference to Chapter 99 (Yogendra Pathak Viyogi), which statement belongs to the source discussion?

- (A) Qualitative Synthesis of Prasad's Literary Impact In summarizing the contributions of Dr. Shiv Kumar Prasad based on the Videha archives, we find a writer who serves as a bridge.
- (B) Srinivas's distinctiveness, his advantage as a writer, is his genuine, embodied knowledge of the rural Mithila world that gives his fiction its ethnographic authority.
- (C) But the pattern of the exclusions speaks for itself: women poets, dalit poets, and poets whose social criticism was too sharp for the conservative mainstream were systematically missed.
- (D) In his translation of R.U.R., Čapek's own novum—the biological robot as factoryproduced labour—is made strange anew for a Maithili readership encountering it for the first time.

१३४९. With reference to Chapter 99 (Yogendra Pathak Viyogi), which statement belongs to the source discussion?

- (A) The khalifa told Gyanchan not to come to his doorstep—"You are a Dom, I am a Chamar." Ramadhar's side.
- (B) To date, Tillu ji has written more than 8,000 verses, including both poems and songs.
- (C) The padain poems are not nostalgic in the regressive sense: they do not idealise the village that is being left.
- (D) familiar bureaucratic language applied to extraordinary events creates the double effect Suvin identifies.

१३५०. Which statement about Jameson also is supported by Chapter 99 (Yogendra Pathak Viyogi)?

- (A) Jameson also argues that SF is essentially about 'our incapacity to imagine the future'— which is why it always tells us more about the present than the future.
- (B) Thus, like Dharmakirti, he was esteemed in both Advaita and Nyaya, and like Shankar, in Samkhya and Advaita— meaning he was respected in two philosophies each.
- (C) The systematic identification and removal of upAdhis in previous schemes constitutes the logical core of Dr. Singh's argument for his own three-period scheme.
- (D) The study of Maithili Vesh Bhusha is thus inevitably a study of the social structures within which Maithili women and men navigate identity, status, and belonging.

१३५१. With reference to Chapter 99 (Yogendra Pathak Viyogi), which statement belongs to the source discussion?

- (A) Rambha (Rambha) – The changing relationship between man and woman is described intensely in this story.
- (B) Similarly, attempts at structural analysis are constantly made in literature for prose and poetry.
- (C) 200 BCE–200 CE identifies rasa as the essential aesthetic experience of a literary work.
- (D) The following catalog provides a gist of authors identified within the series and the broader archive.

१३५२. With reference to Chapter 99 (Yogendra Pathak Viyogi), which statement belongs to the source discussion?

- (A) Bībhatsa rasa (disgust/uncanny): Activated in Narak Vijay when the criminal-politicians who are the play's moral villains are described—their nonchalance about killing, their use of scientific knowledge for criminal ends.
- (B) Paswan's most important works are a poetry collection and a short story collection — he comes to the literary tradition through lyric assertion (Virmit Ras) and social parable (Mujrim) rather than through autobiographical testimony.
- (C) The title Gahbar Geet — songs of the dense forest, or perhaps songs of depth and mystery — evokes a tradition of nature poetry and mystical or devotional lyric that has deep roots in Maithili poetry from Vidyapati onwards.
- (D) Chhap (The Hoe-Print/Thumbprint) 'Kodar Chhap' (literally 'hoe-print', but the story uses the term to mean 'thumbprint/mark of the illiterate') is the collection's most politically sharp examination of democratic corruption.

१३५३. With reference to Chapter 99 (Yogendra Pathak Viyogi), which statement belongs to the source discussion?

- (A) In addition to his role as digital archivist, Mandal is the author of the picture dictionary of Mithila's vegetation, animals, and craft skills — a lexicographic and ethnographic project that preserves ecological and material cultural knowledge at a moment of rapid environmental transformation.
- (B) While the classical rasas (śṛṅgāra, vīra, karuṇā, raudra, hāsyā, bībhatsa, bhayānaka, adbhuta) were developed for drama and poetry, their application to the genres Viyogi practises is illuminating: Adbhuta rasa (wonder/marvellous): The dominant rasa of the Vigyanak Batkahi essays and of Viyogi's SF.
- (C) The four-fold methodology of the Videha Parallel History Series is applied: (1) Indian Rasa-Dhvani-Vakrokti Aesthetics (Bharata, Abhinavagupta, Anandavardhana, Kuntaka, Kshemendra); (2) Western Critical Theory; (3) NavyaNyaya Epistemology of Gangesa Upadhyaya; (4) Videha Parallel History Framework.
- (D) The commercialisation of Mithila painting since the 1960s has created economic opportunity for women artists (as Das, Kashyap, and Suman all acknowledge) but also risks what Walter Benjamin famously called the loss of 'aura': the degradation of a ritual practice into a reproducible commodity.

१३५४. With reference to Chapter 99 (Yogendra Pathak Viyogi), which statement belongs to the source discussion?

- (A) The folk literature tradition itself is characterised by a distinctive kind of vakrata — the formulaic obliqueness of proverbs, riddles, and traditional song-forms that encode meaning in non-obvious ways.
- (B) A servant of the literature is a writer who produces texts; a servant of the language is someone for whom the language itself — its survival, health, correctness, and vitality — is the primary concern.
- (C) The short stories are populated with the foods, rituals, folk practices, and social structures of Mithila — from the wedding customs to the agricultural rhythms to the river-flood culture of the Terai.
- (D) The vibhāva (stimulus) is the scientific fact itself—that the universe began in a single point, that atoms have empty space within them, that living tissue can be synthetically produced in a factory.

१३५५. Which statement about Adbhuta rasa is supported by Chapter 99 (Yogendra Pathak Viyogi)?

- (A) The Navya-Nyāya form makes explicit what the poem implies: the absence is relational, not absolute — it is an absence relative to the presence enjoyed by others, which is the precise logical structure of social injustice.
- (B) Jha's treatment of breast cancer—the first such fiction in Maithili—is analyzed as an "encroachment" on the territory of women's bodily experience, which had been rendered invisible by patriarchal taboos.
- (C) Characters are embedded in specific social customs — upanayan (sacred thread ceremony), sinurhar (vermilion ritual), baant bakhara (division of inheritance) — giving his fiction an ethnographic density rare in
- (D) Adbhuta rasa is precisely the aesthetic mode of science—both as practised (the scientist's wonder at nature's complexity) and as communicated (the popular scientist's attempt to transmit that wonder to a general audience).

१३५६. With reference to Chapter 99 (Yogendra Pathak Viyogi), which statement belongs to the source discussion?

- (A) Where Are You?'', and the epistolary-celebratory ('Priyvaar Sampadakji' — 'Dear Editor').
- (B) Now Lalbabu is looking for some other means; he is wondering what to do with this stubborn woman.
- (C) In Kichhu Teet Madhur, the travelogue's authority is also pratyakṣa—direct personal observation.
- (D) Dr. Prasad's work operates within what Spivak would call the 'subaltern cartography' of Maithili.

१३५७. With reference to Chapter 99 (Yogendra Pathak Viyogi), which statement belongs to the source discussion?

- (A) Endorsing intellectuals, community-members, and poets functions as a confirming instance (sapakṣa) of this vyāpti, providing the positive evidence that the Videha thesis requires.
- (B) First, he represents the Nepal-Terai voice in Maithili literature — a voice that the VPHF insists is central but which official institutions in both India and Nepal have marginalized.
- (C) The singer is therefore, in the classical Indian framework, a primary rasa-medium: the one through whose voice the emotional essences of the text are made audible and felt.
- (D) 13th–14th century CE) was, like Viyogi, a native of the Madhubani region of Mithila—the intellectual heartland of the Navya-Nyāya school of Indian logic and epistemology.

१३५८. With reference to Chapter 99 (Yogendra Pathak Viyogi), which statement belongs to the source discussion?

- (A) The poet who composes a new bhakti ghazal or Jānakī gīta is claiming a position within this śabda-pramāṇa tradition: adding their testimony to the accumulated chain of valid verbal knowledge about the divine.
- (B) The poem does not endorse the domestic economy; it questions it with its insistent 'muda ena kie?' Yet it also presents the woman's subjectivity through the male speaker's gaze, which limits the poem's feminist potential.
- (C) The play's Maithili songs—Vidyapati bhajana, the traditional bihāh gīt (wedding song)—are mobilised to expose rather than celebrate tradition: they are sung as the actress enacts increasingly violent marital subjugation.
- (D) The structural parallel is striking: both are Madhubaniborn intellectuals who developed technically precise analytical systems; both worked at the boundary between specialised knowledge and its broader social application.

१३५९. With reference to Chapter 99 (Yogendra Pathak Viyogi), which statement belongs to the source discussion?

- (A) The dominant rasa is śṛṅgāra — love-rasa in both its sambhoga (union) and vipralambha (separation) modes — but it is consistently socialised: the obstacles to love are not personal but structural, arising from caste hierarchy, economic inequality, and patriarchal surveillance.
- (B) The collection is written in the colloquial register of Maithili spoken in the Janakpur-Mahottari region — a register distinct from the high Sanskritinflected literary Maithili of the Brahmin scholarly tradition, and from the Darbhanga/Madhubani dialect of Bihar.
- (C) Anumāna: The inferential structure is central to popular science writing: from the observed fact (carbon atoms in a rock sample), the physicist infers a general principle (radioactive decay laws), and from that infers an event (the rock was formed 4.5 billion years ago).
- (D) The Maithili translation of 'Pakhalo' required Dr. Singh to find Maithili equivalents for Goan social realities (the Catholic family structure, the Goan landscape, the specific registers of Konkani daily life) that have no ready-made counterpart in the Maithili lexicon.

१३६०. Which statement about Viyogi's popular science writing can be supported by Chapter 99 (Yogendra Pathak Viyogi)?

- (A) Writing poetry about Bathūāka Tīmana (the cooked dish of Bathūā leaves) treats the everyday culinary practice of Mithila as a worthy subject of literary attention — a democratic aesthetic move consistent with the Parallel History's commitment to the fullness of Maithili community life.
- (B) Viyogi's popular science writing can be analysed as operating through all four to establish valid knowledge for a general Maithili readership: Pratyakṣa: Viyogi grounds his essays in observational facts—the readings of instruments, the results of experiments, the observations of particle detectors.
- (C) The Videha Parallel History argues that the mainstream Maithili literary historiography, as curated by the Sahitya Akademi since 1965, has systematically privileged an upper-caste (predominantly Maithil Brahmin) canon while suppressing democratic, folk, Dalit, feminist, and Nepal-side traditions.
- (D) The piece's structural principle is the chiasmus: it opens with the 2016 obituary, moves back to the 2009 visit, and returns to the 2016 obituary, so that the remembered blessing ('live and flourish') frames both the life of the remembered person and the continued life of the rememberer.

१३६१. With reference to Chapter 99 (Yogendra Pathak Viyogi), which statement belongs to the source discussion?

- (A) Specialized Thematic and Author-Centric Volumes Issues 26 through 31 highlight specific voices that have significantly shaped the contemporary discourse.
- (B) Applied to Saras: The dominant rasa in Aakhar Aakhar Geet Saras is śṛṅgāra — but Saras's shringara is not the erotic śṛṅgāra of the classical tradition.
- (C) The Faguā is the Holi song tradition of Mithila: songs of festivity, social inversion, teasing, and communal celebration sung during the Holi festival.
- (D) Where Shonku's science is wonder-generating and benevolent, Viyogi's AI is potentially the 'biggest event in human history' that 'might also be the

१३६२. With reference to Chapter 99 (Yogendra Pathak Viyogi), which statement belongs to the source discussion?

- (A) The Videha Parallel History Framework proposes its own vyāpti: wherever there is genuine Maithili literary vitality, there is inclusivity of
- (B) Gayatri Chakravorty Spivak's concept of the subaltern who cannot speak — cannot be heard within the dominant representational frameworks — is also relevant.
- (C) A language that can discuss the Large Hadron Collider, translate R.U.R., and imagine AI-driven mythological drama is a language of the 21st century.
- (D) Jyoti Sunit Chaudhary's Dhvani-Pratidhvani (the tale whose very title is dhvani theory) enacts gendered voicelessness through the mythology of Echo.

१३६३. Which statement about Ray (Bengali SF) The most relevant Indian comparison is supported by Chapter 99 (Yogendra Pathak Viyogi)?

- (A) That it was possible at all — and that it was first published not in print but in a digital journal accessible globally — is itself a fact with significance for the sociology of Maithili literature.
- (B) The publication of Manak Haat and Rag-Virag through Pallavi Prakashan, Nirmali — and their archival presence on the Videha platform — means that they are part of the documented parallel canon.
- (C) Ray (Bengali SF) The most relevant Indian comparison is with Satyajit Ray (1921–1992), whose Professor Shonku series (from 1965, appearing in Sandesh magazine) is the canonical Indian-language SF.
- (D) creative origin) through the song-sequence to Gīta Ego Sapanā (The Song Is a Dream) traces a creative-philosophical arc from pre-expression through engagement to the dream-status of the literary work.

१३६४. With reference to Chapter 99 (Yogendra Pathak Viyogi), which statement belongs to the source discussion?

- (A) Some people had come for the harmonium; Gyanchan has to arrange a 'jogar' (offering) for the Guru Maharaj as per tradition.
- (B) But in its opposition comes Story Science, which pre-analyzes what effect listening to a particular story has on people and society.
- (C) Viyogi's SF—particularly Narak Vijay—is less sanguine: the AI context is explicitly framed with the MIT warning about existential risk.
- (D) The Maithili kitchen is simultaneously a site of cultural production, religious observance, social distinction, and aesthetic pleasure.

१३६५. Which statement about Ray's Shonku is supported by Chapter 99 (Yogendra Pathak Viyogi)?

- (A) Crucially, Gaṅgeśa was himself a Maithili—born and working in Mithila—and Navya-Nyāya remained an active intellectual tradition centred in Mithila and subsequently Bengal until the 18th century.
- (B) Ray's Shonku is an inventor-scientist who creates fantastic gadgets and encounters adventures globally; his SF is fundamentally optimistic about science and tends toward the adbhuta rasa.
- (C) observation, a critic who has enriched the theoretical self-understanding of the tradition, and an anthologist who has served the canonisation of Maithili fiction at a national level.
- (D) The choice of 'Ajneya' as a Maithili pen-name is a conscious claim to the modernist literary tradition while the 'Srijan Shekhar' (Creator's Summit/Crest) compounds the literary ambition.

१३६६. With reference to Chapter 99 (Yogendra Pathak Viyogi), which statement belongs to the source discussion?

- (A) 1938—the astrophysicist who writes SF in both Marathi and English (Virus, The Return of Vaman, The Comet, etc.).
- (B) Such tendencies have been observed in people after becoming the chairperson of the Maithili Advisory Committee.
- (C) The story implicitly asks: if this water was pure enough to save your house from fire, was it ever truly impure?
- (D) In "Mati," the imagery of soil — its smell, texture, the bael fruit — functions as an objective correlative (T.S.

१३६७. With reference to Chapter 99 (Yogendra Pathak Viyogi), which statement belongs to the source discussion?

- (A) Rajkamal Chaudhary — identified by the Parallel History as the 'true avant-garde of Maithili' — was also a journalist.
- (B) The Mithila region, situated between the Himalayas and the Gangetic plain, is one of the most flood-prone areas of the world.
- (C) Narlikar (Marathi/English SF) The closest structural parallel to Viyogi in Indian literature is Jayant Narlikar (b.
- (D) 32 Sanket (Gesture/Signal) (1974) Room number nine has six seats. – If you ask her to get up, then you can spread the bed.

१३६८. Which statement about What makes Viyogi unique is supported by Chapter 99 (Yogendra Pathak Viyogi)?

- (A) In the Dalit literature essay, dhvani operates differently — as argumentative understatement (arthaantara-nyasa).
- (B) None writes from within the traditional geographic and institutional centres of Maithili literary production (Darbhanga, Madhubani, Patna).
- (C) What makes Viyogi unique is the combination: no other Maithili writer has his scientific credentials (FNA, FNASc, Director of
- (D) Ashok's observer is often implicated in the drama; Srinivas's narrator more frequently maintains the Sanjay distance.

१३९९. With reference to Chapter 99 (Yogendra Pathak Viyogi), which statement belongs to the source discussion?

- (A) In the VPHF framework, this is precisely what is needed: writers who do not merely produce texts but who build the infrastructure of literary culture.
- (B) 2nd century BCE – 2nd century CE) establishes the nine rasas that literary art may evoke in the sahridaya (sympathetic, literarily initiated reader).
- (C) last.' This reflects a generational shift: Ray wrote in the post-Independence science-optimist mood; Viyogi writes in the age of AI anxiety.
- (D) The preface indicates that this collection is concerned with the condition of women, social questioning, and the politics of silence.

१३९०. Which statement about Like Viyogi, he is supported by Chapter 99 (Yogendra Pathak Viyogi)?

- (A) Dr. Prasad's perspective is that of the outsider who "sees" Patna and reports back to the regional center.
- (B) The Videha pothi.htm page contains several cross-references to Shardindu Chaudhary beyond the special issue.
- (C) A single text (e.g., Harimohan Jha's satire) is analyzed through formal, historical, and logical lenses.
- (D) Like Viyogi, he writes for a vernacular audience (Marathi) while maintaining global scientific engagement.

१३९१. With reference to Chapter 99 (Yogendra Pathak Viyogi), which statement belongs to the source discussion?

- (A) Pakhalo: The Konkani Novel in Maithili Translation The translation of Tukaram Rama Shet's Goa Kala Akademi-awarded Konkani novel 'Pakhalo' into Maithili represents Dr. Singh's most substantial creative-intellectual achievement.
- (B) Applying Navya Nyāya to Jha's Fiction Pratyakṣa (direct perception) in literary criticism corresponds to the close reading of the primary text: what is actually on the page, what specific words, images, and structures the author deploys.
- (C) Founding of Maithili popular science writing: Vigyanak Batkahi (Parts 1 & 2) establishes a tradition of scientifically rigorous, literarily accomplished popular science writing in Maithili—a tradition that did not previously exist.
- (D) Utpal as translator performs a Gadamerian Horizontverschmelzung (fusion of horizons): the Varanasi world of Raghu and the Mithila world of Maithili readership are brought into dialogical fusion through the translator's hermeneutic labour.

१३९२. With reference to Chapter 99 (Yogendra Pathak Viyogi), which statement belongs to the source discussion?

- (A) Endorsing intellectuals, community-members, and poets functions as a confirming instance (sapakṣa) of this vyāpti, providing the positive evidence that the Videha thesis requires.
- (B) For a language whose literary history is measured in over a thousand years (from Vidyapati to the present), the absence of science writing was a significant lacuna.
- (C) The story's plot is deceptively simple: boy meets girl at an outdoor setting, they play games, Ruby cheats (cleverly) in a card game, Naresh falls for her, they exchange information.
- (D) The poem's Rasa is Shant (tranquillity), the ninth rasa recognised by Abhinavagupta, arising from a non-attached, contemplative stance toward temporal experience.

१३९३. With reference to Chapter 99 (Yogendra Pathak Viyogi), which statement belongs to the source discussion?

- (A) The more critical voices — especially Dhanakhar Thakur — note the limits of the "progressive" label for stories like "Sinurhar": widow remarriage, not divorce-remarriage, is the more common social reality in 2025 Mithila; the story's progressivism is historically located rather than contemporary.
- (B) The archive highlights the transition of Maithili music into the digital era, noting that while recording studios are proliferating, the lack of professional training for new entrants has led to the "invasion" of Hindi and Bhojpuri influences on the authentic Maithili "flavor".
- (C) The scientist-as-vernacular-intellectual: Viyogi demonstrates that the highest level of scientific practice (experimental nuclear physics, direction of a national laboratory, international scientific leadership) is compatible with—and enriched by—deep engagement with vernacular literature.
- (D) argues that samālocanā must examine a work from all ten directions (daso disasse) — not merely from the outside (chāru kāt se dekhab, 'looking from the four sides') but from within, comprehensively, with the intent of understanding and enhancing creative vitality rather than diminishing it.

१३७४. Which statement about Institute of Physics), and no Indian scientist of his stature is supported by Chapter 99 (Yogendra Pathak Viyogi)?

- (A) Devshankhar Naveen, in his essay "Uth Jaag Musafir Bhor Bhayo" (Rise, Traveller, Dawn Has Come), calls Srinivas the first story writer who woke a sleeping society.
- (B) Institute of Physics), and no Indian scientist of his stature has written as extensively and imaginatively in a vernacular language other than Bengali or English.
- (C) The Anuvad (Translation) Movement: Volumes 27 and 37 A critical component of the archive is its effort to internationalize Maithili literature through translation.
- (D) The systematic identification and removal of upAdhis in previous schemes constitutes the logical core of Dr. Singh's argument for his own three-period scheme.

१३७५. Which statement about CIEFL Hyderabad in the late 1970s and early 1980s is supported by Chapter 100 (Prof. Dr. Yogendra P. Yadava)?

- (A) CIEFL Hyderabad in the late 1970s and early 1980s was among the foremost centres of Indian linguistics, and Yadava's doctoral work placed Maithili for the first time within the mainstream of international formal syntactic theory.
- (B) Utpal's Maithili rendering, opens with the evocative original's description of colour and fear: the translator mobilizes a Maithili that is simultaneously classical in its morphology and urgent in its contemporary register.
- (C) Unfortunately it might also be the last, unless we learn how to avoid the risks.' This intertextual connection between the popular-science essay and the literary translation of R.U.R. is characteristic of Viyogi's integrated intellectual project.
- (D) The breadth of his output — lyric poetry, ghazal, social-critical verse, children's literature — marks him as a literary generalist in the best sense: a writer who refuses specialization and insists on speaking to the whole of Maithili cultural life.

१३७६. With reference to Chapter 100 (Prof. Dr. Yogendra P. Yadava), which statement belongs to the source discussion?

- (A) 2078) is distressing. □ Preface of Gulo "The Story of the Last Destitute Person" - Author Kedar Kanan Before the beginning of the original Maithili Gulo, there is a preface titled "The Story of the Last Destitute Person".
- (B) In Shonitayal Payark Nishan, the dominant rasa shifts toward karuṇā — the compassionate pathos that is produced when the ghazal form's traditional vocabulary of wound and longing is applied to social-political conditions.
- (C) The poem's formal 'twist' is precisely what Kuntaka means by vakrata (the turned, the oblique): the genre's conventional expectations are established only to be violated, and the violation is the poem's expressive engine.
- (D) In 2016, he was elected Honorary Life Member of the Linguistic Society of America — the most prestigious recognition in world linguistics, accorded to a small number of non-American scholars of exceptional distinction.

१३७७. Which statement about Postdoctoral Fellowships and International Affiliations Yadava's postdoctoral career is supported by Chapter 100 (Prof. Dr. Yogendra P. Yadava)?

- (A) Western Critical Perspectives □ Marxist and Social Realism: In these works observation of problem of small towns/ villages provides a materialist critique of Bihar's administrative shifts.
- (B) Through the Western critical frameworks — New Criticism, Formalism, postcolonial theory, feminist theory — his work reveals its engagement with both formal tradition and social challenge.
- (C) Postdoctoral Fellowships and International Affiliations Yadava's postdoctoral career is remarkable for its global reach and the distinction of the institutions that recognised his work.
- (D) Ghazal: Register and Style Her ghazal contributions span multiple Sadeha volumes (7, 11, 14, 15) and include both ghazals in the standard adult register and the children's ghazals (Sadeha 9).

१३७८. Which statement about Lincom Europa is supported by Chapter 100 (Prof. Dr. Yogendra P. Yadava)?

- (A) Interview (Videha 358, pp. 21–25) The interview conducted by Jagdish Chandra Thakur 'Anil' and published in Videha 358 (pp. 21– 25) is the only extended first-person document of Shardindu Chaudhary's voice in the special issue.
- (B) Lincom Europa is the leading European publisher of specialist linguistic monographs, and publication there marked Yadava's work as a contribution to international formal linguistics rather than merely to South Asian area studies.
- (C) In Hum Puchhait Chhi, the dominant rasa is karuṇa (pathos/compassion), inflected throughout with vīra (the heroic impulse of moral protest) and with bībhatsa (the horrific, evoked by caste discrimination and agrarian dispossession).
- (D) In the twentieth and twenty-first centuries, from the same Mithila — from the Kosi basin town of Nirmali — Dr. Shiv Kumar Prasad sits and writes poems, stories, and criticism in the language that Vidyapati made great.

१३७९. With reference to Chapter 100 (Prof. Dr. Yogendra P. Yadava), which statement belongs to the source discussion?

- (A) Each previous scholar's position is treated as a paksha (proposition) whose sadhya (the property it claims to establish: a valid scheme of Maithili literary history) is subjected to scrutiny of its hetu (reasons offered).
- (B) The dissertation addresses movement rules — operations by which constituents are displaced from their base positions — and analyses how Maithili data illuminates parametric variation in the GB framework.
- (C) 850 CE) posits that the highest form of poetic meaning operates through dhvani — resonance or suggestion — rather than through the literal (abhidha) or even the secondary (laksana) meaning of words.
- (D) Third, by placing the work in the context of the poet's biography and social activism, it performs the ethical function of criticism: making visible the conditions under which literature is produced and suppressed.

१३८०. Which statement about Yadava's trilingual dictionary gives Maithili the referential authority that it is supported by Chapter 100 (Prof. Dr. Yogendra P. Yadava)?

- (A) Simply showing society's face — literature that only says "O Society, your face is like this, see" — that is not good literature.
- (B) The dialogue is carried through shared vocabulary, shared concerns, and the shared symbolic resources of the Maithili literary tradition.
- (C) Viyogi's essays in this tradition are remarkable for their simultaneous command of frontier scientific content and vernacular Maithili accessibility.
- (D) Yadava's trilingual dictionary gives Maithili the referential authority that it had long been denied by its institutional marginalisation.

१३८१. With reference to Chapter 100 (Prof. Dr. Yogendra P. Yadava), which statement belongs to the source discussion?

- (A) Jha's Reporter Diary is closest to the subgenre of journalistic memoir exemplified internationally by George Orwell's Essays and domestically by Phanishwar Nath 'Renu's' reportage from the Bihar famine regions.
- (B) As a lexicographic resource produced under the Nepal Academy, it serves both the scholarly community and the Maithili-speaking population of Nepal in educational, administrative, and cultural contexts.
- (C) In the 67-page 'Gulo', Kedar Kanan had written a 9-page preface (The Story of the Last Destitute Person); now its burden is on Taranand Viyogi's shoulders in 'Gulo: Art and Language' (a 5-page introduction).
- (D) writing is analyzed through the Parallel History Framework as a voice of the "Jan Kavi" tradition, prioritizing the linguistic and social realities of the marginalized over Sanskritized academic norms.

१३८२. With reference to Chapter 100 (Prof. Dr. Yogendra P. Yadava), which statement belongs to the source discussion?

- (A) Structuralist narratology (Propp, Levi-Strauss, Greimas, Todorov) provides analytical tools for the study of folktale structure.
- (B) The paper has been cited over one thousand times. 'A Fresh Look at Grammatical Relations in Indo-Aryan' (with Balthasar Bickel).
- (C) Script Reclamation and Linguistic Identity A critical part of the movement's mission is the preservation of traditional scripts.
- (D) Alok Mukherjee, 2004) provides the most directly applicable theoretical framework for evaluating Paswan's literary achievement.

१३८३. Which statement about Crucially, the paper is supported by Chapter 100 (Prof. Dr. Yogendra P. Yadava)?

- (A) The critical note identifies the collection's governing principle as the documentation of 'madhyam varg' (middle class) and 'nimna madhyam varg' (lower-middle class) consciousness in an era of 'bhautikavādī sabhyatā' (materialist civilisation).
- (B) The essay begins with a philosophical prologue: the Maithili (and wider Indic) concept of reincarnation, moksha, and the soul's journey through multiple bodies provides the hermeneutic key through which the Egyptian practice of mummification is interpreted for Maithili readers.
- (C) Crucially, the paper shows that the system is reduced among lower-caste speakers less invested in maintaining the hierarchical style — a finding with profound sociolinguistic implications for the relationship between language and social structure in Mithila.
- (D) Read through the dhvani theory of Anandavardhana, the poem's primary rasa is shringara (erotic love), but the dhvani (suggested meaning) is karuna (pathos): behind every act of service is a suppressed vulnerability, a love that dare not name its conditions.

१३८४. Which statement about The Videha interview series is supported by Chapter 100 (Prof. Dr. Yogendra P. Yadava)?

- (A) The Videha interview series functions within the Parallel History Framework as a form of oral-documentary history: the recorded testimony of living intellectual practitioners, whose voices the mainstream canonical institutions have not always privileged.
- (B) In 'Posput,' the old man's relationship with his sons is inseparable from Nepal's political history: the son who becomes an engineer at Tribhuvan International Airport, the one who goes to business school in Bangkok, the one who goes into student politics.
- (C) In the Videha Parallel History's terms, children's literature in Maithili is a form of language maintenance — the mechanism through which Maithili reproduces itself across generations in contexts where the language faces pressure from Nepali, Hindi, and English.
- (D) Comparative Literary Influence: Maithili, Bengali, and Assamese The Videha archive places Maithili within a broader "pan-eastern" literary context, documenting its profound influence on the development of Bengali and Assamese literatures.

१३८५. Which statement about Yadava is supported by Chapter 100 (Prof. Dr. Yogendra P. Yadava)?

- (A) Yadava appears as the second interviewee in Munnaji's celebrated series 'हम पुछैत छी' (I Ask / We Ask) — a series of extended interviews with twenty-four major figures of Maithili literature, linguistics, and culture, published across the Videha Sadeha 33 collected edition.
- (B) Edward Said's theory of Orientalism, adapted to the internal colonialism of the Indian cultural academy, illuminates the mechanisms by which the Sahitya Akademi's institutional power has constructed an 'official' Maithili tradition that othered and silenced writers like Saras.
- (C) Despite this formal parity, the cultural and institutional centres of Maithili literary production have historically been in India (Darbhanga, Madhubani, Patna), and Nepali Maithili writers have consistently complained of marginalisation by the Indian literary establishment.
- (D) 4. Śabda (testimony): Mandal draws on the testimony of earlier critics, biographers, and the statements of Jagdish Prasad Mandal himself — using these as valid sources of knowledge about the work while remaining alert to their situatedness and possible biases.

१३८६. With reference to Chapter 100 (Prof. Dr. Yogendra P. Yadava), which statement belongs to the source discussion?

- (A) The placement of Yadava as the second interviewee in this series — after Ravindra Kumar Das — is significant.
- (B) Satire (vyangya) 'I saw a great absurdity' — social satirical collection; analysed Videha 358 pp. 107–112 c.
- (C) At the Bagmati Kathak Hospital, due to Lalbabu's (Laliteshwar Choudhary) influence, a five-bigha piece of land was given to him.
- (D) Jagdish Prasad Mandal A novelist and short-story writer who represents the "farmer-litterateur" perspective.

१३८७. With reference to Chapter 100 (Prof. Dr. Yogendra P. Yadava), which statement belongs to the source discussion?

- (A) The survey in Videha 151 identifies Yadava as one of the first linguists to assess the implications of movement rules for the theory of Government and Binding as applied to Maithili, a contribution of foundational importance.
- (B) The capacity to move across these three very different rasa-registers — the devotionals-transcendent, the festive-comic, and the lyric-amorous — within a single Videha corpus marks Mishra as a poet of genuine generic breadth.
- (C) By choosing this word as his collection's title, Paswan performs a semiotic inversion: he places the label 'criminal' not on the Dalit characters who are routinely criminalised by caste society, but on the social system that imposes that label.
- (D) Svīkārokti (Confession) suggests the tradition of the speaker acknowledging their own limitations or errors — a form of lyric humility that is rare in the Maithili ghazal tradition's characteristic assertiveness.

१३८८. Which statement about Mithila is supported by Chapter 100 (Prof. Dr. Yogendra P. Yadava)?

- (A) 200 BCE-200 CE) provides the classical Indian critical framework within which Paswan's literary achievement must be understood.
- (B) By embracing new media and experimental forms, the archive demonstrates that Maithili is a language capable of modern innovation.
- (C) In 'Sipahi,' the vyāpti operates: wherever there is institutional pride in Nepal's transitional period, there is disillusionment awaiting.
- (D) Mithila is politically split between India and Nepal, but the Videha archive insists on treating it as a cultural and linguistic unity.

१३८९. With reference to Chapter 100 (Prof. Dr. Yogendra P. Yadava), which statement belongs to the source discussion?

- (A) Raman Kumar Singh got some award (the name of the award is not written) for his poetry collection 'Fir Se Hariyar'; he is translating Gulo into Hindi (28.10.2018).
- (B) In “Nokari aaki aajivan karaawas,” the implicit vyāpti is: wherever there is modern employment in the Maithili social structure, there is loss of freedom (parigraha).
- (C) Paswan's poetry is more accessible, more pedagogically oriented — it aims to be heard and understood by a broad community audience, not only by literary sophisticates.
- (D) The most famous parameter is the pro-drop parameter (whether a language allows subject omission), but GB posits many others relating to case, agreement, and movement.

१३९०. With reference to Chapter 100 (Prof. Dr. Yogendra P. Yadava), which statement belongs to the source discussion?

- (A) Insights into the "Mithila Ratna" The research into Dr. Shiv Kumar Prasad reveals that he is listed in the "Mithila Ratna" (Gems of Mithila) section.
- (B) In Mandal's poetry, the dominant rasa is karuṇa (pathos, compassion) — the emotion evoked by separation, loss, and the suffering of living beings.
- (C) Poem 2: Bucci Barhatī (बुच्ची बढ़ती) — "The Girl Grows" The second poem is a feminist counter-narrative of striking directness and power.
- (D) The paper's finding that lower-caste speakers reduce the agreement system is also of major significance for the Videha Parallel History Framework.

१३९१. With reference to Chapter 100 (Prof. Dr. Yogendra P. Yadava), which statement belongs to the source discussion?

- (A) But Minakshi now refuses to do so; she is with other women members and a male member. 'Bhokaṭa' is the story of the widow Savitri and Mantor. 'Nirmal Pramanik' is also there.
- (B) Utpal's translation work — bringing Uday Prakash's Mohandas (the story of a Dalit whose identity is stolen by upper-caste usurpers) into Maithili — is precisely
- (C) In Navya-Nyaya terms, this social knowledge constitutes a form of pratyaksha (direct perception) of the social world, which is systematically encoded in the language.
- (D) Kirtinath Jha A physician and scholar whose translations of Tamil poetry (Kural) and Kahlil Gibran (Tootal Pankhi) have expanded the thematic horizons of Maithili literature.

१३९२. Which statement about Yadava is supported by Chapter 100 (Prof. Dr. Yogendra P. Yadava)?

- (A) The story's moral structure is complex: Fekhani is simultaneously victim (of Folta's manipulation) and participant (in the corruption), and the justice system treats her as both simultaneously.
- (B) Ganganand Jha's adoption of this name for Maithili suggests an aspiration to bring the modernist commitment to individual consciousness and formal experimentation into the Maithili literary tradition.
- (C) Mithila has a rich Shakta tradition: the goddess Ugratara of Mahishi, the Kamakhya cult in the broader region, and the integration of Tantra and Nyaya philosophy that characterised Mithila's intellectual tradition.
- (D) Yadava demonstrates that in Maithili, raising from tensed clauses is possible, instantiated by a movement rule functionally analogous to English subject-to-subject raising but parametrically distinct.

१३१३. With reference to Chapter 100 (Prof. Dr. Yogendra P. Yadava), which statement belongs to the source discussion?

- (A) The identification of a systematic parametric difference based on Maithili data is a contribution to linguistic typology of the first order, comparable to the identification of pro-drop languages (Italian, Spanish) or scrambling languages (Japanese, German) as distinct parametric types.
- (B) Anumāna: The inferential structure is central to popular science writing: from the observed fact (carbon atoms in a rock sample), the physicist infers a general principle (radioactive decay laws), and from that infers an event (the rock was formed 4.5 billion years ago).
- (C) The application of Gangesa's Navya Nyaya framework to Vesh Bhusha is particularly illuminating: dress and adornment constitute a system of vishesha (qualification or distinction) — each garment and ornament functions as a viseshana (qualifier) that qualifies the person who wears it.
- (D) An RTI exposé by Vinit Utpal and Ashish Anchinhar (2011–14) confirmed that over 90% of Sahitya Akademi assignments went to ten advisory board members' personal networks — structurally excluding writers like Sujit Kumar Jha who are simultaneously geographically and institutionally peripheral.

१३१४. With reference to Chapter 100 (Prof. Dr. Yogendra P. Yadava), which statement belongs to the source discussion?

- (A) The Sandesh section of the 2010 and 2011 issues reveals the expanded list: the entries, now including voices from Nepal's Janakpur radio community, the Maithili diaspora in the UK, institutional figures at the Sahitya Akademi, and younger voices alongside the senior establishment.
- (B) The Maithili singing tradition is ancient and central to Mithila's cultural identity — from the Vidyapati padas (songs in the Vidyapati tradition sung across Mithila as religious and seasonal music) to the lokgeet (folk songs), to the more recent classical Maithili song forms.
- (C) From 1996 to 2002, Tillu was actively involved in the cultural activities and Maithili promotion work of the Vidyapati Parishad, Samastipur, under the leadership of Dr. Naresh Kumar Vikal and Shri Uday Narayan Chaudhary (a National President Award-winning teacher).
- (D) Lexicography and Language Documentation Yadava's contribution to Maithili lexicography, most fully realised in the 2017 Prajñā MaithilīNepālī-English Dictionary, is grounded in an understanding of lexicography as a fundamental act of language preservation and empowerment.

१३१५. With reference to Chapter 100 (Prof. Dr. Yogendra P. Yadava), which statement belongs to the source discussion?

- (A) 'Dhūnik Bhītar' (Inside the Smoke, the opening story of Khajurībālī), the familiar domestic act of cooking is rendered strange by the focus on smoke as a medium of psychological interiority: the kitchen's haze becomes the character's mental fog.
- (B) Under the theoretical leadership of Gajendra Thakur, the movement has meticulously chronicled segments of society—including Dalits, women, and rural laborers—whose voices were previously relegated to the peripheral margins of the Maithili canon.
- (C) The open-access character of the Videha archive is itself a philosophical and political statement: it asserts that cultural heritage belongs to the community and to humanity, not to commercial publishers or institutional gatekeepers.
- (D) However, the 1999 BickelBisang-Yadava paper significantly complicates this distinction by showing that the langue of Maithili — specifically its agreement system — is itself constituted by social practices that belong to the parole domain.

१३१६. Which statement about Social interaction (face and empathy) is supported by Chapter 100 (Prof. Dr. Yogendra P. Yadava)?

- (A) From a Navya-Nyāya perspective, these tales represent śabda-pramāṇa at its most concentrated: the āpta is the
- (B) Social interaction (face and empathy) is not merely contextual noise but is systematically encoded in the abstract grammar.
- (C) Bharata's Nāṭyaśāstra identifies nine primary emotional essences (navarasa) that literary art seeks to evoke.
- (D) The adoptive son figure (posput) in the story is ultimately ambiguous: is it the biological son Vinod who has failed to return?

१३९७. With reference to Chapter 100 (Prof. Dr. Yogendra P. Yadava), which statement belongs to the source discussion?

- (A) 1000 CE) universalises this into a theory of aesthetic experience as a form of self-recognition (pratibha). The Natyashastra of Bharatamuni and its subsequent elaboration by Abhinavagupta in the Abhinavabharati identifies eight (later nine) primary rasas.
- (B) Saussurean Structuralism Ferdinand de Saussure's foundational distinction between langue (the abstract system of a language) and parole (individual speech acts) provides the theoretical backdrop against which Yadava's formal-syntactic work operates.
- (C) Future Outlook: The Archive as a Model for Low-Resource Languages The Videha Parallel Audio Video Archive serves as a powerful model for how low-resource and marginalized languages can leverage digital technology to achieve cultural sovereignty.
- (D) The nine rasas include shringara (erotic love) as the foremost; the theoretical tradition of Sanskrit aesthetics from Bharata's Natyashastra to Abhinavagupta's Abhinavabharati has consistently legitimated the erotic as a primary aesthetic category.

१३९८. Which statement about Chomskyan Generative Grammar Yadava's formal work is supported by Chapter 100 (Prof. Dr. Yogendra P. Yadava)?

- (A) The NTM, established on 1 July 2008 under the directorship of the eminent linguist-poet Prof. Uday Narayana Singh 'Nachibeta', had as its central mission the translation of high-level knowledge textbooks from English into all eighteen scheduled languages of India.
- (B) Diasporic Studies Stuart Hall's theorisation of diasporic identity as 'not a fixed origin to which we can make some final and absolute Return' but a 'production... never complete, always in process' is directly applicable to Bindeshwar Thakur's poetry and prose.
- (C) Chomskyan Generative Grammar Yadava's formal work operates squarely within the Chomskyan programme, progressing from Government-and-Binding theory (dissertation, 1983; Lincom Europa monograph, 1998) through Minimalism (later work on possessor prominence).
- (D) Ghazal Apan Yudhak Sākṣya (1991/2017) Insists on strict Urdu-Persian bahar (meter), claiming the form as a "combative platform." Short Fiction Atikramaṇ (1997), Chiyānat (2020) Explores the globalizing millennial moment and its effects on rural Bihar.

१३९९. Which statement about Yadava's work is supported by Chapter 100 (Prof. Dr. Yogendra P. Yadava)?

- (A) The Navya-Nyāya tradition was not an abstract import into Mithila; it was the product of Mithila's specific intellectual culture — a culture that also produced Vidyapati, the fountainhead of Maithili poetry, roughly contemporaneously.
- (B) Paswan's most important works are a poetry collection and a short story collection — he comes to the literary tradition through lyric assertion (Virmit Ras) and social parable (Mujrim) rather than through autobiographical testimony.
- (C) Yadava's work places Maithili in typological databases (WALS — the World Atlas of Language Structures — cites Maithili data), making it a reference point for researchers working on agreement, case, and grammatical relations in any language.
- (D) By unearthing these suppressed narratives, the framework demonstrates how the Panji system (the sophisticated genealogical record-keeping of Maithil Brahmins) was historically used as a tool of social engineering and cultural gatekeeping.

१४००. With reference to Chapter 100 (Prof. Dr. Yogendra P. Yadava), which statement belongs to the source discussion?

- (A) The story's plot is deceptively simple: boy meets girl at an outdoor setting, they play games, Ruby cheats (cleverly) in a card game, Naresh falls for her, they exchange information.
- (B) The poem 'Akash' ('Sky' / 'Alas') — a two-word laghu kavita — functions as a compressed haikulike utterance that exemplifies Ānandavardhana's dhvani at its most concentrated.
- (C) Cultural-devotional poetry — Jar-Jājan is a traditional Maithili ritual associated with ancestral worship; Durgāpūjā engages with the major Shakta festival from a Maithili perspective.
- (D) Navya-Nyāya Epistemology of Gaṅgeśa The application of Navya-Nyāya epistemological tools to Yadava's linguistic work requires a step of theoretical translation that is itself illuminating.

१४०१. With reference to Chapter 100 (Prof. Dr. Yogendra P. Yadava), which statement belongs to the source discussion?

- (A) Gaṅgeśa's elaboration of these categories, particularly his analysis of anumāna through the concept of vyāpti (universal concomitance), provides a framework for evaluating the epistemological status of linguistic knowledge.
- (B) The French section is particularly notable for its family dimension—Viyogi was accompanied by his wife and (then) ten-year-old niece, whose school experiences in France provide a child's perspective on cultural difference.
- (C) By choosing this word as his collection's title, Paswan performs a semiotic inversion: he places the label 'criminal' not on the Dalit characters who are routinely criminalised by caste society, but on the social system that imposes that label.
- (D) Viyogi's novel is not nostalgic in the manner of a pastoral romance; it is the work of a physicist who grew up in Madhubani and has observed, with a scientist's precision, what has changed and what has not.

१४०२. With reference to Chapter 100 (Prof. Dr. Yogendra P. Yadava), which statement belongs to the source discussion?

- (A) Indian Alaṃkāra Tradition and Comparative Literary Linguistics As editor of Readings in Maithili Language, Literature and Culture (1999), Yadava bridges the purely linguistic and the literary-cultural.
- (B) And behold the irony; the slap on Indrakant Jha's cheek was sweetened when Jagdish Prasad Mandal was given the 2021 Maithili Sahitya Akademi Award for his novel "Pangu" in Thethi/Pachpania spelling.
- (C) Golpitha (1972) is the founding text of Marathi Dalit protest poetry and arguably the most formally radical Dalit literary text in any Indian language — reveals the range of aesthetic strategies available to Dalit poets.
- (D) Matthew Arnold's concept of the 'touchstone' — the quality passages from great literature that serve as standards for evaluation — has been much criticized but retains a practical critical utility.

१४०३. Which statement about There is supported by Chapter 100 (Prof. Dr. Yogendra P. Yadava)?

- (A) There is a deeper connection between Navya-Nyāya and Yadava's work, rooted in geography.
- (B) The discourse of the tale is expressed in poetic form like this – Elephant, elephant, elephant!
- (C) In America, there is drug trade among African-Americans, does it look somewhat similar?
- (D) fiction but has deep roots in the Sanskrit nāṭaka tradition, where divine and human planes of action coexist.

१४०४. With reference to Chapter 100 (Prof. Dr. Yogendra P. Yadava), which statement belongs to the source discussion?

- (A) Theoretical Frameworks Bakhtin's parody (Problems of Dostoevsky's Poetics): 'Ripōṛṭa' is parody in the technical Bakhtinian sense — it takes a non-literary genre (the bureaucratic report) and places it in a literary context where it is both itself and its own ironic commentary.
- (B) The Navya-Nyāya school's centuries-long engagement with the epistemology of śabda (language as a knowledge source) and the formal analysis of vākya (sentence structure) is the ancient predecessor of the modern formal-linguistic enterprise that Yadava represents.
- (C) Within the Parallel History Framework, Maithili literature from the Buddhist Charyapadas onward has carried a subterranean democratic tradition — voices from outside the Brahmin court, from farming and artisan communities, from women's oral practice.
- (D) "साहित्य राजनीति नै छिऐ। साहित्यमे राजनीति विषय-वस्तु भऽ सकै छै मुदा राजनीतिकै साहित्यमे प्रवेश भेने साहित्य मरि जाइ छइ।" — Dr. Shiv Kumar Prasad, 'Dalit Sahityaken Aana Sahityas Futkaibak Prayojan' (Videha, Issue 20) (Literature is not politics).

१४०५. With reference to Chapter 100 (Prof. Dr. Yogendra P. Yadava), which statement belongs to the source discussion?

- (A) The volume includes essays on Vidyapati's aesthetics and the evolution of Maithili short stories, situating linguistic scholarship within the broader tradition of Maithili literary culture.
- (B) Ray's Shonku is an inventor-scientist who creates fantastic gadgets and encounters adventures globally; his SF is fundamentally optimistic about science and tends toward the adbhuta rasa.
- (C) Abhinavagupta's commentary Locana deepens this: dhvani is not merely a trope but an ontological claim that poetic language operates on multiple semantic levels simultaneously.
- (D) Navya-Nyāya: the 'report' as a form of śabda-pramāṇa — and the literary parody of the report as an exposure of the conditions under which official testimony is not, in fact, reliable pramāṇa.

१४०६. Which statement about Gaṅgeśa Upādhyāya is supported by Chapter 100 (Prof. Dr. Yogendra P. Yadava)?

- (A) Unfortunately it might also be the last, unless we learn how to avoid the risks.' This intertextual connection between the popular-science essay and the literary translation of R.U.R. is characteristic of Viyogi's integrated intellectual project.
- (B) Gaṅgeśa Upādhyāya was himself a Maithil — born in Karion, Darbhanga, the heart of Mithila — writing in Sanskrit in the fourteenth century about the nature of valid knowledge, including knowledge conveyed through language (śabda).
- (C) Gangesa's framework insists that we cannot separate the object of cognition from the relational structure through which it is known — a profound epistemological point that literary criticism often neglects in its rush to abstract character psychology.
- (D) Against the Dhvani school's focus on suggested meaning, Kuntaka insists that it is the manner of expression — the calculated strangeness, unexpectedness, or indirection of poetic language — that is the true differentiating quality of poetry.

१४०७. Which statement about Yadava's Linguistic Survey of Nepal (2008–2009) — of which he is supported by Chapter 100 (Prof. Dr. Yogendra P. Yadava)?

- (A) The preface indicates that the collection is organized around specific social themes: marriage violence, land rights, migration and displacement, and the intersection of caste and gender.
- (B) Yadava's Linguistic Survey of Nepal (2008–2009) — of which he was Founder Director — is explicitly a post-colonial updating and indigenisation of the Greyersonian project: it applies
- (C) The Videha Parallel History framework situates him within the democratic, subaltern countertradition that constitutes the living alternative to the institutional Sahitya Akademi canon.
- (D) "Swapnasundari and the Magical Birds of Mithila" (Geeta Dharmarajan, Katha, 1996) The singing birds of Swapnasundari, the little princess of Mithila, were very pleased.

१४०८. With reference to Chapter 100 (Prof. Dr. Yogendra P. Yadava), which statement belongs to the source discussion?

- (A) Crucially, Gaṅgeśa was himself a Maithili—born and working in Mithila—and Navya-Nyāya remained an active intellectual tradition centred in Mithila and subsequently Bengal until the 18th century.
- (B) Greyersonian Legacy and its Critique Sir George Abraham Grierson's Linguistic Survey of India (1903–1928) provides the colonial-era framework within which Maithili was first formally documented.
- (C) Matthew Arnold's concept of the 'touchstone' — the quality passages from great literature that serve as standards for evaluation — has been much criticized but retains a practical critical utility.
- (D) Dr. Shambhu Kumar Singh (Devanagari: डॉ. शम्भु कुमार सिंह) was born on 18 April 1965 in the village of Lahuaar, Mahishi Block, Saharsa District, Bihar — a locale embedded in the cultural heartland of Mithila.

१४०९. With reference to Chapter 100 (Prof. Dr. Yogendra P. Yadava), which statement belongs to the source discussion?

- (A) Dādika Gīta (Grandmother's Song) in Sadeha 9 is his most culturally specific contribution: a song in the tradition of the grandmother's oral transmission of folk culture — the role that Maithili's women's oral tradition plays in preserving and transmitting the cultural heritage across generations.
- (B) Yadava's Mithila Ratna Award (2010) — given at an International Maithili Conference — and his Vidyapati Anusandhan Puraskar (2013) from the Nepalese Ministry of Culture are markers of recognition by the transnational Maithili community itself, rather than by the narrow canonical establishment.
- (C) As art historian Yves Vequaud documented in *The Women Painters of Mithila* (1977), this was not mere decoration but a spiritually charged, cosmological and fertility-symbolic practice, embedding Tantric and Shakta imagery, divine narratives, and erotic symbolism within the marital space.
- (D) The one without answer who composes poems and critical monographs and Wikipedia entries and digital archives is, by all those acts, generating answers — not merely for himself, but for the community whose cultural memory he is preserving and whose literary achievement he is documenting.

१४१०. With reference to Chapter 100 (Prof. Dr. Yogendra P. Yadava), which statement belongs to the source discussion?

- (A) Saras's book appears to participate in this tradition, positioning itself within the democratic literary lineage that Videha has documented from the Charyapadas through Harimohan Jha to the contemporary moment.
- (B) In *Narak Vijay*, the sacred and scientific intersect dramatically: the scientist Anupam Amit is not merely a laboratory figure but moves into dialogue with Hindu mythological figures (Narada, Yamaraja, Brahma).
- (C) The Videha Parallel History Framework's attention to cross-border Maithili — treating the language as a cultural unity that transcends the India-Nepal border — is directly supported by Yadava's scholarly agenda.
- (D) The Navya-Nyāya criterion of anumāna (sound inferential logic embedded in narrative) is amply fulfilled: the cause-and-effect of environmental degradation is dramatised through fantasy rather than didactically stated.

१४११. With reference to Chapter 100 (Prof. Dr. Yogendra P. Yadava), which statement belongs to the source discussion?

- (A) Smriti Shesh: Snehil Aasheervacan (Surviving in Memory: An Affectionate Blessing) Published in *Videha* 365 (Issue 365, the 2025 commemorative volume), this prose-lyric memoir is one of Dr. Singh's most artistically accomplished pieces.
- (B) *Videha Parallel History Framework* Rajeev Ranjan Mishra's corpus represents the Parallel History's most consistent ghazal tradition — spanning six *Sadeha* volumes and demonstrating sustained engagement with the form over multiple years.
- (C) Jha's work participates in what the Parallel History calls the 'Digital Era' Maithili (2000–present): the period when internet platforms, radio, and community publishing networks have enabled a grassroots literary renaissance outside institutional control.
- (D) Joshua Fishman: *Language Maintenance and Shift* Joshua Fishman's theoretical framework for understanding language maintenance and shift (Reversing Language Shift, 1991) provides a sociolinguistic context for Yadava's language policy work.

१४१३. With reference to Chapter 100 (Prof. Dr. Yogendra P. Yadava), which statement belongs to the source discussion?

- (A) Utpal's choice to translate this work is itself a critical act: he brings into Maithili a Hindi text that exposes precisely the caste-based institutional corruption that Videha's RTI work was simultaneously challenging in the Maithili literary world.
- (B) Yadava's documentation of Maithili in the Nepal census and his advocacy for mother tongue-based multilingual education are explicitly concerned with reversing the shift from Maithili to Nepali that census data consistently shows in the younger population.
- (C) The poem then makes the identification explicit — this is the figure who 'Khun sa rangi kai apan hath / Americaka World Trade Center se / shuruaat kenel chhal oo' (coloured his hands with blood / from America's World Trade Centre / had made a beginning).
- (D) The anthology's claim to represent 'contemporary Maithili poetry' is therefore structurally false — it represents a portion of the tradition, selected through filters that reflect the social and aesthetic preferences of its editors.

१४१३. With reference to Chapter 100 (Prof. Dr. Yogendra P. Yadava), which statement belongs to the source discussion?

- (A) First, it produces a systematic and chronologically comprehensive account of a major poet's oeuvre — a form of scholarly labour that is fundamental to any literary culture's self-knowledge and that has been systematically denied to Parallel Maithili writers by the official critical establishment.
- (B) Nature Poetry and the Mithila Ecological Imagination Chaudhary's nature poetry — Tilakora, Bathuāka Tīmana, Kumhar, Barkha Rānī — belongs to a strand of Maithili poetic practice that treats the local agricultural and ecological universe of Mithila as the primary substance of literary imagination.
- (C) The vyāpti (universal concomitance) underlying these arguments is: wherever patriarchal institutions are present, they enforce normative heterosexuality and idealised maternity; in Maithili society, these institutions are present; therefore they operate in Maithili society in these specific ways.
- (D) The reduction of this system by lower-caste speakers, documented in the paper, illustrates Bourdieu's point that linguistic capital is unequally distributed along social hierarchies — and that those positioned outside the dominant culture may resist or simplify its most elaborate linguistic forms.

१४१४. With reference to Chapter 100 (Prof. Dr. Yogendra P. Yadava), which statement belongs to the source discussion?

- (A) Fishman's GIDS scale (Graded Intergenerational Disruption Scale) measures the degree to which a minority language is threatened by the dominant language in terms of intergenerational transmission.
- (B) (Writer's Block - The parallel stream of Maithili literature - The complete literature of Subhash Chandra Yadav) Subhashchandra Yadav (1948-), born 05 March 1948, maternal place Diwangunj, Supaul.
- (C) And behold the irony; the slap on Indrakant Jha's cheek was sweetened when Jagdish Prasad Mandal was given the 2021 Maithili Sahitya Akademi Award for his novel "Pangu" in Thethi/Pachpania spelling.
- (D) Gangesa's analysis of the structure of qualification (viseshana-visheshya-bhava) — the relationship between a qualified subject and its qualifying attribute — is directly applicable: the married woman

१४१५. Which statement about Maithili data is supported by Chapter 100 (Prof. Dr. Yogendra P. Yadava)?

- (A) The section-heading of the preface to Gunjan's introduction, "Kaviak Atmukti: Kavitaak Aena" (The Poet's Self-Liberation: The Mirror of Poetry), offers a striking conceptual frame: poetry as both the poet's self-release and the mirror in which society sees its own face.
- (B) Roman Jakobson's concept of the 'poetic function' — the orientation of language toward the message itself, through devices such as parallelism, rhyme, and rhythmic recurrence — is directly applicable to Saras's formal practice in both geet and ghazal.
- (C) In Narak Vijay, the novum is AI and cyborg technology within a mythological-cosmological framework—the scientifically imagined ('what if AI could be used to escape Yamaraja's judgement?') estranges the familiar Hindu cosmological narrative.
- (D) Maithili data appears in Linguistics, Lingua, Himalayan Linguistics, and Oxford University Press volumes alongside data from European, African, and East Asian languages, asserting Maithili's equivalence as a reference language for universal grammar theory.

१४१६. Which statement about Limitations and Open Questions Yadava's formal-syntactic work, while foundational is supported by Chapter 100 (Prof. Dr. Yogendra P. Yadava)?

- (A) But in its opposition comes Story Science, which pre-analyzes what effect listening to a particular story has on people and society.
- (B) Limitations and Open Questions Yadava's formal-syntactic work, while foundational, is almost entirely in English and addressed to
- (C) In Balchandā, Vibha Rani's mono-drama for and about female foeticide and the suppressed feminine, dhvani operates at every level.
- (D) The play is staged primarily at a bus-stand/train-station and on the streets of an unnamed North Indian city.

१४१७. With reference to Chapter 100 (Prof. Dr. Yogendra P. Yadava), which statement belongs to the source discussion?

- (A) understand this and to show it — this is also the responsibility of literature.' This editorial framing reflects a theory of mimesis (reflection) combined with normative ethics: literature not only mirrors but prescribes.
- (B) the argument that all children have a right to education in their mother tongue, and that denial of this right constitutes a form of 'linguistic genocide' (the destruction of a language through institutional suppression).
- (C) C o n c l u s i o n Siyaram Jha 'Saras' emerges from this study as a significant figure in the democratic strand of contemporary Maithili literature: prolific, formally skilled, emotionally honest, and politically aware.
- (D) The 'udas mon' (sad heart) is both a personal mood and a social condition — the despondency felt by educated young Maithilis who see their society's corruption, their language's marginalization, and their own powerlessness to change it.

१४१८. Which statement about Yadava's career-long advocacy for Maithili in Nepalese education is supported by Chapter 100 (Prof. Dr. Yogendra P. Yadava)?

- (A) The story engages with a rich tradition of Dalit saint narratives — Ravidas (Raidas), Kabir, Chokhamela — subaltern saint-figures who were simultaneously revered for their spiritual achievement and discriminated against for their caste identity.
- (B) Yadava's career-long advocacy for Maithili in Nepalese education is a practical application of this framework, and his academic engagement with the LHR tradition places him within the most progressive current of contemporary sociolinguistics.
- (C) The collection is written in the colloquial register of Maithili spoken in the Janakpur-Mahottari region — a register distinct from the high Sanskritinflected literary Maithili of the Brahmin scholarly tradition, and from the Darbhanga/Madhubani dialect of Bihar.
- (D) The collection's formal range demonstrates that Viyogi is not merely a science communicator writing fictional wrappers around factual content but a genuine literary experimenter working with the full toolkit of narrative technique.

१४१९. With reference to Chapter 100 (Prof. Dr. Yogendra P. Yadava), which statement belongs to the source discussion?

- (A) Gayatri Chakravorty Spivak's concept of the subaltern who cannot speak — cannot be heard within the dominant representational frameworks — is also relevant.
- (B) Feminist Critical Reading Read through Judith Butler's lens of gender performativity, Balchandā is literally a performance of the performance of femininity.
- (C) Kathmandu: Royal Nepal Academy. [Contains: 'The Maithili Language and Linguistics: An Overview', pp. 3–25; 'Anaphoric Relations in Maithili', pp. 102–114.]
- (D) 26 Phukna (Trumpet/Whistle) (1970) The protagonist is at his maternal uncle's village, but he cannot understand the two-coloured behaviour there.

१४२०. With reference to Chapter 100 (Prof. Dr. Yogendra P. Yadava), which statement belongs to the source discussion?

- (A) The State of Maithili Music in Nepal Contributor Dinesh Yadav provides a stark assessment of Maithili music in Nepal, noting that while the region is rich in artists like Udit Narayan Jha and Muralidhar, the industry is plagued by "syndicates" and institutional neglect.
- (B) And his presence in the Videha Munnaji interview series ensures that his voice — the voice of the native-speaker scholar, the transnational Maithil intellectual — is part of the digital archive of Maithili culture that the Videha Parallel History is building for the future.
- (C) Despite this formal parity, the cultural and institutional centres of Maithili literary production have historically been in India (Darbhanga, Madhubani, Patna), and Nepali Maithili writers have consistently complained of marginalisation by the Indian literary establishment.
- (D) Narratologically (applying Gerard Genette's framework), the folktale operates through a fundamentally different narrative time and mood from the modern short story: its narrative time is the eternal present of myth, its mood is the indicative of collective truth rather than the conditional

१४२१. With reference to Chapter 100 (Prof. Dr. Yogendra P. Yadava), which statement belongs to the source discussion?

- (A) If the complex honorific agreement system is — as Yadava's paper shows — a grammatical encoding of the Brahmin-centric social hierarchy of Mithila, its analysis and documentation (however brilliant) is simultaneously a documentation of social inequality.
- (B) The research report is especially significant: it is likely the most comprehensive survey of Maithili children's literature ever attempted, and it both documents and implicitly advocates for the linguistic rights of Maithilispeaking children in Bihar's educational system.
- (C) The dominant rasa is śṛṅgāra — love-rasa in both its sambhoga (union) and vipralambha (separation) modes — but it is consistently socialised: the obstacles to love are not personal but structural, arising from caste hierarchy, economic inequality, and patriarchal surveillance.
- (D) Published first by Shruti Prakashan (New Delhi, 2009) and reissued in a second edition (2012), the volume is typeset by Umesh Mandal himself — a small but telling detail, reflecting the self-reliant institutional stance of the parallel literary movement.

१४२२. With reference to Chapter 100 (Prof. Dr. Yogendra P. Yadava), which statement belongs to the source discussion?

- (A) The origin of Tattvachintamani Karak Gangesh was for the lineage of the Charmakarini's intellect.
- (B) Videha — and the Maithili literary world it sustains — is richer for his presence within it.
- (C) 2023. 'Challenges in the Acknowledgement and Implementation of Linguistic Human Rights in Nepal'.
- (D) Finally, Dr. Prasad's work is significant as an act of commitment: the commitment to write in

१४२३. With reference to Chapter 100 (Prof. Dr. Yogendra P. Yadava), which statement belongs to the source discussion?

- (A) The novel uses this structured fantasy to alert children to environmental pollution — the desert beyond the Northern Embankment results from the Queen's misuse of science.
- (B) Qualitative Synthesis of Prasad's Literary Impact In summarizing the contributions of Dr. Shiv Kumar Prasad based on the Videha archives, we find a writer who serves as a bridge.
- (C) In Gangesa's terms, the board functions as an apta (reliable authority) whose testimony about cultural merit creates valid shabda-pramana for the purpose of the parallel archive.
- (D) Kathmandu: Royal Nepal Academy. [Contains: 'Raising from a Tensed Clause and Linguistic Theory: Evidence from Maithili', pp. 250–270.] Bickel, B., Bisang, W. and Yadava, Y.P.

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

१. (A) All five figures appear prominently in the special art issue of Videha (Issue 368, April 2023), a leading Maithili e-journal edited by Gajendra Thakur, which dedicated an entire section to debating the development of Mithila painting in its contemporary and modernising forms. — The source discussion in Chapter 76 states: All five figures appear prominently in the special art issue of Videha (Issue 368, April 2023), a leading Maithili e-journal edited by Gajendra Thakur, which dedicated an entire section to debating the development of Mithila painting in its contemporary and modernising forms.

२. (C) As art historian Yves Vequaud documented in The Women Painters of Mithila (1977), this was not mere decoration but a spiritually charged, cosmological and fertility-symbolic practice, embedding Tantric and Shakta imagery, divine narratives, and erotic symbolism within the marital space. — The source discussion in Chapter 76 states: As art historian Yves Vequaud documented in The Women Painters of Mithila (1977), this was not mere decoration but a spiritually charged, cosmological and fertility-symbolic practice, embedding Tantric and Shakta imagery, divine narratives, and erotic symbolism within the marital space.

३. (A) The Mithila Art Tradition: A Brief Theoretical Background Mithila painting (also called Madhubani art) has its roots in ritual wall-painting in the Mithila region of northern Bihar and southern Nepal. — The source discussion in Chapter 76 states: The Mithila Art Tradition: A Brief Theoretical Background Mithila painting (also called Madhubani art) has its roots in ritual wall-painting in the Mithila region of northern Bihar and southern Nepal.

४. (C) For centuries, it was practised almost exclusively by women on the mud-plastered walls of domestic interiors, particularly the kohbar-ghar (nuptial chamber). — The source discussion in Chapter 76 states: For centuries, it was practised almost exclusively by women on the mud-plastered walls of domestic interiors, particularly the kohbar-ghar (nuptial chamber).

५. (B) If your perspective is pure, everything in the world is pure." — Sanju Das (Videha 368) Representation of Women's Labour and Interiority — The source discussion in Chapter 76 states: If your perspective is pure, everything in the world is pure." — Sanju Das (Videha 368) Representation of Women's Labour and Interiority

६. (C) In her own essay in Videha Issue 368, Das explicitly challenges this discourse: she argues that obscenity resides not in artworks but in the gaze of the viewer. — The source discussion in Chapter 76 states: In her own essay in Videha Issue 368, Das explicitly challenges this discourse: she argues that obscenity resides not in artworks but in the gaze of the viewer.

७. (A) Critics note similarities in her approach to colour to Paul Gauguin and Marc Chagall, though her content is rooted in the experiential reality of Mithila's women. — The source discussion in Chapter 76 states: Critics note similarities in her approach to colour to Paul Gauguin and Marc Chagall, though her content is rooted in the experiential reality of Mithila's women.

८. (D) According to multiple critics published in Videha Issue 368, Das's paintings combine folk memory, rural feminist subjectivity, and a formal vocabulary drawn from both Mithila tradition and modern art. — The source discussion in

Chapter 76 states: According to multiple critics published in Videha Issue 368, Das's paintings combine folk memory, rural feminist subjectivity, and a formal vocabulary drawn from both Mithila tradition and modern art.

१. (B) Das observes that the same body that is considered obscene in one social context is worshipped in another. — The source discussion in Chapter 76 states: Das observes that the same body that is considered obscene in one social context is worshipped in another.

१०. (D) Mukesh Dutt, writing in Videha 368, notes that even in her rural genre scenes, there is "a current of feminism," visible in the way women are agents of their daily world, not mere decorative figures. — The source discussion in Chapter 76 states: Mukesh Dutt, writing in Videha 368, notes that even in her rural genre scenes, there is "a current of feminism," visible in the way women are agents of their daily world, not mere decorative figures.

११. (B) The controversy surrounding her work is itself evidence of the political stakes of feminist art: as Griselda Pollock observed, feminist art does not just add women's perspectives but restructures the entire grammar of representation. — The source discussion in Chapter 76 states: The controversy surrounding her work is itself evidence of the political stakes of feminist art: as Griselda Pollock observed, feminist art does not just add women's perspectives but restructures the entire grammar of representation.

१२. (C) In her celebrated 'Midnight Talk' series, the psychological dimension of female experience is the primary subject. — The source discussion in Chapter 76 states: In her celebrated 'Midnight Talk' series, the psychological dimension of female experience is the primary subject.

१३. (C) Critical Assessment Das represents one of the most theoretically rich figures in contemporary Indian folk-to-modern art. — The source discussion in Chapter 76 states: Critical Assessment Das represents one of the most theoretically rich figures in contemporary Indian folk-to-modern art.

१४. (D) Yet her work was acquired by the NGMA and praised by leading art critics and artists. — The source discussion in Chapter 76 states: Yet her work was acquired by the NGMA and praised by leading art critics and artists.

१५. (C) By insisting that Mithila painting be understood not as decorative handicraft but as a medium of economic empowerment and social transformation, Kashyap anticipates Pierre Bourdieu's analysis of cultural capital (The Rules of Art, 1992): art is not merely aesthetic; it is a form of social power. — The source discussion in Chapter 76 states: By insisting that Mithila painting be understood not as decorative handicraft but as a medium of economic empowerment and social transformation, Kashyap anticipates Pierre Bourdieu's analysis of cultural capital (The Rules of Art, 1992): art is not merely aesthetic; it is a form of social power.

१६. (A) Some of Kashyap's paintings were based on Geet Govind's verse and incorporated imagery of the erotic-devotional tradition, which brought him controversy. — The source discussion in Chapter 76 states: Some of Kashyap's paintings were based on Geet Govind's verse and incorporated imagery of the erotic-devotional tradition, which brought him controversy.

१७. (A) Kashyap developed a unique pedagogy that taught literacy through the geometric forms of Mithila art and traditional tattoo (godna) body painting. — The source discussion in Chapter 76 states: Kashyap developed a unique pedagogy that taught literacy through the geometric forms of Mithila art and traditional tattoo (godna) body painting.

१८. (A) For marginalised women in Mithila, access to the art form was access to markets, income, dignity, and, through Kashyap's pedagogy, literacy itself. — The source discussion in Chapter 76 states: For marginalised women in Mithila, access to the art form was access to markets, income, dignity, and, through Kashyap's pedagogy, literacy itself.

१९. (D) As fellow artist Sanju Das has noted, these paintings were never made public by Kashyap himself, precisely because of the risk of miscomprehension in an environment hostile to explicit sacred-erotic imagery. — The source discussion in Chapter 76 states: As fellow artist Sanju Das has noted, these paintings were never made public by Kashyap himself, precisely because of the risk of miscomprehension in an environment hostile to explicit sacred-erotic imagery.

- २०. (C) "His main message to illiterate women was: how to earn by learning, and become emancipated by work and education." — Kashyap Art School Art as Social Capital Kashyap's work fundamentally challenges the Western bourgeois separation of 'high art' from utilitarian craft.** — The source discussion in Chapter 76 states: "His main message to illiterate women was: how to earn by learning, and become emancipated by work and education." — Kashyap Art School Art as Social Capital Kashyap's work fundamentally challenges the Western bourgeois separation of 'high art' from utilitarian craft.
- २१. (D) The invisibility of Shashi Bala within the received narrative of Kashyap's work is a microcosm of the wider invisibility of women's labour in art history.** — The source discussion in Chapter 76 states: The invisibility of Shashi Bala within the received narrative of Kashyap's work is a microcosm of the wider invisibility of women's labour in art history.
- २२. (B) The joint attribution of their work by the Videha editor is both a scholarly correction and an ethical statement.** — The source discussion in Chapter 76 states: The joint attribution of their work by the Videha editor is both a scholarly correction and an ethical statement.
- २३. (B) Shashi Bala: The Invisible Collaborator The editorial decision by Gajendra Thakur to restore Shashi Bala's name to the record is an act of art-historical feminist correction.** — The source discussion in Chapter 76 states: Shashi Bala: The Invisible Collaborator The editorial decision by Gajendra Thakur to restore Shashi Bala's name to the record is an act of art-historical feminist correction.
- २४. (B) Secondary Framework: The Kama-Shastra Tradition and Sacred Eroticism A key element of Kashyap's work was his engagement with the Geet Govind and Kamasutra traditions as legitimate sources for visual art.** — The source discussion in Chapter 76 states: Secondary Framework: The Kama-Shastra Tradition and Sacred Eroticism A key element of Kashyap's work was his engagement with the Geet Govind and Kamasutra traditions as legitimate sources for visual art.
- २५. (C) Critic Govind Chandra Das, writing in Videha 368, argues compellingly that "no pictorial style exists without the Kamasutra" and that the kohbar's secret erotic imagery (the koni-khonchi, or hidden corners) has always been present within Mithila painting.** — The source discussion in Chapter 76 states: Critic Govind Chandra Das, writing in Videha 368, argues compellingly that "no pictorial style exists without the Kamasutra" and that the kohbar's secret erotic imagery (the koni-khonchi, or hidden corners) has always been present within Mithila painting.
- २६. (A) The nine rasas include shringara (erotic love) as the foremost; the theoretical tradition of Sanskrit aesthetics from Bharata's Nattyashastra to Abhinavagupta's Abhinavabharati has consistently legitimated the erotic as a primary aesthetic category.** — The source discussion in Chapter 76 states: The nine rasas include shringara (erotic love) as the foremost; the theoretical tradition of Sanskrit aesthetics from Bharata's Nattyashastra to Abhinavagupta's Abhinavabharati has consistently legitimated the erotic as a primary aesthetic category.
- २७. (C) Suman is particularly notable for bridging the traditional and the contemporary within the Mithila form itself, without the radical rupture undertaken by Sanju Das.** — The source discussion in Chapter 76 states: Suman is particularly notable for bridging the traditional and the contemporary within the Mithila form itself, without the radical rupture undertaken by Sanju Das.
- २८. (D) Suman is a Mithila painter based in Nepal, where he has held numerous exhibitions at the Siddhartha Art Gallery in Kathmandu's Babarmahal, including his eleventh solo exhibition highlighted in Videha 368.** — The source discussion in Chapter 76 states: Suman is a Mithila painter based in Nepal, where he has held numerous exhibitions at the Siddhartha Art Gallery in Kathmandu's Babarmahal, including his eleventh solo exhibition highlighted in Videha 368.
- २९. (C) In Suman's hands, this principle is retained but the subject matter broadens from ritual to include the contemporary Mithila life-world, giving his paintings both formal coherence and social documentation value.** — The source discussion in Chapter 76 states: In Suman's hands, this principle is retained but the subject matter broadens from ritual to include the contemporary Mithila life-world, giving his paintings both formal coherence and social documentation value.
- ३०. (C) The critical question raised by Dharendra Premrishi—whether the state is doing enough to** — The source discussion in Chapter 76 states: The critical question raised by Dharendra Premrishi—whether the state is doing enough to

- ३१. (C) Suman's position is implicitly pragmatic: the market has sustained Mithila painting in Nepal as a viable livelihood, and his success within that market reflects the quality and distinctiveness of his vision.** — The source discussion in Chapter 76 states: Suman's position is implicitly pragmatic: the market has sustained Mithila painting in Nepal as a viable livelihood, and his success within that market reflects the quality and distinctiveness of his vision.
- ३२. (B) Mithila painting is inherently formalist in its orientation: the tradition valorises geometric precision, linear articulation, the avoidance of blank space (the horror vacui principle), and vibrant colour relation above narrative or psychological depth.** — The source discussion in Chapter 76 states: Mithila painting is inherently formalist in its orientation: the tradition valorises geometric precision, linear articulation, the avoidance of blank space (the horror vacui principle), and vibrant colour relation above narrative or psychological depth.
- ३३. (D) support Mithila painting—is a structural one that transcends individual artists: it is about the political economy of cultural labour.** — The source discussion in Chapter 76 states: support Mithila painting—is a structural one that transcends individual artists: it is about the political economy of cultural labour.
- ३४. (B) Critical Assessment Suman occupies a distinct and underappreciated position in the Mithila art field: the master of synthesis, the artist who keeps the formal tradition alive while expanding its visual vocabulary.** — The source discussion in Chapter 76 states: Critical Assessment Suman occupies a distinct and underappreciated position in the Mithila art field: the master of synthesis, the artist who keeps the formal tradition alive while expanding its visual vocabulary.
- ३५. (B) Chaudhary's work, as presented in Videha 368 through a portfolio of paintings with editorial descriptions, centres on the quotidian rituals and affective relationships of Mithila life: the harvest, the swing in the monsoon rains, the bridal palanquin, the childhood game of kariya-jhumhari.** — The source discussion in Chapter 76 states: Chaudhary's work, as presented in Videha 368 through a portfolio of paintings with editorial descriptions, centres on the quotidian rituals and affective relationships of Mithila life: the harvest, the swing in the monsoon rains, the bridal palanquin, the childhood game of kariya-jhumhari.
- ३६. (D) The art historian Partha Mitter (The Triumph of Modernism: India's Artists and the Avant-Garde, 2007) has argued that the dichotomy between 'folk' and 'modern' in Indian art was partly a colonial construction, one that undervalued the sophisticated visual intelligence of folk practitioners.** — The source discussion in Chapter 76 states: The art historian Partha Mitter (The Triumph of Modernism: India's Artists and the Avant-Garde, 2007) has argued that the dichotomy between 'folk' and 'modern' in Indian art was partly a colonial construction, one that undervalued the sophisticated visual intelligence of folk practitioners.
- ३७. (C) Secondary Framework: Folk Art as Cultural Memory and Social Document Chaudhary has formal training that sets her apart from many Mithila painters; she is one of the few with both academic art education and a grounding in the folk tradition.** — The source discussion in Chapter 76 states: Secondary Framework: Folk Art as Cultural Memory and Social Document Chaudhary has formal training that sets her apart from many Mithila painters; she is one of the few with both academic art education and a grounding in the folk tradition.
- ३८. (C) Critical Assessment Chaudhary represents the important category of the formally trained folk artist who returns to and enriches the tradition.** — The source discussion in Chapter 76 states: Critical Assessment Chaudhary represents the important category of the formally trained folk artist who returns to and enriches the tradition.
- ३९. (B) Chaudhary's dual formation is a live refutation of this dichotomy: her paintings show that formal training and folk tradition are enriching, not mutually exclusive.** — The source discussion in Chapter 76 states: Chaudhary's dual formation is a live refutation of this dichotomy: her paintings show that formal training and folk tradition are enriching, not mutually exclusive.
- ४०. (A) The feminist theorist bell hooks (Art on My Mind: Visual Politics, 1995) would press this question: not simply who makes the art, but whose gaze structures it and whose values it serves.** — The source discussion in Chapter 76 states: The feminist theorist bell hooks (Art on My Mind: Visual Politics, 1995) would press this question: not simply who makes the art, but whose gaze structures it and whose values it serves.

४१. (B) The commercialisation of Mithila painting since the 1960s has created economic opportunity for women artists (as Das, Kashyap, and Suman all acknowledge) but also risks what Walter Benjamin famously called the loss of 'aura': the degradation of a ritual practice into a reproducible commodity. — The source discussion in Chapter 76 states: The commercialisation of Mithila painting since the 1960s has created economic opportunity for women artists (as Das, Kashyap, and Suman all acknowledge) but also risks what Walter Benjamin famously called the loss of 'aura': the degradation of a ritual practice into a reproducible commodity.

४२. (A) The most urgent critical question for Mithila art today is whether the field can sustain spaces of non-market practice and critical experimentation alongside the commercial mainstream. — The source discussion in Chapter 76 states: The most urgent critical question for Mithila art today is whether the field can sustain spaces of non-market practice and critical experimentation alongside the commercial mainstream.

४३. (C) Formal training is neither sufficient nor necessary for artistic significance; it is one pathway among several. — The source discussion in Chapter 76 states: Formal training is neither sufficient nor necessary for artistic significance; it is one pathway among several.

४४. (B) But the cases of all five artists suggest that the real question is not the mode of training but the quality of visual and intellectual engagement. — The source discussion in Chapter 76 states: But the cases of all five artists suggest that the real question is not the mode of training but the quality of visual and intellectual engagement.

४५. (C) The recovery of Shashi Bala as co-creator is a critical and historical imperative. • Mr S.C. — The source discussion in Chapter 76 states: The recovery of Shashi Bala as co-creator is a critical and historical imperative. • Mr S.C.

४६. (A) C o n c l u s i o n This critical study has brought five significant contemporary Mithila artists into dialogue with art theory—feminist, postcolonial, formalist, iconographic, and political-economic. — The source discussion in Chapter 76 states: C o n c l u s i o n This critical study has brought five significant contemporary Mithila artists into dialogue with art theory —feminist, postcolonial, formalist, iconographic, and political-economic.

४७. (A) Atlas Obscura. 'India and Nepal's Mithila Art Is Having a Feminist Renaissance.' August 2025. — The source discussion in Chapter 76 states: Atlas Obscura. 'India and Nepal's Mithila Art Is Having a Feminist Renaissance.' August 2025.

४८. (A) Asian Art Museum, San Francisco. 'Painting is My Everything: Art from India's Mithila Region.' exhibitions.asianart.org. — The source discussion in Chapter 76 states: Asian Art Museum, San Francisco. 'Painting is My Everything: Art from India's Mithila Region.' exhibitions.asianart.org.

४९. (D) The Navya Nyāya framework of Gaṅgeśa Upādhyāya of Mithila (14th century CE) is applied as an epistemological tool for understanding how literary cognition, inference, and meaning-making operate in Mishra's creative practice. — The source discussion in Chapter 77 states: The Navya Nyāya framework of Gaṅgeśa Upādhyāya of Mithila (14th century CE) is applied as an epistemological tool for understanding how literary cognition, inference, and meaning-making operate in Mishra's creative practice.

५०. (B) The MNSP's publication of Aena — a poetry anthology representing multiple Maithili voices from Nepal — is an act of institutional parallel history: it creates an alternative archive outside the Sahitya Akademi system. — The source discussion in Chapter 77 states: The MNSP's publication of Aena — a poetry anthology representing multiple Maithili voices from Nepal — is an act of institutional parallel history: it creates an alternative archive outside the Sahitya Akademi system.

५१. (C) The VPHF, as articulated by Gajendra Thakur, insists that 'Maithili of the Nepal Terai and the Malla-era literary output is treated as equally central, not as a regional footnote.' Mishra's work is firmly within this Nepal-Maithili tradition. — The source discussion in Chapter 77 states: The VPHF, as articulated by Gajendra Thakur, insists that 'Maithili of the Nepal Terai and the Malla-era literary output is treated as equally central, not as a regional footnote.' Mishra's work is firmly within this Nepal-Maithili tradition.

५२. (C) The Maithil Navayu Sahitya Parishad (MNSP) he chairs represents exactly the kind of grassroots, youth-driven, parallel literary institution that the VPHF identifies as a counter-weight to the bureaucratic cultural academies. — The

source discussion in Chapter 77 states: The Maithil Navayu Sahitya Parishad (MNSP) he chairs represents exactly the kind of grassroots, youth-driven, parallel literary institution that the VPHF identifies as a counter-weight to the bureaucratic cultural academies.

५३. (A) The collection is written in the colloquial register of Maithili spoken in the Janakpur-Mahottari region — a register distinct from the high Sanskritinflected literary Maithili of the Brahmin scholarly tradition, and from the Darbhanga/Madhubani dialect of Bihar. — The source discussion in Chapter 77 states: The collection is written in the colloquial register of Maithili spoken in the Janakpur-Mahottari region — a register distinct from the high Sanskritinflected literary Maithili of the Brahmin scholarly tradition, and from the Darbhanga/Madhubani dialect of Bihar.

५४. (A) The repeated 'Muda ena kie?' is the dhvani signal — the reverberation that exceeds the literal statement. — The source discussion in Chapter 77 states: The repeated 'Muda ena kie?' is the dhvani signal — the reverberation that exceeds the literal statement.

५५. (C) The poem's insight — that the 'suahiwaala' (the person who likes conventional wisdom) might themselves be cognitively deficient — is a Navya Nyāya move: testing the limits of accepted vyāpti (universal concomitance). — The source discussion in Chapter 77 states: The poem's insight — that the 'suahiwaala' (the person who likes conventional wisdom) might themselves be cognitively deficient — is a Navya Nyāya move: testing the limits of accepted vyāpti (universal concomitance).

५६. (C) Close Reading: 'Bhaka Bali' (The Scapegoat) This is the most politically charged poem. — The source discussion in Chapter 77 states: Close Reading: 'Bhaka Bali' (The Scapegoat) This is the most politically charged poem.

५७. (C) Close Reading: 'Ena Kie?' (Why this?) The opening poem 'Ena Kie?' (Why this?) is a remarkable feat of ambiguity. — The source discussion in Chapter 77 states: Close Reading: 'Ena Kie?' (Why this?) The opening poem 'Ena Kie?' (Why this?) is a remarkable feat of ambiguity.

५८. (A) Read through the dhvani theory of Anandavardhana, the poem's primary rasa is shringara (erotic love), but the dhvani (suggested meaning) is karuna (pathos): behind every act of service is a suppressed vulnerability, a love that dare not name its conditions. — The source discussion in Chapter 77 states: Read through the dhvani theory of Anandavardhana, the poem's primary rasa is shringara (erotic love), but the dhvani (suggested meaning) is karuna (pathos): behind every act of service is a suppressed vulnerability, a love that dare not name its conditions.

५९. (C) The bitter irony is that this 'good' path requires betrayal of the baas (the innocents). — The source discussion in Chapter 77 states: The bitter irony is that this 'good' path requires betrayal of the baas (the innocents).

६०. (C) Stylistic Analysis Mishra's poetic language is colloquial, direct, and deliberately un-ornamental. — The source discussion in Chapter 77 states: Stylistic Analysis Mishra's poetic language is colloquial, direct, and deliberately un-ornamental.

६१. (C) Simply showing society's face — literature that only says "O Society, your face is like this, see" — that is not good literature. — The source discussion in Chapter 77 states: Simply showing society's face — literature that only says "O Society, your face is like this, see" — that is not good literature.

६२. (D) The advisory panel includes Kalikant Jha 'Trishit,' Dhirendra Premarshi, and Mahendra Kumar Mishra. — The source discussion in Chapter 77 states: The advisory panel includes Kalikant Jha 'Trishit,' Dhirendra Premarshi, and Mahendra Kumar Mishra.

६३. (B) In the VPHF's framework, the insistence on speaking Maithili — in Nepal's capital, in the face of Nepali-language dominance — is an act of counterhegemonic assertion. — The source discussion in Chapter 77 states: In the VPHF's framework, the insistence on speaking Maithili — in Nepal's capital, in the face of Nepali-language dominance — is an act of counterhegemonic assertion.

६४. (C) Editorial Philosophy: 'Aena Mein Hamar Munh' Mishra's editorial introduction ('Aena mein hamar munh' — 'Our Face in the Mirror') articulates a philosophy of literary responsibility that is simultaneously aesthetic and social. — The source discussion in Chapter 77 states: Editorial Philosophy: 'Aena Mein Hamar Munh' Mishra's editorial introduction

('Aena mein hamar munh' — 'Our Face in the Mirror') articulates a philosophy of literary responsibility that is simultaneously aesthetic and social.

६५. (C) Posput (The Adoptive Son) is Santosh Kumar Mishra's second short story collection, published in 2064 BS (approximately 2007–8 CE) by Dharmakala Devi / Gudiya Mishra, Mahottari-3, Mahottari, Nepal. — The source discussion in Chapter 77 states: Posput (The Adoptive Son) is Santosh Kumar Mishra's second short story collection, published in 2064 BS (approximately 2007–8 CE) by Dharmakala Devi / Gudiya Mishra, Mahottari-3, Mahottari, Nepal.

६६. (C) Gazhals and the Persian-Maithili Interface The anthology contains gazhals by Dr. Rajendra Prasad Vimal — a form borrowed from the Persian-Urdu tradition — adapted to Maithili prosody and content. — The source discussion in Chapter 77 states: Gazhals and the Persian-Maithili Interface The anthology contains gazhals by Dr. Rajendra Prasad Vimal — a form borrowed from the Persian-Urdu tradition — adapted to Maithili prosody and content.

६७. (D) The gazhal form — historically associated with Urdu, Farsi, and Hindi literary high culture — is here democratized into Maithili vernacular, performing a cross-linguistic solidarity. — The source discussion in Chapter 77 states: The gazhal form — historically associated with Urdu, Farsi, and Hindi literary high culture — is here democratized into Maithili vernacular, performing a cross-linguistic solidarity.

६८. (A) understand this and to show it — this is also the responsibility of literature.' This editorial framing reflects a theory of mimesis (reflection) combined with normative ethics: literature not only mirrors but prescribes. — The source discussion in Chapter 77 states: understand this and to show it — this is also the responsibility of literature.' This editorial framing reflects a theory of mimesis (reflection) combined with normative ethics: literature not only mirrors but prescribes.

६९. (D) The choice of the devotional-folk Vidyapati, rather than the courtly Sanskrit Vidyapati, is a statement about which tradition the anthology considers foundational. — The source discussion in Chapter 77 states: The choice of the devotional-folk Vidyapati, rather than the courtly Sanskrit Vidyapati, is a statement about which tradition the anthology considers foundational.

७०. (B) Close Reading: 'Sipahi' (The Soldier) 'Sipahi' is Mishra's most sustained political story. — The source discussion in Chapter 77 states: Close Reading: 'Sipahi' (The Soldier) 'Sipahi' is Mishra's most sustained political story.

७१. (B) Close Reading: 'Doctor' The 'Doctor' story is among the collection's most psychologically nuanced. — The source discussion in Chapter 77 states: Close Reading: 'Doctor' The 'Doctor' story is among the collection's most psychologically nuanced.

७२. (A) Or is it Nepal itself — a nation that has 'adopted' the ideals of democracy and must now live up to them? — The source discussion in Chapter 77 states: Or is it Nepal itself — a nation that has 'adopted' the ideals of democracy and must now live up to them?

७३. (A) The adoptive son figure (posput) in the story is ultimately ambiguous: is it the biological son Vinod who has failed to return? — The source discussion in Chapter 77 states: The adoptive son figure (posput) in the story is ultimately ambiguous: is it the biological son Vinod who has failed to return?

७४. (A) The story tracks how the sipahi who 'prioritized marriage donations' (dowry) is rendered obsolete — yet with sympathy rather than condemnation. — The source discussion in Chapter 77 states: The story tracks how the sipahi who 'prioritized marriage donations' (dowry) is rendered obsolete — yet with sympathy rather than condemnation.

७५. (A) Maithili sahitya ke kichhu agrajasab ta pakka chor chhalai.' (In Santosh's first story collection, there was a deficiency in study and in guidance. — The source discussion in Chapter 77 states: Maithili sahitya ke kichhu agrajasab ta pakka chor chhalai.' (In Santosh's first story collection, there was a deficiency in study and in guidance.

७६. (C) Close Reading: 'Daag' (Stain) 'Daag' follows Rani, a young woman whose love marriage to one man is followed by her elopement with another — treated by Mishra as a story of female agency rather than female transgression. — The source discussion in Chapter 77 states: Close Reading: 'Daag' (Stain) 'Daag' follows Rani, a young

woman whose love marriage to one man is followed by her elopement with another — treated by Mishra as a story of female agency rather than female transgression.

୭୭. (D) Publisher's Preface: Diagnostic Self-Criticism Naresh Mishra's publisher's preface to Udas Mon is remarkably self-critical for its genre. — The source discussion in Chapter 77 states: Publisher's Preface: Diagnostic Self-Criticism Naresh Mishra's publisher's preface to Udas Mon is remarkably self-critical for its genre.

୭୮. (A) faces the challenge of a terminal case — a patient for whom all conventional medical intervention has failed. — The source discussion in Chapter 77 states: faces the challenge of a terminal case — a patient for whom all conventional medical intervention has failed.

୭୯. (C) The Nepal-based sipahi as a figure of institutional contradiction — service, pride, corruption, and obsolescence — is Mishra's most recurring social type. — The source discussion in Chapter 77 states: The Nepal-based sipahi as a figure of institutional contradiction — service, pride, corruption, and obsolescence — is Mishra's most recurring social type.

୮୦. (B) Close Reading: 'Sipahi' across Two Collections The story 'Sipahi' appears in both Udas Mon and Posput — an unusual choice that suggests either revision (a later polished version in Posput) or the story's centrality to Mishra's thematic concerns. — The source discussion in Chapter 77 states: Close Reading: 'Sipahi' across Two Collections The story 'Sipahi' appears in both Udas Mon and Posput — an unusual choice that suggests either revision (a later polished version in Posput) or the story's centrality to Mishra's thematic concerns.

୮୧. (C) The story's plot is deceptively simple: boy meets girl at an outdoor setting, they play games, Ruby cheats (cleverly) in a card game, Naresh falls for her, they exchange information. — The source discussion in Chapter 77 states: The story's plot is deceptively simple: boy meets girl at an outdoor setting, they play games, Ruby cheats (cleverly) in a card game, Naresh falls for her, they exchange information.

୮୨. (B) The story's temporal structure moves between memory and present, deploying a technique Mishra uses throughout: the 'hamar yaad achhi' (I remember) structure that uses memory as a critical lens on the present. — The source discussion in Chapter 77 states: The story's temporal structure moves between memory and present, deploying a technique Mishra uses throughout: the 'hamar yaad achhi' (I remember) structure that uses memory as a critical lens on the present.

୮୩. (B) The 'udas mon' (sad heart) is both a personal mood and a social condition — the despondency felt by educated young Maithilis who see their society's corruption, their language's marginalization, and their own powerlessness to change it. — The source discussion in Chapter 77 states: The 'udas mon' (sad heart) is both a personal mood and a social condition — the despondency felt by educated young Maithilis who see their society's corruption, their language's marginalization, and their own powerlessness to change it.

୮୪. (D) Anandavardhana's Dhvanyaloka (9th century CE) introduces dhvani — the resonant, suggested meaning that exceeds what is stated. — The source discussion in Chapter 77 states: Anandavardhana's Dhvanyaloka (9th century CE) introduces dhvani — the resonant, suggested meaning that exceeds what is stated.

୮୫. (C) 2nd century BCE – 2nd century CE) establishes the nine rasas that literary art may evoke in the sahridaya (sympathetic, literarily initiated reader). — The source discussion in Chapter 77 states: 2nd century BCE – 2nd century CE) establishes the nine rasas that literary art may evoke in the sahridaya (sympathetic, literarily initiated reader).

୮୬. (C) Similarly, the 'daag' (stain) of his story title operates through dhvani: the stain is literally on Rani's moral reputation, but the dhvani-stain is on society's hypocrisy. — The source discussion in Chapter 77 states: Similarly, the 'daag' (stain) of his story title operates through dhvani: the stain is literally on Rani's moral reputation, but the dhvani-stain is on society's hypocrisy.

୮୭. (D) Mishra's refrain 'muda ena kie?' (but why this?) is a prime example of dhvani: the question reverberates beyond its literal function, suggesting an entire universe of unexplained pain, constrained emotion, and social entrapment. — The source discussion in Chapter 77 states: Mishra's refrain 'muda ena kie?' (but why this?) is a prime

example of dhvani: the question reverberates beyond its literal function, suggesting an entire universe of unexplained pain, constrained emotion, and social entrapment.

८८. (B) Mishra's political poem 'Bhaka Bali' operates primarily through lakṣaṇā — the 'bhaka' literally means innocent persons but indicates a social class (the politically sacrificed), while the 'habeli' (mansion) indicates not just a building but the entire system of accumulated power built on sacrifice. — The source discussion in Chapter 77 states: Mishra's political poem 'Bhaka Bali' operates primarily through lakṣaṇā — the 'bhaka' literally means innocent persons but indicates a social class (the politically sacrificed), while the 'habeli' (mansion) indicates not just a building but the entire system of accumulated power built on sacrifice.

८९. (B) The story tests this vyāpti against counterevidence (vyabhicāra): are there soldiers who retain their dignity? — The source discussion in Chapter 77 states: The story tests this vyāpti against counterevidence (vyabhicāra): are there soldiers who retain their dignity?

९०. (B) The story's answer is nuanced — yes, through the figure of Chhedilal, who achieves economic independence through legitimate trade. — The source discussion in Chapter 77 states: The story's answer is nuanced — yes, through the figure of Chhedilal, who achieves economic independence through legitimate trade.

९१. (A) In 'Sipahi,' the vyāpti operates: wherever there is institutional pride in Nepal's transitional period, there is disillusionment awaiting. — The source discussion in Chapter 77 states: In 'Sipahi,' the vyāpti operates: wherever there is institutional pride in Nepal's transitional period, there is disillusionment awaiting.

९२. (C) Bhavani Shankar (Posput) is a typical character of the old Rana Nepal: patriarchal, self-sufficient, proud, yet also loving and ultimately abandoned by the modernity his sons have achieved. — The source discussion in Chapter 77 states: Bhavani Shankar (Posput) is a typical character of the old Rana Nepal: patriarchal, self-sufficient, proud, yet also loving and ultimately abandoned by the modernity his sons have achieved.

९३. (A) The infrastructure of speaking (the Maithil Navayu Sahitya Parishad, the Videha archive, the Posput print run of 3,500) constitutes the institutional parallel to the dominant Nepali Academy. — The source discussion in Chapter 77 states: The infrastructure of speaking (the Maithil Navayu Sahitya Parishad, the Videha archive, the Posput print run of 3,500) constitutes the institutional parallel to the dominant Nepali Academy.

९४. (A) Feminist Criticism and Gender Mishra's relationship to gender in his texts is complex. — The source discussion in Chapter 77 states: Feminist Criticism and Gender Mishra's relationship to gender in his texts is complex.

९५. (D) Mishra's biography itself embodies this tension: born in Janakpur-7, living in Balaju Hiit, Kathmandu. — The source discussion in Chapter 77 states: Mishra's biography itself embodies this tension: born in Janakpur-7, living in Balaju Hiit, Kathmandu.

९६. (D) Mishra's storytelling gives Rani interior complexity — she is not merely a 'fallen woman' but a person making choices under social pressure. — The source discussion in Chapter 77 states: Mishra's storytelling gives Rani interior complexity — she is not merely a 'fallen woman' but a person making choices under social pressure.

९७. (D) The poem does not endorse the domestic economy; it questions it with its insistent 'muda ena kie?' Yet it also presents the woman's subjectivity through the male speaker's gaze, which limits the poem's feminist potential. — The source discussion in Chapter 77 states: The poem does not endorse the domestic economy; it questions it with its insistent 'muda ena kie?' Yet it also presents the woman's subjectivity through the male speaker's gaze, which limits the poem's feminist potential.

९८. (B) Mishra's work is one of the few creative bodies that renders this in-between social location with specificity. — The source discussion in Chapter 77 states: Mishra's work is one of the few creative bodies that renders this in-between social location with specificity.

९९. (D) In the Navya Nyāya framework, this assertion of Maithili cultural identity is an exercise in vyāptiestablishment: wherever there is authentic Maithili literary expression, there is a distinct cultural identity that resists assimilation. —

The source discussion in Chapter 77 states: In the Navya Nyāya framework, this assertion of Maithili cultural identity is an exercise in vyāptiestablishment: wherever there is authentic Maithili literary expression, there is a distinct cultural identity that resists assimilation.

१००. (B) In 'Posput,' the old man's relationship with his sons is inseparable from Nepal's political history: the son who becomes an engineer at Tribhuvan International Airport, the one who goes to business school in Bangkok, the one who goes into student politics. — The source discussion in Chapter 77 states: In 'Posput,' the old man's relationship with his sons is inseparable from Nepal's political history: the son who becomes an engineer at Tribhuvan International Airport, the one who goes to business school in Bangkok, the one who goes into student politics.

१०१. (A) The short stories are populated with the foods, rituals, folk practices, and social structures of Mithila — from the wedding customs to the agricultural rhythms to the river-flood culture of the Terai. — The source discussion in Chapter 77 states: The short stories are populated with the foods, rituals, folk practices, and social structures of Mithila — from the wedding customs to the agricultural rhythms to the river-flood culture of the Terai.

१०२. (B) The stories and poems collectively argue that Maithili is not a 'dialect of Hindi' (as colonial and postcolonial language politics has often classified it) but a living, generative language with its own poetics, its own social subjects, and its own aesthetic traditions. — The source discussion in Chapter 77 states: The stories and poems collectively argue that Maithili is not a 'dialect of Hindi' (as colonial and postcolonial language politics has often classified it) but a living, generative language with its own poetics, its own social subjects, and its own aesthetic traditions.

१०३. (C) The poem 'Hamara Kanija' (Our Wife) is a satirical portrait of the husband-wife relationship structured by dowry, economic dependence, and patriarchal expectation — narrated from the male perspective with the irony turned against the narrator himself. — The source discussion in Chapter 77 states: The poem 'Hamara Kanija' (Our Wife) is a satirical portrait of the husband-wife relationship structured by dowry, economic dependence, and patriarchal expectation — narrated from the male perspective with the irony turned against the narrator himself.

१०४. (C) From a feminist critical perspective, Mishra's female characters — while treated with empathy — are sometimes more observed than voiced. — The source discussion in Chapter 77 states: From a feminist critical perspective, Mishra's female characters — while treated with empathy — are sometimes more observed than voiced.

१०५. (B) In the VPHF framework, this is precisely what is needed: writers who do not merely produce texts but who build the infrastructure of literary culture. — The source discussion in Chapter 77 states: In the VPHF framework, this is precisely what is needed: writers who do not merely produce texts but who build the infrastructure of literary culture.

१०६. (C) From a Navya Nyāya perspective, the weakness in Mishra's earlier work is what might be called insufficient avacchedakatā — insufficient precision in delimiting the scope of his narratives. — The source discussion in Chapter 77 states: From a Navya Nyāya perspective, the weakness in Mishra's earlier work is what might be called insufficient avacchedakatā — insufficient precision in delimiting the scope of his narratives.

१०७. (D) Rani in 'Daag,' the unnamed woman in 'Ena Kie?' — these figures are rendered from the outside rather than from within their own subjectivity. — The source discussion in Chapter 77 states: Rani in 'Daag,' the unnamed woman in 'Ena Kie?' — these figures are rendered from the outside rather than from within their own subjectivity.

१०८. (C) First, he represents the Nepal-Terai voice in Maithili literature — a voice that the VPHF insists is central but which official institutions in both India and Nepal have marginalized. — The source discussion in Chapter 77 states: First, he represents the Nepal-Terai voice in Maithili literature — a voice that the VPHF insists is central but which official institutions in both India and Nepal have marginalized.

१०९. (D) The Navya Nyāya framework provides the epistemological vocabulary for this assessment. — The source discussion in Chapter 77 states: The Navya Nyāya framework provides the epistemological vocabulary for this assessment.

११०. (D) But he is something equally important: a committed cultural worker who both produces literature and builds the institutional conditions for its survival. — The source discussion in Chapter 77 states: But he is something equally important: a committed cultural worker who both produces literature and builds the institutional conditions for its survival.

१११. (A) Mishra is not yet the finished literary artist that the Maithili tradition has produced in its greatest figures (Vidyapati, Harimohan Jha, Rajkamal Chaudhary, Rajdeo Mandal). — The source discussion in Chapter 77 states: Mishra is not yet the finished literary artist that the Maithili tradition has produced in its greatest figures (Vidyapati, Harimohan Jha, Rajkamal Chaudhary, Rajdeo Mandal).

११२. (D) Every anthology published, every youth literary organization sustained, every poem disseminated outside the Sahitya Akademi system is an act of counter-hegemonic cultural production. — The source discussion in Chapter 77 states: Every anthology published, every youth literary organization sustained, every poem disseminated outside the Sahitya Akademi system is an act of counter-hegemonic cultural production.

११३. (C) The VPHF's insistence that Maithili literature is a trans-national, multi-caste, multi-generational, and multi-voiced tradition finds in Santosh Kumar Mishra's work a concrete embodiment. — The source discussion in Chapter 77 states: The VPHF's insistence that Maithili literature is a trans-national, multi-caste, multi-generational, and multi-voiced tradition finds in Santosh Kumar Mishra's work a concrete embodiment.

११४. (D) The Videha Parallel History argues that the mainstream Maithili literary historiography, as curated by the Sahitya Akademi since 1965, has systematically privileged an upper-caste (predominantly Maithil Brahmin) canon while suppressing democratic, folk, Dalit, feminist, and Nepal-side traditions. — The source discussion in Chapter 78 states: The Videha Parallel History argues that the mainstream Maithili literary historiography, as curated by the Sahitya Akademi since 1965, has systematically privileged an upper-caste (predominantly Maithil Brahmin) canon while suppressing democratic, folk, Dalit, feminist, and Nepal-side traditions.

११५. (C) The epistemological rigour Gaṅgeśa developed despite, and perhaps because of, this marginalization is methodologically illuminating for the kind of democratic literary criticism the Videha framework advocates. — The source discussion in Chapter 78 states: The epistemological rigour Gaṅgeśa developed despite, and perhaps because of, this marginalization is methodologically illuminating for the kind of democratic literary criticism the Videha framework advocates.

११६. (B) Against this institutional backdrop, any 'complete' critical appreciation of Saras must read his work not only through the lens of its intrinsic literary merit but also through the structural conditions that have determined his critical reception. — The source discussion in Chapter 78 states: Against this institutional backdrop, any 'complete' critical appreciation of Saras must read his work not only through the lens of its intrinsic literary merit but also through the structural conditions that have determined his critical reception.

११७. (C) The breadth of his output — lyric poetry, ghazal, social-critical verse, children's literature — marks him as a literary generalist in the best sense: a writer who refuses specialization and insists on speaking to the whole of Maithili cultural life. — The source discussion in Chapter 78 states: The breadth of his output — lyric poetry, ghazal, social-critical verse, children's literature — marks him as a literary generalist in the best sense: a writer who refuses specialization and insists on speaking to the whole of Maithili cultural life.

११८. (C) The preface situates the collection within the classical geet tradition while asserting a vernacular, democratic sensibility. — The source discussion in Chapter 78 states: The preface situates the collection within the classical geet tradition while asserting a vernacular, democratic sensibility.

११९. (D) The preface indicates that this collection is concerned with the condition of women, social questioning, and the politics of silence. — The source discussion in Chapter 78 states: The preface indicates that this collection is concerned with the condition of women, social questioning, and the politics of silence.

१२०. (A) There is a hybrid genre text — possibly a collection of prose poems or lyrical short stories, written in an elevated, imagistic style. — The source discussion in Chapter 78 states: There is a hybrid genre text — possibly a collection of prose poems or lyrical short stories, written in an elevated, imagistic style.

१२१. (C) The collection of ghazals are there in which the traditional themes of love, longing, and intoxication are charged with a social and political undertow. — The source discussion in Chapter 78 states: The collection of ghazals are there in which the traditional themes of love, longing, and intoxication are charged with a social and political undertow.

१२२. (C) collection is divided into at least two broad sections: Geet (Lyric Songs) and Bajra (Bajra-section — songs associated with the bajra or thunder motif, or perhaps seasonal songs). — The source discussion in Chapter 78 states: collection is divided into at least two broad sections: Geet (Lyric Songs) and Bajra (Bajra-section — songs associated with the bajra or thunder motif, or perhaps seasonal songs).

१२३. (A) Applied to Saras: The dominant rasa in Aakhar Aakhar Geet Saras is śṛṅgāra — but Saras's shringara is not the erotic śṛṅgāra of the classical tradition. — The source discussion in Chapter 78 states: Applied to Saras: The dominant rasa in Aakhar Aakhar Geet Saras is śṛṅgāra — but Saras's shringara is not the erotic śṛṅgāra of the classical tradition.

१२४. (D) The greatest poetry, he argues, works primarily through vyaṅgyārtha — the meanings that hover unstated but powerfully felt behind the literal words. — The source discussion in Chapter 78 states: The greatest poetry, he argues, works primarily through vyaṅgyārtha — the meanings that hover unstated but powerfully felt behind the literal words.

१२५. (B) In Shonitayal Payark Nishan, the dominant rasa shifts toward karuṇā — the compassionate pathos that is produced when the ghazal form's traditional vocabulary of wound and longing is applied to social-political conditions. — The source discussion in Chapter 78 states: In Shonitayal Payark Nishan, the dominant rasa shifts toward karuṇā — the compassionate pathos that is produced when the ghazal form's traditional vocabulary of wound and longing is applied to social-political conditions.

१२६. (D) 850 CE) argues that the soul of poetry (kāvyasya ātmā) is dhvani — resonance or suggestion — the capacity of words to signify meanings beyond their literal or secondary denotation. — The source discussion in Chapter 78 states: 850 CE) argues that the soul of poetry (kāvyasya ātmā) is dhvani — resonance or suggestion — the capacity of words to signify meanings beyond their literal or secondary denotation.

१२७. (D) Bharatamuni identifies eight primary rasas or aesthetic 'flavours': śṛṅgāra (love/beauty), hāsyā (comedy), karuṇā (compassion/pathos), raudra (fury), vīra (heroism), bhayānaka (terror), bībhatsa (disgust), and adbhuta (wonder). — The source discussion in Chapter 78 states: Bharatamuni identifies eight primary rasas or aesthetic 'flavours': śṛṅgāra (love/beauty), hāsyā (comedy), karuṇā (compassion/pathos), raudra (fury), vīra (heroism), bhayānaka (terror), bībhatsa (disgust), and adbhuta (wonder).

१२८. (C) While Aristotle's framework is specifically oriented toward dramatic poetry, his core insights apply broadly: poetry achieves its effect through carefully organized representation of human experience, and its ultimate value lies in the emotional and moral clarification it produces in the audience. — The source discussion in Chapter 78 states: While Aristotle's framework is specifically oriented toward dramatic poetry, his core insights apply broadly: poetry achieves its effect through carefully organized representation of human experience, and its ultimate value lies in the emotional and moral clarification it produces in the audience.

१२९. (D) 990 CE), in his Vakroktijīva, argues that the life of poetry is vakrokti — 'oblique utterance', the deviation from straightforward expression that constitutes poetic genius. — The source discussion in Chapter 78 states: 990 CE), in his Vakroktijīva, argues that the life of poetry is vakrokti — 'oblique utterance', the deviation from straightforward expression that constitutes poetic genius.

१३०. (A) 335 BCE) defines poetry as mimesis — an imitation or representation of human action — and identifies catharsis (purification/clarification of emotion) as the effect of tragedy. — The source discussion in Chapter 78 states: 335 BCE) defines poetry as mimesis — an imitation or representation of human action — and identifies catharsis (purification/clarification of emotion) as the effect of tragedy.

१३१. (C) Against the Dhvani school's focus on suggested meaning, Kuntaka insists that it is the manner of expression — the calculated strangeness, unexpectedness, or indirection of poetic language — that is the true differentiating quality of poetry. — The source discussion in Chapter 78 states: Against the Dhvani school's focus on suggested meaning, Kuntaka insists that it is the manner of expression — the calculated strangeness, unexpectedness, or indirection of poetic language — that is the true differentiating quality of poetry.

१३२. (D) Sharma's framework illuminates the social basis of Saras's poetry: his Jharkhand context, his association with the Mithila diaspora, and his consistent attention to women's questions position him within the democratic literary tradition that Sharma privileged. — The source discussion in Chapter 78 states: Sharma's framework illuminates the social basis of Saras's poetry: his Jharkhand context, his association with the Mithila diaspora, and his consistent attention to women's questions position him within the democratic literary tradition that Sharma privileged.

१३३. (D) Matthew Arnold's concept of the 'touchstone' — the quality passages from great literature that serve as standards for evaluation — has been much criticized but retains a practical critical utility. — The source discussion in Chapter 78 states: Matthew Arnold's concept of the 'touchstone' — the quality passages from great literature that serve as standards for evaluation — has been much criticized but retains a practical critical utility.

१३४. (B) Arnold's insistence that literature must be 'a criticism of life' finds resonance in Saras's socialcritical verse (Dhari Prashna Ee Uthaiye), where the lyric mode is put in the service of social interrogation. — The source discussion in Chapter 78 states: Arnold's insistence that literature must be 'a criticism of life' finds resonance in Saras's socialcritical verse (Dhari Prashna Ee Uthaiye), where the lyric mode is put in the service of social interrogation.

१३५. (D) Roman Jakobson's concept of the 'poetic function' — the orientation of language toward the message itself, through devices such as parallelism, rhyme, and rhythmic recurrence — is directly applicable to Saras's formal practice in both geet and ghazal. — The source discussion in Chapter 78 states: Roman Jakobson's concept of the 'poetic function' — the orientation of language toward the message itself, through devices such as parallelism, rhyme, and rhythmic recurrence — is directly applicable to Saras's formal practice in both geet and ghazal.

१३६. (C) In Saras's ghazals, as in the classical tradition, the radif does not so much stabilize meaning as demonstrate its instability — each repetition reveals that what seemed like a fixed reference point is in fact continuously shifting. — The source discussion in Chapter 78 states: In Saras's ghazals, as in the classical tradition, the radif does not so much stabilize meaning as demonstrate its instability — each repetition reveals that what seemed like a fixed reference point is in fact continuously shifting.

१३७. (B) recognizable states of human emotion, social condition, and natural experience with sufficient precision that the reader/listener undergoes the clarification Aristotle describes. — The source discussion in Chapter 78 states: recognizable states of human emotion, social condition, and natural experience with sufficient precision that the reader/listener undergoes the clarification Aristotle describes.

१३८. (B) Edward Said's theory of Orientalism, adapted to the internal colonialism of the Indian cultural academy, illuminates the mechanisms by which the Sahitya Akademi's institutional power has constructed an 'official' Maithili tradition that othered and silenced writers like Saras. — The source discussion in Chapter 78 states: Edward Said's theory of Orientalism, adapted to the internal colonialism of the Indian cultural academy, illuminates the mechanisms by which the Sahitya Akademi's institutional power has constructed an 'official' Maithili tradition that othered and silenced writers like Saras.

१३९. (A) Homi Bhabha's concept of the 'third space' — the in-between space where cultural identities are negotiated and hybridized — is applicable to Saras's creative position between the classical geet-ghazal tradition and the vernacular folk modernity of the Jharkhand Maithili diaspora. — The source discussion in Chapter 78 states: Homi Bhabha's concept of the 'third space' — the in-between space where cultural identities are negotiated and hybridized — is applicable to Saras's creative position between the classical geet-ghazal tradition and the vernacular folk modernity of the Jharkhand Maithili diaspora.

१४०. (B) In traditional Indian logic, the statement 'The hill has fire' (parvato vahnimān) had always been subject to multiple interpretations. — The source discussion in Chapter 78 states: In traditional Indian logic, the statement 'The hill has fire' (parvato vahnimān) had always been subject to multiple interpretations.

१४१. (D) The Tattvacintāmaṇi is divided into four khaṇḍas (books): Pratyakṣa (Perception), Anumāna (Inference), Upamāna (Comparison/Analogy), and Śabda (Verbal Testimony). — The source discussion in Chapter 78 states: The Tattvacintāmaṇi is divided into four khaṇḍas (books): Pratyakṣa (Perception), Anumāna (Inference), Upamāna (Comparison/Analogy), and Śabda (Verbal Testimony).

१४३. (A) Stephen Phillips and others have compared this to the type-theoretic precision of modern analytic philosophy (Frege, Russell), but it is more directly analogous to the precision demanded of any serious critical vocabulary. — The source discussion in Chapter 78 states: Stephen Phillips and others have compared this to the type-theoretic precision of modern analytic philosophy (Frege, Russell), but it is more directly analogous to the precision demanded of any serious critical vocabulary.

१४३. (C) When we say Saras is 'lyrical', the Navya-Nyāya question is: lyrical in what respect, under which description, as compared to what standard? — The source discussion in Chapter 78 states: When we say Saras is 'lyrical', the Navya-Nyāya question is: lyrical in what respect, under which description, as compared to what standard?

१४४. (C) The Navya-Nyāya requirement of avacchedaka precision — always specifying exactly what delimited entity is being discussed — serves as a corrective to the vagueness that afflicts much literary criticism. — The source discussion in Chapter 78 states: The Navya-Nyāya requirement of avacchedaka precision — always specifying exactly what delimited entity is being discussed — serves as a corrective to the vagueness that afflicts much literary criticism.

१४५. (C) The suppression of this testimony by Ramanath Jha constitutes what the Videha framework calls 'honour-killing of truth' — a violation of Gaṅgeśa's own epistemological standards, an irony of the highest intellectual order. — The source discussion in Chapter 78 states: The suppression of this testimony by Ramanath Jha constitutes what the Videha framework calls 'honour-killing of truth' — a violation of Gaṅgeśa's own epistemological standards, an irony of the highest intellectual order.

१४६. (A) Gaṅgeśa's analysis of Śabda pramāṇa — requiring ākāṅkṣā (syntactic completeness), yogyatā (semantic fitness), sannidhi (temporal proximity), and tātparya (speaker's intention) — provides a rigorous framework for evaluating the reliability of critical statements about a literary work. — The source discussion in Chapter 78 states: Gaṅgeśa's analysis of Śabda pramāṇa — requiring ākāṅkṣā (syntactic completeness), yogyatā (semantic fitness), sannidhi (temporal proximity), and tātparya (speaker's intention) — provides a rigorous framework for evaluating the reliability of critical statements about a literary work.

१४७. (D) The Videha Parallel History (Part 4: 'The Revitalization of Maithili Ghazal: The Anchinhar Aakhar Movement') provides the essential historical context. — The source discussion in Chapter 78 states: The Videha Parallel History (Part 4: 'The Revitalization of Maithili Ghazal: The Anchinhar Aakhar Movement') provides the essential historical context.

१४८. (D) From the rasa-theory perspective, the dominant rasa is śṛṅgāra — but in its mature, complex form where erotic delight and separation longing exist in creative tension. — The source discussion in Chapter 78 states: From the rasa-theory perspective, the dominant rasa is śṛṅgāra — but in its mature, complex form where erotic delight and separation longing exist in creative tension.

१४९. (A) From the Formalist perspective, Saras's geet display careful attention to the prosodic requirements of the genre: the mātrā (rhythmic unit) structure of Maithili geet follows specific patterns that are simultaneously aids to oral memorability and constraints within which the poet demonstrates skill. — The source discussion in Chapter 78 states: From the Formalist perspective, Saras's geet display careful attention to the prosodic requirements of the genre: the mātrā (rhythmic unit) structure of Maithili geet follows specific patterns that are simultaneously aids to oral memorability and constraints within which the poet demonstrates skill.

१५०. (D) The preface reveals a writer conscious of his place within a tradition and anxious to distinguish his contribution from mere imitation. — The source discussion in Chapter 78 states: The preface reveals a writer conscious of his place within a tradition and anxious to distinguish his contribution from mere imitation.

१५१. (D) The New Critical principle that form and content are inseparable finds strong support in Saras's practice: the sonic textures of his geet — alliteration, internal rhyme, assonance — are not decorative but semantically active. — The source discussion in Chapter 78 states: The New Critical principle that form and content are inseparable finds strong support in

Saras's practice: the sonic textures of his geet — alliteration, internal rhyme, assonance — are not decorative but semantically active.

१५३. (A) Published in 2015 under the Jharkhand Mithila Manch imprint, it represents a Maithili writer in the diaspora using the lyric form to interrogate not just personal experience but structural social conditions — particularly the condition of women in Maithili society. — The source discussion in Chapter 78 states: Published in 2015 under the Jharkhand Mithila Manch imprint, it represents a Maithili writer in the diaspora using the lyric form to interrogate not just personal experience but structural social conditions — particularly the condition of women in Maithili society.

१५३. (B) The Navya-Nyāya avacchedaka principle — specify exactly which property of which entity is being predicated — corresponds to the ghazal discipline of making every word carry its full semantic weight. — The source discussion in Chapter 78 states: The Navya-Nyāya avacchedaka principle — specify exactly which property of which entity is being predicated — corresponds to the ghazal discipline of making every word carry its full semantic weight.

१५४. (B) The word 'shonitayal' (bloodstained) places the collection squarely within the tradition of the ghazal as witness literature — poetry that testifies to suffering without sentimentalizing it. — The source discussion in Chapter 78 states: The word 'shonitayal' (bloodstained) places the collection squarely within the tradition of the ghazal as witness literature — poetry that testifies to suffering without sentimentalizing it.

१५५. (D) The title's grammar is significant: Dhari is a feminine pronoun/noun ('she' or 'a woman'), and the verb Uthaiye ('raises') in the imperative-present form suggests both 'she raises' and 'let her raise' — a claim and an exhortation simultaneously. — The source discussion in Chapter 78 states: The title's grammar is significant: Dhari is a feminine pronoun/noun ('she' or 'a woman'), and the verb Uthaiye ('raises') in the imperative-present form suggests both 'she raises' and 'let her raise' — a claim and an exhortation simultaneously.

१५६. (C) Saras's title 'Saras' appears as his takhallus in the maqta of his ghazals, following classical convention. — The source discussion in Chapter 78 states: Saras's title 'Saras' appears as his takhallus in the maqta of his ghazals, following classical convention.

१५७. (A) The cultural-political significance of high-quality children's literature in Maithili is considerable. — The source discussion in Chapter 78 states: The cultural-political significance of high-quality children's literature in Maithili is considerable.

१५८. (A) From a Jakobsonian Formalist perspective, children's literature is the genre in which the 'poetic function' — the orientation of language toward itself, its sound and rhythm — is most nakedly primary. — The source discussion in Chapter 78 states: From a Jakobsonian Formalist perspective, children's literature is the genre in which the 'poetic function' — the orientation of language toward itself, its sound and rhythm — is most nakedly primary.

१५९. (A) From the perspective of Ramvilas Sharma's historical-materialist criticism, this collection is the most fully realized of Saras's five books: it demonstrates the connection between literary production and social conditions that Sharma argued was the ultimate measure of literary significance. — The source discussion in Chapter 78 states: From the perspective of Ramvilas Sharma's historical-materialist criticism, this collection is the most fully realized of Saras's five books: it demonstrates the connection between literary production and social conditions that Sharma argued was the ultimate measure of literary significance.

१६०. (A) The preface indicates that the collection is organized around specific social themes: marriage violence, land rights, migration and displacement, and the intersection of caste and gender. — The source discussion in Chapter 78 states: The preface indicates that the collection is organized around specific social themes: marriage violence, land rights, migration and displacement, and the intersection of caste and gender.

१६१. (C) The title's central image — the 'golden window of light' — is the kind of compressed symbolic image that the dhvani theory was developed to analyse. — The source discussion in Chapter 78 states: The title's central image — the 'golden window of light' — is the kind of compressed symbolic image that the dhvani theory was developed to analyse.

१६२. (B) Saras's book appears to participate in this tradition, positioning itself within the democratic literary lineage that Videha has documented from the Charyapadas through Harimohan Jha to the contemporary moment. — The source

discussion in Chapter 78 states: Saras's book appears to participate in this tradition, positioning itself within the democratic literary lineage that Videha has documented from the Charyapadas through Harimohan Jha to the contemporary moment.

१६३. (B) The Videha Parallel History's discussion of the 'Bīhani Kathā' (Seed Story) tradition in Maithili literature (Part 32) is relevant to Sonhula Ijotbala Khirki: the tradition of compact, imagistically dense short prose narratives that function simultaneously as story, meditation, and cultural memory. — The source discussion in Chapter 78 states: The Videha Parallel History's discussion of the 'Bīhani Kathā' (Seed Story) tradition in Maithili literature (Part 32) is relevant to Sonhula Ijotbala Khirki: the tradition of compact, imagistically dense short prose narratives that function simultaneously as story, meditation, and cultural memory.

१६४. (B) There is a collection that oscillates between the lyric poem and the lyric prose piece, deploying an imagistic, reflective style that draws on the traditions of both the Maithili geet and the Hindi-Maithili prose poem. — The source discussion in Chapter 78 states: There is a collection that oscillates between the lyric poem and the lyric prose piece, deploying an imagistic, reflective style that draws on the traditions of both the Maithili geet and the Hindi-Maithili prose poem.

१६५. (C) The comparison with Vijaynath Jha and Yoganand Heera — the ghazal practitioners who were erased from literary history during the 'dark interlude' and whose restoration the Anchinhar movement undertook — is instructive. — The source discussion in Chapter 78 states: The comparison with Vijaynath Jha and Yoganand Heera — the ghazal practitioners who were erased from literary history during the 'dark interlude' and whose restoration the Anchinhar movement undertook — is instructive.

१६६. (D) Saras's work raises the same question: how much Maithili literary production has been lost because institutional mechanisms of recognition have failed to document and preserve it? — The source discussion in Chapter 78 states: Saras's work raises the same question: how much Maithili literary production has been lost because institutional mechanisms of recognition have failed to document and preserve it?

१६७. (C) The five books available in this study were preserved and made accessible through the Videha digital archive — without that archival intervention, their critical recovery would have been far more difficult. — The source discussion in Chapter 78 states: The five books available in this study were preserved and made accessible through the Videha digital archive — without that archival intervention, their critical recovery would have been far more difficult.

१६८. (D) Saras occupies a different position in this geography: not in the highest tier of the official counter-canon, but as a productive, prolific, and formally accomplished lyricist whose contribution is to breadth rather than singular depth. — The source discussion in Chapter 78 states: Saras occupies a different position in this geography: not in the highest tier of the official counter-canon, but as a productive, prolific, and formally accomplished lyricist whose contribution is to breadth rather than singular depth.

१६९. (C) Through the Western critical frameworks — New Criticism, Formalism, postcolonial theory, feminist theory — his work reveals its engagement with both formal tradition and social challenge. — The source discussion in Chapter 78 states: Through the Western critical frameworks — New Criticism, Formalism, postcolonial theory, feminist theory — his work reveals its engagement with both formal tradition and social challenge.

१७०. (D) C o n c l u s i o n Siyaram Jha 'Saras' emerges from this study as a significant figure in the democratic strand of contemporary Maithili literature: prolific, formally skilled, emotionally honest, and politically aware. — The source discussion in Chapter 78 states: C o n c l u s i o n Siyaram Jha 'Saras' emerges from this study as a significant figure in the democratic strand of contemporary Maithili literature: prolific, formally skilled, emotionally honest, and politically aware.

१७१. (D) The Devanāgarī script in which all five books are written (rather than the traditional Tirhuta/Mithilākṣara script) reflects the practical reality of contemporary Maithili publishing: Devanāgarī has wider readership among the diaspora. — The source discussion in Chapter 78 states: The Devanāgarī script in which all five books are written (rather than the traditional Tirhuta/Mithilākṣara script) reflects the practical reality of contemporary Maithili publishing: Devanāgarī has wider readership among the diaspora.

१७२. (D) Saras deserves — and this study attempts to provide — the kind of careful, theoretically grounded, documentarily thorough critical attention that the Sahitya Akademi's machinery has too often withheld from writers of the democratic Maithili tradition. — The source discussion in Chapter 78 states: Saras deserves — and this study attempts to provide — the kind of careful, theoretically grounded, documentarily thorough critical attention that the Sahitya Akademi's machinery has too often withheld from writers of the democratic Maithili tradition.

१७३. (A) pramāṇa-based knowledge — know on the basis of valid evidence, suppress no testimony, specify your claims with avacchedaka precision — is both a philosophical and an ethical demand: see clearly, speak honestly, and do not honour-kill the truth. — The source discussion in Chapter 78 states: pramāṇa-based knowledge — know on the basis of valid evidence, suppress no testimony, specify your claims with avacchedaka precision — is both a philosophical and an ethical demand: see clearly, speak honestly, and do not honour-kill the truth.

१७४. (D) Dr. Shambhu Kumar Singh (Devanagari: डॉ. शम्भु कुमार सिंह) was born on 18 April 1965 in the village of Lahuaar, Mahishi Block, Saharsa District, Bihar — a locale embedded in the cultural heartland of Mithila. — The source discussion in Chapter 79 states: Dr. Shambhu Kumar Singh (Devanagari: डॉ. शम्भु कुमार सिंह) was born on 18 April 1965 in the village of Lahuaar, Mahishi Block, Saharsa District, Bihar — a locale embedded in the cultural heartland of Mithila.

१७५. (A) The NTM, established on 1 July 2008 under the directorship of the eminent linguist-poet Prof. Uday Narayana Singh 'Nachibeta', had as its central mission the translation of high-level knowledge textbooks from English into all eighteen scheduled languages of India. — The source discussion in Chapter 79 states: The NTM, established on 1 July 2008 under the directorship of the eminent linguist-poet Prof. Uday Narayana Singh 'Nachibeta', had as its central mission the translation of high-level knowledge textbooks from English into all eighteen scheduled languages of India.

१७६. (D) SHAMBHU KUMAR SINGH Scholar • Translator • Critic • Poet • Educator Linguist of Maithili Literary History • Pioneer of Cross-Linguistic Translation Analysed through Indian & Western Literary Theory Videha Parallel History Framework • Navya-Nyāya Epistemology of Gaṅgeśa I . — The source discussion in Chapter 79 states: SHAMBHU KUMAR SINGH Scholar • Translator • Critic • Poet • Educator Linguist of Maithili Literary History • Pioneer of Cross-Linguistic Translation Analysed through Indian & Western Literary Theory Videha Parallel History Framework • Navya-Nyāya Epistemology of Gaṅgeśa I .

१७७. (C) Dr. Singh was one of the Maithili team's pivotal figures, representing the mission at translation-orientation workshops and facilitating the production of knowledge materials in Maithili. — The source discussion in Chapter 79 states: Dr. Singh was one of the Maithili team's pivotal figures, representing the mission at translation-orientation workshops and facilitating the production of knowledge materials in Maithili.

१७८. (D) Aasheervacan' ('Surviving in Memory: An Affectionate Blessing'), is among his most personally revealing prose-poem pieces, combining memoir, intellectual history, and lyric elegy. — The source discussion in Chapter 79 states: Aasheervacan' ('Surviving in Memory: An Affectionate Blessing'), is among his most personally revealing prose-poem pieces, combining memoir, intellectual history, and lyric elegy.

१७९. (A) The essay surveys thirteen major scholarly positions on the periodisation of Maithili literature, from M.M. — The source discussion in Chapter 79 states: The essay surveys thirteen major scholarly positions on the periodisation of Maithili literature, from M.M.

१८०. (B) From the perspective of Navya-Nyaya epistemology, this essay demonstrates a sophisticated use of anumana (inference) and tarka (critical reasoning). — The source discussion in Chapter 79 states: From the perspective of Navya-Nyaya epistemology, this essay demonstrates a sophisticated use of anumana (inference) and tarka (critical reasoning).

१८१. (A) Each previous scholar's position is treated as a paksha (proposition) whose sadhya (the property it claims to establish: a valid scheme of Maithili literary history) is subjected to scrutiny of its hetu (reasons offered). — The source discussion in Chapter 79 states: Each previous scholar's position is treated as a paksha (proposition) whose sadhya (the property it claims to establish: a valid scheme of Maithili literary history) is subjected to scrutiny of its hetu (reasons offered).

१८२. (A) Dr. Singh's critical engagement with these positions is not merely descriptive but analytically independent. —

The source discussion in Chapter 79 states: Dr. Singh's critical engagement with these positions is not merely descriptive but analytically independent.

१८३. (D) Georg Lukacs' concept of 'typicality' ('Studies in European Realism', 1950) is relevant here: the poverty figures in these plays are not random individuals but typical representatives of a social class, whose individual suffering enacts the systemic conditions of agrarian under-development. — The source discussion in Chapter 79 states: Georg Lukacs' concept of 'typicality' ('Studies in European Realism', 1950) is relevant here: the poverty figures in these plays are not random individuals but typical representatives of a social class, whose individual suffering enacts the systemic conditions of agrarian under-development.

१८४. (B) The essay's analytical framework is socio-literary: it traces the representation of the poor — the landless labourer, the migrant worker, the hungry child, the family without shelter — through close readings of dialogue and situation in these plays. — The source discussion in Chapter 79 states: The essay's analytical framework is socio-literary: it traces the representation of the poor — the landless labourer, the migrant worker, the hungry child, the family without shelter — through close readings of dialogue and situation in these plays.

१८५. (B) From a Marxist-materialist perspective, the essay situates Maithili drama within the structural contradictions of Bihar's agrarian economy: the landless labourer's dependence on the monsoon, the contractor's exploitation of migrant workers, the failure of state welfare to reach the poor. — The source discussion in Chapter 79 states: From a Marxist-materialist perspective, the essay situates Maithili drama within the structural contradictions of Bihar's agrarian economy: the landless labourer's dependence on the monsoon, the contractor's exploitation of migrant workers, the failure of state welfare to reach the poor.

१८६. (C) The critical method is comparative and contextual: the plays are not treated in isolation but as documents of a shared social reality, and their formal devices (the lament, the ironic juxtaposition, the dramatic monologue of the poor person) are analysed in relation to their social referents. — The source discussion in Chapter 79 states: The critical method is comparative and contextual: the plays are not treated in isolation but as documents of a shared social reality, and their formal devices (the lament, the ironic juxtaposition, the dramatic monologue of the poor person) are analysed in relation to their social referents.

१८७. (D) Smriti Shesh: Snehil Aasheervacan (Surviving in Memory: An Affectionate Blessing) Published in Videha 365 (Issue 365, the 2025 commemorative volume), this prose-lyric memoir is one of Dr. Singh's most artistically accomplished pieces. — The source discussion in Chapter 79 states: Smriti Shesh: Snehil Aasheervacan (Surviving in Memory: An Affectionate Blessing) Published in Videha 365 (Issue 365, the 2025 commemorative volume), this prose-lyric memoir is one of Dr. Singh's most artistically accomplished pieces.

१८८. (A) The visit is framed by the opening discovery, in 2016, of the newspaper obituary announcing Prof. Anima Singh's death — and the resurgence of her remembered blessing ('Jeebu! — The source discussion in Chapter 79 states: The visit is framed by the opening discovery, in 2016, of the newspaper obituary announcing Prof. Anima Singh's death — and the resurgence of her remembered blessing ('Jeebu!

१८९. (C) In Anandavardhana's terms, this is vivartana dhvani (transformative suggestion): the stated meaning (the Mahabharat myth) is replaced by a more powerful unstated meaning (contemporary caste-sexual oppression). — The source discussion in Chapter 79 states: In Anandavardhana's terms, this is vivartana dhvani (transformative suggestion): the stated meaning (the Mahabharat myth) is replaced by a more powerful unstated meaning (contemporary caste-sexual oppression).

१९०. (B) From a feminist theoretical perspective, the essay engages with what Adrienne Rich calls 'the politics of location': the specific, bodily, historically embedded experience of Maithili women's oppression is not reducible to a general feminist or humanist account. — The source discussion in Chapter 79 states: From a feminist theoretical perspective, the essay engages with what Adrienne Rich calls 'the politics of location': the specific, bodily, historically embedded experience of Maithili women's oppression is not reducible to a general feminist or humanist account.

१९१. (A) By documenting that Maithili dramatists from the 1950s onward have consistently addressed women's oppression, the essay implicitly claims for Maithili drama a socially progressive tradition that has been underrecognised. — The source discussion in Chapter 79 states: By documenting that Maithili dramatists from the 1950s onward have consistently addressed women's oppression, the essay implicitly claims for Maithili drama a socially progressive tradition that has been underrecognised.

१९२. (D) The essay's most theoretically sophisticated moment is its analysis of the play 'Karn' by Kanchinath Jha 'Kiran', in which the author uses the mythological figures of Surya and Kunti to allegorise the sexual exploitation of lower-caste women by upper-caste men. — The source discussion in Chapter 79 states: The essay's most theoretically sophisticated moment is its analysis of the play 'Karn' by Kanchinath Jha 'Kiran', in which the author uses the mythological figures of Surya and Kunti to allegorise the sexual exploitation of lower-caste women by upper-caste men.

१९३. (A) The dal — ground on the stone grinder, fragrant with the memory of village life — represents exactly what Prof. Anima Singh says she misses: the maati-paani (soil and water) of Mithila, the sensory textures of a world that urban and academic life has distanced her from. — The source discussion in Chapter 79 states: The dal — ground on the stone grinder, fragrant with the memory of village life — represents exactly what Prof. Anima Singh says she misses: the maati-paani (soil and water) of Mithila, the sensory textures of a world that urban and academic life has distanced her from.

१९४. (C) The piece's structural principle is the chiasmus: it opens with the 2016 obituary, moves back to the 2009 visit, and returns to the 2016 obituary, so that the remembered blessing ('live and flourish') frames both the life of the remembered person and the continued life of the rememberer. — The source discussion in Chapter 79 states: The piece's structural principle is the chiasmus: it opens with the 2016 obituary, moves back to the 2009 visit, and returns to the 2016 obituary, so that the remembered blessing ('live and flourish') frames both the life of the remembered person and the continued life of the rememberer.

१९५. (B) Where Are You?'), and the epistolary-celebratory ('Priyvaar Sampadakji' — 'Dear Editor'). — The source discussion in Chapter 79 states: Where Are You?'), and the epistolary-celebratory ('Priyvaar Sampadakji' — 'Dear Editor').

१९६. (A) In Bakhtin's terms, the poem is a carnivalesque inversion of the social hierarchy: the dog (symbol of the wealthy's petted comfort) is — The source discussion in Chapter 79 states: In Bakhtin's terms, the poem is a carnivalesque inversion of the social hierarchy: the dog (symbol of the wealthy's petted comfort) is

१९७. (B) The poem's Rasa is Shant (tranquillity), the ninth rasa recognised by Abhinavagupta, arising from a non-attached, contemplative stance toward temporal experience. — The source discussion in Chapter 79 states: The poem's Rasa is Shant (tranquillity), the ninth rasa recognised by Abhinavagupta, arising from a non-attached, contemplative stance toward temporal experience.

१९८. (B) 'Priyvaar Sampadakji' is an apostrophe addressed to the editor of Videha, Gajendra Thakur. — The source discussion in Chapter 79 states: 'Priyvaar Sampadakji' is an apostrophe addressed to the editor of Videha, Gajendra Thakur.

१९९. (A) The Rasa here is Vira (heroism, in the civic-empathetic sense), combined with Shringaar-Vatsalya (affectionate love for the nation's protector). — The source discussion in Chapter 79 states: The Rasa here is Vira (heroism, in the civic-empathetic sense), combined with Shringaar-Vatsalya (affectionate love for the nation's protector).

२००. (D) In Maithili literary culture, translation from other Indian languages has been relatively uncommon; the bulk of translation has been into or from Hindi and English. — The source discussion in Chapter 79 states: In Maithili literary culture, translation from other Indian languages has been relatively uncommon; the bulk of translation has been into or from Hindi and English.

२०१. (B) Pakhalo: The Konkani Novel in Maithili Translation The translation of Tukaram Rama Shet's Goa Kala Akademi-awarded Konkani novel 'Pakhalo' into Maithili represents Dr. Singh's most substantial creative-intellectual achievement. — The source discussion in Chapter 79 states: Pakhalo: The Konkani Novel in Maithili Translation The translation of Tukaram Rama Shet's Goa Kala Akademi-awarded Konkani novel 'Pakhalo' into Maithili represents Dr. Singh's most substantial creative-intellectual achievement.

२०२. (A) The original novel is set in the Goan Catholic community and engages with themes of social mobility, cultural memory, and the tensions between tradition and modernity — themes that resonate deeply with the social conditions of Mithila. — The source discussion in Chapter 79 states: The original novel is set in the Goan Catholic community and engages with themes of social mobility, cultural memory, and the tensions between tradition and modernity — themes that resonate deeply with the social conditions of Mithila.

२०३. (C) In Susan Bassnett’s terms (‘Translation Studies’, 1980), translation is a form of cultural exchange that, at its best, enriches the receiving culture by bringing it into contact with otherwise inaccessible worldviews. — The source discussion in Chapter 79 states: In Susan Bassnett’s terms (‘Translation Studies’, 1980), translation is a form of cultural exchange that, at its best, enriches the receiving culture by bringing it into contact with otherwise inaccessible worldviews.

२०४. (A) The introduction of Goan Catholic social life into the Maithili literary world through ‘Pakhalo’ is precisely this kind of enrichment. — The source discussion in Chapter 79 states: The introduction of Goan Catholic social life into the Maithili literary world through ‘Pakhalo’ is precisely this kind of enrichment.

२०५. (C) That it was possible at all — and that it was first published not in print but in a digital journal accessible globally — is itself a fact with significance for the sociology of Maithili literature. — The source discussion in Chapter 79 states: That it was possible at all — and that it was first published not in print but in a digital journal accessible globally — is itself a fact with significance for the sociology of Maithili literature.

२०६. (D) Dr. Singh’s transparent acknowledgement of this mediation in his preface is a Navya-Nyaya-consistent act: it specifies the pramana (source of cognition) and its conditions of reliability, allowing the reader to calibrate their epistemic trust accordingly. — The source discussion in Chapter 79 states: Dr. Singh’s transparent acknowledgement of this mediation in his preface is a Navya-Nyaya-consistent act: it specifies the pramana (source of cognition) and its conditions of reliability, allowing the reader to calibrate their epistemic trust accordingly.

२०७. (B) The systematic identification and removal of upAdhis in previous schemes constitutes the logical core of Dr. Singh’s argument for his own three-period scheme. — The source discussion in Chapter 79 states: The systematic identification and removal of upAdhis in previous schemes constitutes the logical core of Dr. Singh’s argument for his own three-period scheme.

२०८. (C) In Navya-Nyaya terms, this constitutes what might be called a ‘certified testimony’: the translator has specified the conditions of his knowledge, identified the mediating steps, and named the co-witnesses. — The source discussion in Chapter 79 states: In Navya-Nyaya terms, this constitutes what might be called a ‘certified testimony’: the translator has specified the conditions of his knowledge, identified the mediating steps, and named the co-witnesses.

२०९. (D) The Epistemology of Literary Translation The question of how a translated text yields valid knowledge of the original is a question with deep roots in both the Navya-Nyaya and the Western hermeneutic traditions. — The source discussion in Chapter 79 states: The Epistemology of Literary Translation The question of how a translated text yields valid knowledge of the original is a question with deep roots in both the Navya-Nyaya and the Western hermeneutic traditions.

२१०. (D) In Navya-Nyaya terms, the translated text is a case of paraprakasha (illumination by another) — the target-language reader’s understanding of the source text is mediated by the translator’s apta (reliable testimony). — The source discussion in Chapter 79 states: In Navya-Nyaya terms, the translated text is a case of paraprakasha (illumination by another) — the target-language reader’s understanding of the source text is mediated by the translator’s apta (reliable testimony).

२११. (C) The dominant rasas in his creative work are Shant (tranquillity: ‘Ateet’, ‘Aas’), Karuna (sorrow and compassion: ‘Lori’, the poverty-drama essays, the memoir of Prof. Anima Singh), and Vira (heroism: ‘Baaju Sainik’). — The source discussion in Chapter 79 states: The dominant rasas in his creative work are Shant (tranquillity: ‘Ateet’, ‘Aas’), Karuna (sorrow and compassion: ‘Lori’, the poverty-drama essays, the memoir of Prof. Anima Singh), and Vira (heroism: ‘Baaju Sainik’).

२१२. (A) The indirection through Hindi is not concealed but foregrounded; the translator’s debt to Sebi Fernandes is not minimised but honoured. — The source discussion in Chapter 79 states: The indirection through Hindi is not concealed but

foregrounded; the translator's debt to Sebi Fernandes is not minimised but honoured.

२१३. (A) Dhvani Theory (Anandavardhana) In Dr. Singh's critical essays, dhvani (suggestion) operates at two levels. — The source discussion in Chapter 79 states: Dhvani Theory (Anandavardhana) In Dr. Singh's critical essays, dhvani (suggestion) operates at two levels.

२१४. (C) Marxist and Materialist Criticism Dr. Singh's doctoral research on the social themes of Maithili drama is, in method and orientation, broadly consistent with Marxist literary criticism as theorised by Georg Lukacs and Raymond Williams. — The source discussion in Chapter 79 states: Marxist and Materialist Criticism Dr. Singh's doctoral research on the social themes of Maithili drama is, in method and orientation, broadly consistent with Marxist literary criticism as theorised by Georg Lukacs and Raymond Williams.

२१५. (B) The use of allegorical characters in 'Karn', the direct address of the audience in some of the social dramas, and the deployment of folk song and lullaby forms in hybrid dramatic texts all constitute moments of Brechtian defamiliarisation within — The source discussion in Chapter 79 states: The use of allegorical characters in 'Karn', the direct address of the audience in some of the social dramas, and the deployment of folk song and lullaby forms in hybrid dramatic texts all constitute moments of Brechtian defamiliarisation within

२१६. (B) The poem's formal 'twist' is precisely what Kuntaka means by vakrata (the turned, the oblique): the genre's conventional expectations are established only to be violated, and the violation is the poem's expressive engine. — The source discussion in Chapter 79 states: The poem's formal 'twist' is precisely what Kuntaka means by vakrata (the turned, the oblique): the genre's conventional expectations are established only to be violated, and the violation is the poem's expressive engine.

२१७. (D) In his critical essays, vakrokti operates through ironic juxtaposition: the quoted dialogue of the oppressive husband or corrupt politician is placed against the background of stated social ideals, and the gap between them is the essay's critical thrust. — The source discussion in Chapter 79 states: In his critical essays, vakrokti operates through ironic juxtaposition: the quoted dialogue of the oppressive husband or corrupt politician is placed against the background of stated social ideals, and the gap between them is the essay's critical thrust.

२१८. (C) Reception Theory and the Sociology of Literature Hans Robert Jauss's concept of the 'horizon of expectations' ('Toward an Aesthetic of Reception', 1982) is illuminating for understanding Dr. Singh's pedagogical essays. — The source discussion in Chapter 79 states: Reception Theory and the Sociology of Literature Hans Robert Jauss's concept of the 'horizon of expectations' ('Toward an Aesthetic of Reception', 1982) is illuminating for understanding Dr. Singh's pedagogical essays.

२१९. (A) Postcolonial and Subaltern Studies The discipline of translation studies within postcolonial theory (as theorised by Tejaswini Niranjana in 'Siting Translation', 1992, and Ganesh Devy in 'After Amnesia', 1992) is directly relevant to Dr. Singh's translatorial project. — The source discussion in Chapter 79 states: Postcolonial and Subaltern Studies The discipline of translation studies within postcolonial theory (as theorised by Tejaswini Niranjana in 'Siting Translation', 1992, and Ganesh Devy in 'After Amnesia', 1992) is directly relevant to Dr. Singh's translatorial project.

२२०. (A) The Maithili plays' sustained critique of this ideological mystification is what Dr. Singh identifies as their social-critical value. — The source discussion in Chapter 79 states: The Maithili plays' sustained critique of this ideological mystification is what Dr. Singh identifies as their social-critical value.

२२१. (B) Ganesh Devy's argument for 'translation as self-discovery' — the idea that translating another literature forces a language to discover its own capacities for expression that were previously dormant — is also relevant. — The source discussion in Chapter 79 states: Ganesh Devy's argument for 'translation as self-discovery' — the idea that translating another literature forces a language to discover its own capacities for expression that were previously dormant — is also relevant.

२२२. (B) The Maithili translation of 'Pakhalo' required Dr. Singh to find Maithili equivalents for Goan social realities (the Catholic family structure, the Goan landscape, the specific registers of Konkani daily life) that have no ready-made counterpart in the Maithili lexicon. — The source discussion in Chapter 79 states: The Maithili translation of 'Pakhalo'

required Dr. Singh to find Maithili equivalents for Goan social realities (the Catholic family structure, the Goan landscape, the specific registers of Konkani daily life) that have no ready-made counterpart in the Maithili lexicon.

२२३. (C) Pierre Bourdieu's sociology of cultural production ('The Rules of Art', 1992) is also relevant to the institutional dimension of Dr. Singh's career. — The source discussion in Chapter 79 states: Pierre Bourdieu's sociology of cultural production ('The Rules of Art', 1992) is also relevant to the institutional dimension of Dr. Singh's career.

२२४. (C) Dr. Singh's Maithili readers, through his translation, have access to a Goan story that would otherwise be entirely unknown to them. — The source discussion in Chapter 79 states: Dr. Singh's Maithili readers, through his translation, have access to a Goan story that would otherwise be entirely unknown to them.

२२५. (D) Dr. Singh's translation practice is thus a form of what philosopher Luce Irigaray calls 'wonder' — the ethical and cognitive openness to the irreducibly different other. — The source discussion in Chapter 79 states: Dr. Singh's translation practice is thus a form of what philosopher Luce Irigaray calls 'wonder' — the ethical and cognitive openness to the irreducibly different other.

२२६. (D) Dr. Singh occupies neither of these positions but a third one: the worker who translates, explains, contextualises, and transmits. — The source discussion in Chapter 79 states: Dr. Singh occupies neither of these positions but a third one: the worker who translates, explains, contextualises, and transmits.

२२७. (D) By framing complex literary-historical knowledge as 'useful for competitive examinees,' Dr. Singh explicitly democratises knowledge that has been restricted to an academic elite. — The source discussion in Chapter 79 states: By framing complex literary-historical knowledge as 'useful for competitive examinees,' Dr. Singh explicitly democratises knowledge that has been restricted to an academic elite.

२२८. (A) Significance within the Videha Parallel History Framework Within the Videha Parallel History Framework, Dr. Shambhu Kumar Singh's significance is substantial and distinctive. — The source discussion in Chapter 79 states: Significance within the Videha Parallel History Framework Within the Videha Parallel History Framework, Dr. Shambhu Kumar Singh's significance is substantial and distinctive.

२२९. (D) to Dr. Singh's continued labour — is itself a form of literary history, one that the formal institutions of canon and award have difficulty recording but that Videha, with its commitment to the full and democratic account of Maithili literary life, is designed to preserve. — The source discussion in Chapter 79 states: to Dr. Singh's continued labour — is itself a form of literary history, one that the formal institutions of canon and award have difficulty recording but that Videha, with its commitment to the full and democratic account of Maithili literary life, is designed to preserve.

२३०. (C) Identity and Formation Shanti Lakshmi Chaudhary (शान्ति लक्ष्मी चौधरी / शान्ति लक्ष्मी चौधरी) is a Maithili poet, essayist, and cultural critic — one of the most distinctive feminist voices in the Videha Parallel History's literary archive. — The source discussion in Chapter 80 states: Identity and Formation Shanti Lakshmi Chaudhary (शान्ति लक्ष्मी चौधरी / शान्ति लक्ष्मी चौधरी) is a Maithili poet, essayist, and cultural critic — one of the most distinctive feminist voices in the Videha Parallel History's literary archive.

२३१. (C) The deployment of this theoretical concept in Maithili — in a journal published from Mithila, Bihar — is a remarkable act of intellectual cross-cultural translation. — The source discussion in Chapter 80 states: The deployment of this theoretical concept in Maithili — in a journal published from Mithila, Bihar — is a remarkable act of intellectual cross-cultural translation.

२३२. (C) Cultural-devotional poetry — Jar-Jājan is a traditional Maithili ritual associated with ancestral worship; Durgāpūjā engages with the major Shakta festival from a Maithili perspective. — The source discussion in Chapter 80 states: Cultural-devotional poetry — Jar-Jājan is a traditional Maithili ritual associated with ancestral worship; Durgāpūjā engages with the major Shakta festival from a Maithili perspective.

२३३. (A) Adrienne Rich and Feminist Continuum Theory Adrienne Rich's 'Compulsory Heterosexuality and Lesbian Existence' (1980) is the direct theoretical source for Chaudhary's most significant essay. — The source discussion in

Chapter 80 states: Adrienne Rich and Feminist Continuum Theory Adrienne Rich's 'Compulsory Heterosexuality and Lesbian Existence' (1980) is the direct theoretical source for Chaudhary's most significant essay.

२३४. (B) Ghazal: Register and Style Her ghazal contributions span multiple Sadeha volumes (7, 11, 14, 15) and include both ghazals in the standard adult register and the children's ghazals (Sadeha 9). — The source discussion in Chapter 80 states: Ghazal: Register and Style Her ghazal contributions span multiple Sadeha volumes (7, 11, 14, 15) and include both ghazals in the standard adult register and the children's ghazals (Sadeha 9).

२३५. (D) Writing poetry about Bathūāka Tīmana (the cooked dish of Bathūā leaves) treats the everyday culinary practice of Mithila as a worthy subject of literary attention — a democratic aesthetic move consistent with the Parallel History's commitment to the fullness of Maithili community life. — The source discussion in Chapter 80 states: Writing poetry about Bathūāka Tīmana (the cooked dish of Bathūā leaves) treats the everyday culinary practice of Mithila as a worthy subject of literary attention — a democratic aesthetic move consistent with the Parallel History's commitment to the fullness of Maithili community life.

२३६. (A) Nature Poetry and the Mithila Ecological Imagination Chaudhary's nature poetry — Tilakora, Bathūāka Tīmana, Kumhar, Barkha Rānī — belongs to a strand of Maithili poetic practice that treats the local agricultural and ecological universe of Mithila as the primary substance of literary imagination. — The source discussion in Chapter 80 states: Nature Poetry and the Mithila Ecological Imagination Chaudhary's nature poetry — Tilakora, Bathūāka Tīmana, Kumhar, Barkha Rānī — belongs to a strand of Maithili poetic practice that treats the local agricultural and ecological universe of Mithila as the primary substance of literary imagination.

२३७. (C) Kumhar (Potter) suggests an engagement with the craft tradition of Mithila, specifically the potter community whose earthenware is foundational to Maithili ritual and domestic life. — The source discussion in Chapter 80 states: Kumhar (Potter) suggests an engagement with the craft tradition of Mithila, specifically the potter community whose earthenware is foundational to Maithili ritual and domestic life.

२३८. (B) The bāla ghazal is a Videha innovation: the ghazal form, adapted for children with simpler vocabulary, accessible imagery, and playful themes while maintaining the formal structure of bahr and radif. — The source discussion in Chapter 80 states: The bāla ghazal is a Videha innovation: the ghazal form, adapted for children with simpler vocabulary, accessible imagery, and playful themes while maintaining the formal structure of bahr and radif.

२३९. (C) The juxtaposition of the haiku's imagistic compression with the ghazal's two-line sher-by-sher structure and the prose poem's expansive non-metrical space suggests a poet consciously exploring the different modes of lyric attention. — The source discussion in Chapter 80 states: The juxtaposition of the haiku's imagistic compression with the ghazal's two-line sher-by-sher structure and the prose poem's expansive non-metrical space suggests a poet consciously exploring the different modes of lyric attention.

२४०. (D) Tilakora (taro plant/colocasia) and Bathūā (Chenopodium/pigweed, eaten as leafy greens in Maithili cooking) are not merely peasant subjects but specific presences in the Mithila kitchen-garden landscape that carry cultural, nutritional, and social meanings. — The source discussion in Chapter 80 states: Tilakora (taro plant/colocasia) and Bathūā (Chenopodium/pigweed, eaten as leafy greens in Maithili cooking) are not merely peasant subjects but specific presences in the Mithila kitchen-garden landscape that carry cultural, nutritional, and social meanings.

२४१. (C) Elaine Showalter's gynocriticism (A Literature of Their Own, 1977) provides a complementary framework: the project of recovering and theorising women's literary tradition as a distinct body with its own aesthetic practices and cultural logic, distinct from the male-dominated canonical tradition. — The source discussion in Chapter 80 states: Elaine Showalter's gynocriticism (A Literature of Their Own, 1977) provides a complementary framework: the project of recovering and theorising women's literary tradition as a distinct body with its own aesthetic practices and cultural logic, distinct from the male-dominated canonical tradition.

२४२. (D) Navya-Nyāya and the Epistemology of Feminist Knowledge Gaṅgeśa's Tattvacintāmaṇi's analysis of pratyakṣa (direct perception) as the most reliable pramāṇa is relevant to feminist epistemology in a specific way. — The source

discussion in Chapter 80 states: Navya-Nyāya and the Epistemology of Feminist Knowledge Gaṅgeśa's Tattvacintāmaṇi's analysis of pratyakṣa (direct perception) as the most reliable pramāṇa is relevant to feminist epistemology in a specific way.

२४३. (D) For Chaudhary, translating this framework into Maithili criticism is an act of asserting that Maithili women's culture — including its folk song traditions, painting practices, and ritual life — has its own lesbian continuum that has not been adequately theorised. — The source discussion in Chapter 80 states: For Chaudhary, translating this framework into Maithili criticism is an act of asserting that Maithili women's culture — including its folk song traditions, painting practices, and ritual life — has its own lesbian continuum that has not been adequately theorised.

२४४. (D) Chaudhary's work in the Videha archive is gynocritic in Showalter's sense: it produces literary-critical and creative work that centres women's experience and women's cultural forms. — The source discussion in Chapter 80 states: Chaudhary's work in the Videha archive is gynocritic in Showalter's sense: it produces literary-critical and creative work that centres women's experience and women's cultural forms.

२४५. (D) The feminist poet's pratyakṣa of women's experience — the direct, embodied knowledge of what it means to be a woman in Mithila's patriarchal social structure — constitutes a form of pramāṇa that the canonical literary tradition's male-dominated śabda-pramāṇa cannot replicate. — The source discussion in Chapter 80 states: The feminist poet's pratyakṣa of women's experience — the direct, embodied knowledge of what it means to be a woman in Mithila's patriarchal social structure — constitutes a form of pramāṇa that the canonical literary tradition's male-dominated śabda-pramāṇa cannot replicate.

२४६. (A) The vyāpti (universal concomitance) underlying these arguments is: wherever patriarchal institutions are present, they enforce normative heterosexuality and idealised maternity; in Maithili society, these institutions are present; therefore they operate in Maithili society in these specific ways. — The source discussion in Chapter 80 states: The vyāpti (universal concomitance) underlying these arguments is: wherever patriarchal institutions are present, they enforce normative heterosexuality and idealised maternity; in Maithili society, these institutions are present; therefore they operate in Maithili society in these specific ways.

२४७. (A) The Framework's founding commitment to subaltern, Dalit, and women's voices in Maithili literature is enacted in Chaudhary's corpus. — The source discussion in Chapter 80 states: The Framework's founding commitment to subaltern, Dalit, and women's voices in Maithili literature is enacted in Chaudhary's corpus.

२४८. (A) Videha Parallel History Framework Shanti Lakshmi Chaudhary is a paradigmatic figure for the Videha Parallel History's feminist strand. — The source discussion in Chapter 80 states: Videha Parallel History Framework Shanti Lakshmi Chaudhary is a paradigmatic figure for the Videha Parallel History's feminist strand.

२४९. (D) In a tradition where women's poetry has been largely confined to devotional and domestic registers, Chaudhary's theoretical and satirical ambition (the Netāji essay as political satire) represents a significant expansion of the Maithili women's literary tradition. — The source discussion in Chapter 80 states: In a tradition where women's poetry has been largely confined to devotional and domestic registers, Chaudhary's theoretical and satirical ambition (the Netāji essay as political satire) represents a significant expansion of the Maithili women's literary tradition.

२५०. (D) Videha Sadeha 20 (Prelim_20): Faguā (मुक्तक) / Jogirā / Kichu Ghazal, pp. 861–876 — sixteen pages, his most substantial contribution; the Holi-song forms occupy the major part. — The source discussion in Chapter 80 states: Videha Sadeha 20 (Prelim_20): Faguā (मुक्तक) / Jogirā / Kichu Ghazal, pp. 861–876 — sixteen pages, his most substantial contribution; the Holi-song forms occupy the major part.

२५१. (D) The Jānakī Gīta (song to Jānakī/Sita) is of particular significance: Sita/Jānakī is the presiding divine figure of Mithila (her birthplace), and devotional composition to her is the most locally rooted of all Maithili literary-religious practices. — The source discussion in Chapter 80 states: The Jānakī Gīta (song to Jānakī/Sita) is of particular significance: Sita/Jānakī is the presiding divine figure of Mithila (her birthplace), and devotional composition to her is the most locally rooted of all Maithili literary-religious practices.

- २५२. (B) The coupling of the Brahmin surname with the Faguā/Jogīrā folk forms in his Sadeha 20 contribution is culturally significant: these Holi-associated performative forms traditionally cross caste boundaries and are associated with communal festivity and social inversion.** — The source discussion in Chapter 80 states: The coupling of the Brahmin surname with the Faguā/Jogīrā folk forms in his Sadeha 20 contribution is culturally significant: these Holi-associated performative forms traditionally cross caste boundaries and are associated with communal festivity and social inversion.
- २५३. (C) The Jānakī Gīta: Sita in Mithila The Jānakī Gīta (Song to Jānakī) in Sadeha 14 is Mishra's most culturally specific contribution.** — The source discussion in Chapter 80 states: The Jānakī Gīta: Sita in Mithila The Jānakī Gīta (Song to Jānakī) in Sadeha 14 is Mishra's most culturally specific contribution.
- २५४. (D) The Jogīrā is a more specifically Bhojpuri-Maithili festive form associated with Holi performances, with a call-and-response structure.** — The source discussion in Chapter 80 states: The Jogīrā is a more specifically Bhojpuri-Maithili festive form associated with Holi performances, with a call-and-response structure.
- २५५. (B) The Faguā is the Holi song tradition of Mithila: songs of festivity, social inversion, teasing, and communal celebration sung during the Holi festival.** — The source discussion in Chapter 80 states: The Faguā is the Holi song tradition of Mithila: songs of festivity, social inversion, teasing, and communal celebration sung during the Holi festival.
- २५६. (A) Composing a gīta to Jānakī is thus the most direct act of cultural rootedness available to a Maithili poet.** — The source discussion in Chapter 80 states: Composing a gīta to Jānakī is thus the most direct act of cultural rootedness available to a Maithili poet.
- २५७. (D) The Videha journal itself is named for Videha, the ancient kingdom of which Mithila was the capital — the same kingdom over which King Janaka ruled and in which Sita was born.** — The source discussion in Chapter 80 states: The Videha journal itself is named for Videha, the ancient kingdom of which Mithila was the capital — the same kingdom over which King Janaka ruled and in which Sita was born.
- २५८. (A) Faguā and Jogīrā: The Folk-Festive Register The sixteen-page contribution in Sadeha 20 — Faguā (muktaka) / Jogīrā / Kichu Ghazal — is Mishra's most generically ambitious piece.** — The source discussion in Chapter 80 states: Faguā and Jogīrā: The Folk-Festive Register The sixteen-page contribution in Sadeha 20 — Faguā (muktaka) / Jogīrā / Kichu Ghazal — is Mishra's most generically ambitious piece.
- २५९. (A) Mishra's bhakti ghazal thus positions itself within this long tradition while using the formal structure of the ArabicPersian ghazal rather than the native Maithili padā form.** — The source discussion in Chapter 80 states: Mishra's bhakti ghazal thus positions itself within this long tradition while using the formal structure of the ArabicPersian ghazal rather than the native Maithili padā form.
- २६०. (B) Jānakī (Sita as the daughter of Janaka, King of Mithila) is the most locally resonant of all Maithili divine figures — she was born in the soil of Mithila (specifically at Janakpur, now in Nepal), and her story is the story of Mithila itself.** — The source discussion in Chapter 80 states: Jānakī (Sita as the daughter of Janaka, King of Mithila) is the most locally resonant of all Maithili divine figures — she was born in the soil of Mithila (specifically at Janakpur, now in Nepal), and her story is the story of Mithila itself.
- २६१. (B) Vidyapati's padāvalī — the foundational body of Maithili devotional poetry — is itself a form of bhakti composition in which the erotic and the devotional are inseparable: the lover's longing for Radha and Krishna is simultaneously human and divine, sensual and transcendent.** — The source discussion in Chapter 80 states: Vidyapati's padāvalī — the foundational body of Maithili devotional poetry — is itself a form of bhakti composition in which the erotic and the devotional are inseparable: the lover's longing for Radha and Krishna is simultaneously human and divine, sensual and transcendent.
- २६२. (A) The muktaka form is a freely structured quatrain — rhyming AABA or AAAA — that allows for brief, epigrammatic statements.** — The source discussion in Chapter 80 states: The muktaka form is a freely structured quatrain — rhyming AABA or AAAA — that allows for brief, epigrammatic statements.

२६३. (D) Mikhail Bakhtin: Carnavalesque and Generic Mixing Mikhail Bakhtin's concept of the carnivalesque (Rabelais and His World, 1965; Problems of Dostoevsky's Poetics, 1929) provides a framework for the Faguā and Jogīrā contributions. — The source discussion in Chapter 80 states: Mikhail Bakhtin: Carnavalesque and Generic Mixing Mikhail Bakhtin's concept of the carnivalesque (Rabelais and His World, 1965; Problems of Dostoevsky's Poetics, 1929) provides a framework for the Faguā and Jogīrā contributions.

२६४. (B) Rasa Analysis: Bhakti, Śṛṅgāra, and Hāsyā Bharatamuni's rasa theory provides the primary Indian critical framework for Mishra's multiregister corpus. — The source discussion in Chapter 80 states: Rasa Analysis: Bhakti, Śṛṅgāra, and Hāsyā Bharatamuni's rasa theory provides the primary Indian critical framework for Mishra's multiregister corpus.

२६५. (A) The poet who composes a new bhakti ghazal or Jānakī gīta is claiming a position within this śabda-pramāṇa tradition: adding their testimony to the accumulated chain of valid verbal knowledge about the divine. — The source discussion in Chapter 80 states: The poet who composes a new bhakti ghazal or Jānakī gīta is claiming a position within this śabda-pramāṇa tradition: adding their testimony to the accumulated chain of valid verbal knowledge about the divine.

२६६. (B) The capacity to move across these three very different rasa-registers — the devotionaltranscendent, the festive-comic, and the lyric-amorous — within a single Videha corpus marks Mishra as a poet of genuine generic breadth. — The source discussion in Chapter 80 states: The capacity to move across these three very different rasa-registers — the devotionaltranscendent, the festive-comic, and the lyric-amorous — within a single Videha corpus marks Mishra as a poet of genuine generic breadth.

२६७. (B) In the devotional context, the sacred text — whether the Vedas, the Puranas, or the devotional compositions of Vidyapati — constitutes the highest form of śabda-pramāṇa: testimony that transmits direct knowledge of the divine. — The source discussion in Chapter 80 states: In the devotional context, the sacred text — whether the Vedas, the Puranas, or the devotional compositions of Vidyapati — constitutes the highest form of śabda-pramāṇa: testimony that transmits direct knowledge of the divine.

२६८. (B) The carnival, for Bakhtin, is a form of festive inversion in which normal social hierarchies are temporarily suspended, the low is elevated and the high is debased, and the communal body asserts itself against the hierarchical social order. — The source discussion in Chapter 80 states: The carnival, for Bakhtin, is a form of festive inversion in which normal social hierarchies are temporarily suspended, the low is elevated and the high is debased, and the communal body asserts itself against the hierarchical social order.

२६९. (D) Videha Parallel History Framework Rajeev Ranjan Mishra's corpus represents the Parallel History's most consistent ghazal tradition — spanning six Sadeha volumes and demonstrating sustained engagement with the form over multiple years. — The source discussion in Chapter 80 states: Videha Parallel History Framework Rajeev Ranjan Mishra's corpus represents the Parallel History's most consistent ghazal tradition — spanning six Sadeha volumes and demonstrating sustained engagement with the form over multiple years.

२७०. (A) 1) Key Literary Period Active primarily from the late 20th century through the early 21st century; Kariya Kakkak Coramin published 2016 — The source discussion in Chapter 81 states: 1) Key Literary Period Active primarily from the late 20th century through the early 21st century; Kariya Kakkak Coramin published 2016

२७१. (C) Issue 358 (15 November 2022, Year 15, Issue 179) is dedicated to Shardindu Chaudhary. — The source discussion in Chapter 81 states: Issue 358 (15 November 2022, Year 15, Issue 179) is dedicated to Shardindu Chaudhary.

२७२. (A) Within this movement, the practice of publishing living-writer special issues (visheshank) has been a key mode of recognition. — The source discussion in Chapter 81 states: Within this movement, the practice of publishing living-writer special issues (visheshank) has been a key mode of recognition.

२७३. (D) The editor Gajendra Thakur records in the editorial that readers on social media declared this special issue more meaningful than awards from the Sahitya Akademi, Lalit Kala Akademi, or Sangeet Natak Akademi — India's three premier cultural institutions. — The source discussion in Chapter 81 states: The editor Gajendra Thakur records in the

editorial that readers on social media declared this special issue more meaningful than awards from the Sahitya Akademi, Lalit Kala Akademi, or Sangeet Natak Akademi — India's three premier cultural institutions.

२७४. (C) The issue contains twenty-two dedicated essays, a profile, an interview, and three extended critical analyses by Gajendra Thakur — spanning pages 11 to 134 of the issue — making it the most comprehensive documentary source on Shardindu Chaudhary's life and work. — The source discussion in Chapter 81 states: The issue contains twenty-two dedicated essays, a profile, an interview, and three extended critical analyses by Gajendra Thakur — spanning pages 11 to 134 of the issue — making it the most comprehensive documentary source on Shardindu Chaudhary's life and work.

२७५. (A) Where exact publication years are given in sources, they are noted; otherwise the approximate period of activity is given. — The source discussion in Chapter 81 states: Where exact publication years are given in sources, they are noted; otherwise the approximate period of activity is given.

२७६. (D) 2015–20 Ja Ham Janitahun Satirical memoir Title phrase: 'Had I known...' — comic-retrospective memoir; analysed Videha 358 pp. 99–106 c. — The source discussion in Chapter 81 states: 2015–20 Ja Ham Janitahun Satirical memoir Title phrase: 'Had I known...' — comic-retrospective memoir; analysed Videha 358 pp. 99–106 c.

२७७. (B) Satire (vyangya) Satirical collection; title invokes the comic archetype 'Gohara Ganesha'; analysed Videha 358 pp. 107–112 2016 Kariya Kakkak Coramin Satire / Short story Cited in IJCRT survey 2025; analysed Videha 358 pp. 107–112; cross-ref. — The source discussion in Chapter 81 states: Satire (vyangya) Satirical collection; title invokes the comic archetype 'Gohara Ganesha'; analysed Videha 358 pp. 107–112 2016 Kariya Kakkak Coramin Satire / Short story Cited in IJCRT survey 2025; analysed Videha 358 pp. 107–112; cross-ref.

२७८. (C) Satire (vyangya) 'I saw a great absurdity' — social satirical collection; analysed Videha 358 pp. 107–112 c. — The source discussion in Chapter 81 states: Satire (vyangya) 'I saw a great absurdity' — social satirical collection; analysed Videha 358 pp. 107–112 c.

२७९. (D) Coramin (2016) This is the most widely cited of Shardindu Chaudhary's works outside the Videha ecosystem. — The source discussion in Chapter 81 states: Coramin (2016) This is the most widely cited of Shardindu Chaudhary's works outside the Videha ecosystem.

२८०. (A) The satirical-observer mode has deep roots in Maithili comic writing, going back to Harimohan Jha's (1908–1984) Khattar Kakak Tarang, in which the fictional 'uncle' Khattar Kaka systematically dismantles religious and social orthodoxies. — The source discussion in Chapter 81 states: The satirical-observer mode has deep roots in Maithili comic writing, going back to Harimohan Jha's (1908–1984) Khattar Kakak Tarang, in which the fictional 'uncle' Khattar Kaka systematically dismantles religious and social orthodoxies.

२८१. (A) The use of mythological/folkloric reference as a framework for contemporary satire is characteristic of the best Maithili satirical writing. — The source discussion in Chapter 81 states: The use of mythological/folkloric reference as a framework for contemporary satire is characteristic of the best Maithili satirical writing.

२८२. (A) ellipsis in the title itself is a gesture of open-endedness — the list of absurdities is infinite. — The source discussion in Chapter 81 states: ellipsis in the title itself is a gesture of open-endedness — the list of absurdities is infinite.

२८३. (D) The four-volume structure suggests an ongoing, cumulative engagement with the memoir form rather than a single completed work. — The source discussion in Chapter 81 states: The four-volume structure suggests an ongoing, cumulative engagement with the memoir form rather than a single completed work.

२८४. (A) Samay-Sal was a Maithili literary periodical; its name — 'Time-Tree/Season-Tree' — evokes both temporal awareness and rootedness in a cultural landscape. — The source discussion in Chapter 81 states: Samay-Sal was a Maithili literary periodical; its name — 'Time-Tree/Season-Tree' — evokes both temporal awareness and rootedness in a cultural landscape.

२८५. (A) Major journals including Mithila Mihir, Vaidehi, Abhivyanjana, and Videha itself have been vehicles not just for carrying literary work but for forming taste, creating intellectual community, and articulating aesthetic positions. —

The source discussion in Chapter 81 states: Major journals including Mithila Mihir, Vaidehi, Abhivyanjana, and Videha itself have been vehicles not just for carrying literary work but for forming taste, creating intellectual community, and articulating aesthetic positions.

२८६. (B) Good editorial writing in Maithili has historically been under-recognized as a form of literary production, and Ajit Kumar Jha's essay is notable for treating Shardindu Chaudhary's editorials as substantive texts worthy of critical attention. — The source discussion in Chapter 81 states: Good editorial writing in Maithili has historically been under-recognized as a form of literary production, and Ajit Kumar Jha's essay is notable for treating Shardindu Chaudhary's editorials as substantive texts worthy of critical attention.

२८७. (C) Ajit Kumar Jha argues that Shardindu Chaudhary's editorials deserve to be read as a substantial body of literary non-fiction in their own right — a claim that positions editorial writing as a primary literary genre rather than a secondary administrative function. — The source discussion in Chapter 81 states: Ajit Kumar Jha argues that Shardindu Chaudhary's editorials deserve to be read as a substantial body of literary non-fiction in their own right — a claim that positions editorial writing as a primary literary genre rather than a secondary administrative function.

२८८. (D) Kedar Kanan's affectionate essay 'Hamar Shardu Bhaiya' — 'My Shardu Bhai' — presents a warmer, more fraternal picture. — The source discussion in Chapter 81 states: Kedar Kanan's affectionate essay 'Hamar Shardu Bhaiya' — 'My Shardu Bhai' — presents a warmer, more fraternal picture.

२८९. (A) Shivshankara Srinivas — born 2 July 1953 in Lohana, Madhubani, and the author of story collections including Trikona, Adahan, Mati, Guna Katha, and Gamak Lok, as well as the critical study Badalait Swar — is a close peer and literary ally. — The source discussion in Chapter 81 states: Shivshankara Srinivas — born 2 July 1953 in Lohana, Madhubani, and the author of story collections including Trikona, Adahan, Mati, Guna Katha, and Gamak Lok, as well as the critical study Badalait Swar — is a close peer and literary ally.

२९०. (B) In The Wire interview (May 2025), Srinivas speaks of how the support of friends and fellow writers was invaluable to his own development — the kind of literary friendship that Shardindu Chaudhary exemplifies. — The source discussion in Chapter 81 states: In The Wire interview (May 2025), Srinivas speaks of how the support of friends and fellow writers was invaluable to his own development — the kind of literary friendship that Shardindu Chaudhary exemplifies.

२९१. (D) A servant of the literature is a writer who produces texts; a servant of the language is someone for whom the language itself — its survival, health, correctness, and vitality — is the primary concern. — The source discussion in Chapter 81 states: A servant of the literature is a writer who produces texts; a servant of the language is someone for whom the language itself — its survival, health, correctness, and vitality — is the primary concern.

२९२. (B) That such a writer calls Shardindu Chaudhary the source of his intellectual thirst ('Hamar GyanPipashak Srot') is one of the most significant testimonies in the special issue. — The source discussion in Chapter 81 states: That such a writer calls Shardindu Chaudhary the source of his intellectual thirst ('Hamar GyanPipashak Srot') is one of the most significant testimonies in the special issue.

२९३. (C) Interview (Videha 358, pp. 21–25) The interview conducted by Jagdish Chandra Thakur 'Anil' and published in Videha 358 (pp. 21– 25) is the only extended first-person document of Shardindu Chaudhary's voice in the special issue. — The source discussion in Chapter 81 states: Interview (Videha 358, pp. 21–25) The interview conducted by Jagdish Chandra Thakur 'Anil' and published in Videha 358 (pp. 21– 25) is the only extended first-person document of Shardindu Chaudhary's voice in the special issue.

२९४. (B) The interview's presence in the special issue is itself significant: it places Shardindu Chaudhary's own articulations of his literary aims, his understanding of the Maithili situation, and his views on language and culture at the centre of the documentary record. — The source discussion in Chapter 81 states: The interview's presence in the special issue is itself significant: it places Shardindu Chaudhary's own articulations of his literary aims, his understanding of the Maithili situation, and his views on language and culture at the centre of the documentary record.

- २९५. (A) The essay on 'Kathya, Tathya Aa Satyak Chintan' (Reflection on Content, Fact and Truth) addresses the epistemological dimension of Shardindu Chaudhary's satirical practice: the relationship between the satirist's comic distortion and the underlying reality he is trying to illuminate.** — The source discussion in Chapter 81 states: The essay on 'Kathya, Tathya Aa Satyak Chintan' (Reflection on Content, Fact and Truth) addresses the epistemological dimension of Shardindu Chaudhary's satirical practice: the relationship between the satirist's comic distortion and the underlying reality he is trying to illuminate.
- २९६. (B) The use of Vidyapati as a touchstone places Shardindu Chaudhary's work within the long arc of Maithili literary tradition.** — The source discussion in Chapter 81 states: The use of Vidyapati as a touchstone places Shardindu Chaudhary's work within the long arc of Maithili literary tradition.
- २९७. (A) Gaurinath's essay treats Shardindu Chaudhary as an exemplar — someone whose mode of inhabiting the Maithili literary world is itself a model or lesson for others.** — The source discussion in Chapter 81 states: Gaurinath's essay treats Shardindu Chaudhary as an exemplar — someone whose mode of inhabiting the Maithili literary world is itself a model or lesson for others.
- २९८. (B) Used ironically, this citation from Maithili's greatest poet suggests that Shardindu Chaudhary's literary practice represents an exception to this cynical observation — a form of love for the language and literature that genuinely transcends self-interest.** — The source discussion in Chapter 81 states: Used ironically, this citation from Maithili's greatest poet suggests that Shardindu Chaudhary's literary practice represents an exception to this cynical observation — a form of love for the language and literature that genuinely transcends self-interest.
- २९९. (C) 1350–1435) — as a critical lens: 'Swarth Laagi Karaphu Sab Priti' (All love is for the sake of self-interest).** — The source discussion in Chapter 81 states: 1350–1435) — as a critical lens: 'Swarth Laagi Karaphu Sab Priti' (All love is for the sake of self-interest).
- ३००. (A) To ask what it means to be a particular person is to ask what values, practices, and relationships constitute that person's existence as a cultural actor.** — The source discussion in Chapter 81 states: To ask what it means to be a particular person is to ask what values, practices, and relationships constitute that person's existence as a cultural actor.
- ३०१. (B) Harimohan Jha's Khattar Kaka was first published in Mithila Mihir; Rajkamal Chaudhary's first Maithili story was published in Vaidehi (1954).** — The source discussion in Chapter 81 states: Harimohan Jha's Khattar Kaka was first published in Mithila Mihir; Rajkamal Chaudhary's first Maithili story was published in Vaidehi (1954).
- ३०२. (A) The Videha journal itself, launched in 2000/2008 by Gajendra Thakur, is the latest and most extensive expression of this tradition, now operating in the digital medium.** — The source discussion in Chapter 81 states: The Videha journal itself, launched in 2000/2008 by Gajendra Thakur, is the latest and most extensive expression of this tradition, now operating in the digital medium.
- ३०३. (D) The stories were added to the Bihar matriculation syllabus in the 1980s, testifying to their canonical status.** — The source discussion in Chapter 81 states: The stories were added to the Bihar matriculation syllabus in the 1980s, testifying to their canonical status.
- ३०४. (B) The comic tradition in Maithili is not merely entertaining; it has always been a vehicle for social criticism.** — The source discussion in Chapter 81 states: The comic tradition in Maithili is not merely entertaining; it has always been a vehicle for social criticism.
- ३०५. (C) As documented in the Videha pothi.htm archive and the 'Ham Mithilawasi' blog, the major journals that shaped modern Maithili writing include: Mithila Mihir (Darbhanga/Patna), Vaidehi (Kashi/Sitamarhi/Darbhangha), Abhivyanjana (Patna/Saharsa), Mithila Darshan, Akhar, Dainik Swadesh, and many others.** — The source discussion in Chapter 81 states: As documented in the Videha pothi.htm archive and the 'Ham Mithilawasi' blog, the major journals that shaped modern Maithili writing include: Mithila Mihir (Darbhanga/Patna), Vaidehi (Kashi/Sitamarhi/Darbhangha), Abhivyanjana (Patna/Saharsa), Mithila Darshan, Akhar, Dainik Swadesh, and many others.

३०६. (D) Shivshankar Srinivas (born 2 July 1953, Lohana, Madhubani), whose five story collections have been widely acclaimed and whose Maithili Katha Sanchayan (2004) was published by the National Book Trust — the most institutionally prestigious of publishers — is himself a figure of major importance. — The source discussion in Chapter 81 states: Shivshankar Srinivas (born 2 July 1953, Lohana, Madhubani), whose five story collections have been widely acclaimed and whose Maithili Katha Sanchayan (2004) was published by the National Book Trust — the most institutionally prestigious of publishers — is himself a figure of major importance.

३०७. (A) The Videha pothi.htm page contains several cross-references to Shardindu Chaudhary beyond the special issue. — The source discussion in Chapter 81 states: The Videha pothi.htm page contains several cross-references to Shardindu Chaudhary beyond the special issue.

३०८. (D) The memoir series Baat-Baat Par Baat and the collection Ja Ham Janitahun both engage with this genre in a comic-satirical mode that is distinctive. — The source discussion in Chapter 81 states: The memoir series Baat-Baat Par Baat and the collection Ja Ham Janitahun both engage with this genre in a comic-satirical mode that is distinctive.

३०९. (B) The archiving of his works with Shardindu Chaudhary's name attached to them suggests a relationship of deep mutual trust and shared commitment to the preservation of Maithili literary heritage. — The source discussion in Chapter 81 states: The archiving of his works with Shardindu Chaudhary's name attached to them suggests a relationship of deep mutual trust and shared commitment to the preservation of Maithili literary heritage.

३१०. (D) Shardindu Chaudhary's close association with this movement — as contributor, archive facilitator, and the subject of a landmark special issue — marks him as a significant figure within this alternative canon-formation project. — The source discussion in Chapter 81 states: Shardindu Chaudhary's close association with this movement — as contributor, archive facilitator, and the subject of a landmark special issue — marks him as a significant figure within this alternative canon-formation project.

३११. (A) The commitment to linguistic correctness, to the health of Maithili usage, and to the preservation of the language's distinctive vocabulary and grammar is, in this context, a political act as well as a scholarly one. — The source discussion in Chapter 81 states: The commitment to linguistic correctness, to the health of Maithili usage, and to the preservation of the language's distinctive vocabulary and grammar is, in this context, a political act as well as a scholarly one.

३१२. (A) The title Ja Ham Janitahun — 'Had I known...' — is a perfect emblem of this mode: the retrospective wisdom that arrives too late, and whose belated arrival is itself comic. — The source discussion in Chapter 81 states: The title Ja Ham Janitahun — 'Had I known...' — is a perfect emblem of this mode: the retrospective wisdom that arrives too late, and whose belated arrival is itself comic.

३१३. (A) Dr. Narayanji's characterisation of Shardindu Chaudhary as a 'voice of resistance against incongruity' (visangatik viruddha pratirodhak-swar) deepens this: the perception of absurdity is not passive but active, a form of refusal to accept the normalisation of the abnormal. — The source discussion in Chapter 81 states: Dr. Narayanji's characterisation of Shardindu Chaudhary as a 'voice of resistance against incongruity' (visangatik viruddha pratirodhak-swar) deepens this: the perception of absurdity is not passive but active, a form of refusal to accept the normalisation of the abnormal.

३१४. (D) The editor of Videha articulates the significance of the special issue itself: in the Maithili world, recognition by living peers and by a committed readership is, in many ways, more meaningful than institutional awards. — The source discussion in Chapter 81 states: The editor of Videha articulates the significance of the special issue itself: in the Maithili world, recognition by living peers and by a committed readership is, in many ways, more meaningful than institutional awards.

३१५. (D) Srinivas as 'as sweet as he is resolute' together point to a writer for whom integrity is both a personal and a literary value. — The source discussion in Chapter 81 states: Srinivas as 'as sweet as he is resolute' together point to a writer for whom integrity is both a personal and a literary value.

३१६. (B) Profiled in Outlook India (December 2023). • Shivshankara Srinivas (born 1953, Lohana, Madhubani) — author of Trikona, Adahan, Mati, Guna Katha, Gamak Lok; critical study Badalait Swar; editor of Maithili Katha Sanchayan (National Book Trust, 2004). — The source discussion in Chapter 81 states: Profiled in Outlook India (December

2023). • Shivshankara Srinivas (born 1953, Lohana, Madhubani) — author of *Trikona*, *Adahan*, *Mati*, *Guna Katha*, *Gamak Lok*; critical study *Badalait Swar*; editor of *Maithili Katha Sanchayan* (National Book Trust, 2004).

३१७. (C) The following orientation draws on the Videha archive, the 'Ham Mithilawasi' blog, the Darbhanga Tower blog, and the IJCRT academic — The source discussion in Chapter 81 states: The following orientation draws on the Videha archive, the 'Ham Mithilawasi' blog, the Darbhanga Tower blog, and the IJCRT academic

३१८. (D) following figures appear across the Videha archive and are connected to him either as contributors to his special issue or as literary peers whose works are archived in close association with his. — The source discussion in Chapter 81 states: following figures appear across the Videha archive and are connected to him either as contributors to his special issue or as literary peers whose works are archived in close association with his.

३१९. (A) Shardindu Chaudhary's Kariya Kakkak Coramin (2016) is listed in this survey alongside these award-winning collections, situating him within this flourishing contemporary moment. — The source discussion in Chapter 81 states: Shardindu Chaudhary's *Kariya Kakkak Coramin* (2016) is listed in this survey alongside these award-winning collections, situating him within this flourishing contemporary moment.

३२०. (A) As the Darbhanga Tower blog records, Jha was hailed as 'monarch of wit and satire,' 'incarnation of humour,' and 'Vidyapati of Maithili Prose.' He was awarded the Sahitya Akademi award posthumously in 1985. — The source discussion in Chapter 81 states: As the Darbhanga Tower blog records, Jha was hailed as 'monarch of wit and satire,' 'incarnation of humour,' and 'Vidyapati of Maithili Prose.' He was awarded the Sahitya Akademi award posthumously in 1985.

३२१. (C) With an estimated 30–50 million speakers, it is among the largest Indian languages without a separate state. — The source discussion in Chapter 81 states: With an estimated 30–50 million speakers, it is among the largest Indian languages without a separate state.

३२२. (D) Samay-Sal, which Shardindu Chaudhary edited, belongs to this tradition of literary periodicals that shape taste, form intellectual community, and carry the ongoing conversation of Maithili letters. — The source discussion in Chapter 81 states: *Samay-Sal*, which Shardindu Chaudhary edited, belongs to this tradition of literary periodicals that shape taste, form intellectual community, and carry the ongoing conversation of Maithili letters.

३२३. (C) Dr. Prasad has been a contributor across multiple decades of this archive, appearing in issues as early as Issue 14 and continuing through Issue 37 and the broader 438-issue run. — The source discussion in Chapter 82 states: Dr. Prasad has been a contributor across multiple decades of this archive, appearing in issues as early as Issue 14 and continuing through Issue 37 and the broader 438-issue run.

३२४. (C) CE) establishes the doctrine of rasa — the aesthetic emotion that arises in the sensitive spectator/reader (sahridaya) when the vibhava (excitant), anubhava (consequent expression), and vyabhichari bhava (transient moods) combine to — The source discussion in Chapter 82 states: CE) establishes the doctrine of *rasa* — the aesthetic emotion that arises in the sensitive spectator/reader (*sahridaya*) when the *vibhava* (excitant), *anubhava* (consequent expression), and *vyabhichari bhava* (transient moods) combine to

३२५. (B) Dr. Prasad's poetry engages most deeply with: Karuna Rasa (करुण रस) in Khebaiyan Khebaiyan (The Boatman) is a sustained evocation of karuna — the pathos of those left without means of crossing. — The source discussion in Chapter 82 states: Dr. Prasad's poetry engages most deeply with: *Karuna Rasa* (करुण रस) in *Khebaiyan Khebaiyan* (The Boatman) is a sustained evocation of *karuna* — the pathos of those left without means of crossing.

३२६. (B) 1000 CE) universalises this into a theory of aesthetic experience as a form of self-recognition (pratibha).The Natyashastra of Bharatamuni and its subsequent elaboration by Abhinavagupta in the Abhinavabharati identifies eight (later nine) primary rasas. — The source discussion in Chapter 82 states: 1000 CE) universalises this into a theory of aesthetic experience as a form of self-recognition (*pratibha*).The *Natyashastra* of Bharatamuni and its subsequent elaboration by Abhinavagupta in the *Abhinavabharati* identifies eight (later nine) primary *rasas*.

३२७. (C) Shahar O Gel (The City He Went To) is a classic viyoga poem — the lament of the village left behind, of human bonds dissolving in the stone jungle of the city. — The source discussion in Chapter 82 states: *Shahar O Gel* (The

City He Went To) is a classic viyoga poem — the lament of the village left behind, of human bonds dissolving in the stone jungle of the city.

३३८. (A) Look how good the fragrance/composition within it is.) — before proceeding to analyse the collection. — The source discussion in Chapter 82 states: Look how good the fragrance/composition within it is.) — before proceeding to analyse the collection.

३३९. (B) In the Dalit literature essay, dhvani operates differently — as argumentative understatement (arthaantara-nyasa). — The source discussion in Chapter 82 states: In the Dalit literature essay, dhvani operates differently — as argumentative understatement (arthaantara-nyasa).

३३०. (B) CE) establishes dhvani — the resonant, suggested meaning (vyangya) beyond the literal (vacya) — as the soul (atma) of poetry. — The source discussion in Chapter 82 states: CE) establishes dhvani — the resonant, suggested meaning (vyangya) beyond the literal (vacya) — as the soul (atma) of poetry.

३३१. (A) In Dr. Prasad's poetry, the most frequently operative alankara (figure of speech) is rupaka (complete metaphor / identification) — not mere upama (simile). — The source discussion in Chapter 82 states: In Dr. Prasad's poetry, the most frequently operative alankara (figure of speech) is rupaka (complete metaphor / identification) — not mere upama (simile).

३३२. (B) 11th cent.) synthesises the alankara, rasa, and dhvani traditions into a comprehensive poetics. — The source discussion in Chapter 82 states: 11th cent.) synthesises the alankara, rasa, and dhvani traditions into a comprehensive poetics.

३३३. (A) 11th cent.) identifies auchitya (propriety) — the apt fit of word, form, and content — as the supreme virtue of poetry. — The source discussion in Chapter 82 states: 11th cent.) identifies auchitya (propriety) — the apt fit of word, form, and content — as the supreme virtue of poetry.

३३४. (C) Terry Eagleton (Marxism and Literary Criticism, 1976) emphasises literature's ideological encoding and decoding. — The source discussion in Chapter 82 states: Terry Eagleton (Marxism and Literary Criticism, 1976) emphasises literature's ideological encoding and decoding.

३३५. (D) Raymond Williams' concept of 'structures of feeling' (Marxism and Literature, 1977) identifies the lived, experiential texture of a historical moment that art uniquely preserves. — The source discussion in Chapter 82 states: Raymond Williams' concept of 'structures of feeling' (Marxism and Literature, 1977) identifies the lived, experiential texture of a historical moment that art uniquely preserves.

३३६. (A) Dr. Prasad's poetry is deeply engaged with what Lukács called 'critical realism': the faithful, living representation of social contradictions. — The source discussion in Chapter 82 states: Dr. Prasad's poetry is deeply engaged with what Lukács called 'critical realism': the faithful, living representation of social contradictions.

३३७. (B) Roman Jakobson's theory of the poetic function — the orientation of the message toward itself — illuminates Dr. Prasad's verse technique. — The source discussion in Chapter 82 states: Roman Jakobson's theory of the poetic function — the orientation of the message toward itself — illuminates Dr. Prasad's verse technique.

३३८. (C) Dr. Prasad's work operates within what Spivak would call the 'subaltern cartography' of Maithili. — The source discussion in Chapter 82 states: Dr. Prasad's work operates within what Spivak would call the 'subaltern cartography' of Maithili.

३३९. (A) The refrain is Jakobson's 'return of the same differently charged' — the hallmark of the poetic function. — The source discussion in Chapter 82 states: The refrain is Jakobson's 'return of the same differently charged' — the hallmark of the poetic function.

३४०. (B) The essay's central claim — 'literature is not politics; when politics enters literature, literature dies' — deconstructs itself. — The source discussion in Chapter 82 states: The essay's central claim — 'literature is not politics; when politics enters literature, literature dies' — deconstructs itself.

३४१. (C) From a feminist critical perspective — informed by Elaine Showalter's gynocriticism, Julia Kristeva's semanalysis, and Adrienne Rich's poetics of the 'coming out' of marginalised experience — these texts are productively ambivalent. — The source discussion in Chapter 82 states: From a feminist critical perspective — informed by Elaine Showalter's gynocriticism, Julia Kristeva's semanalysis, and Adrienne Rich's poetics of the 'coming out' of marginalised experience — these texts are productively ambivalent.

३४२. (C) Derrida's 'supplement' is visible: the essay supplements the Maithili literary canon by speaking for those whose work has been excluded from the Dalit literature list (Lallit, Manipada, Gajendra Thakur's Sahastrasirsha) — but in doing so, it tacitly reinforces the boundary between 'high' — The source discussion in Chapter 82 states: Derrida's 'supplement' is visible: the essay supplements the Maithili literary canon by speaking for those whose work has been excluded from the Dalit literature list (Lallit, Manipada, Gajendra Thakur's Sahastrasirsha) — but in doing so, it tacitly reinforces the boundary between 'high'

३४३. (D) Lens 3: Structuralist Lens Structurally, Dr. Prasad's poetry employs the refrain (dhruvapadam / tikam) as its primary structural device — a feature shared with both the classical Maithili geet tradition (Vidyapati's compositions are refrain-structured) and the folk doha tradition. — The source discussion in Chapter 82 states: Lens 3: Structuralist Lens Structurally, Dr. Prasad's poetry employs the refrain (dhruvapadam / tikam) as its primary structural device — a feature shared with both the classical Maithili geet tradition (Vidyapati's compositions are refrain-structured) and the folk doha tradition.

३४४. (C) The framework's epistemological claim is that no single critical lens is adequate to the complexity of Maithili literary history; only their simultaneous application produces what Thakur calls 'samaantar' (parallel, simultaneous) access to a literary text's multiple dimensions. — The source discussion in Chapter 82 states: The framework's epistemological claim is that no single critical lens is adequate to the complexity of Maithili literary history; only their simultaneous application produces what Thakur calls 'samaantar' (parallel, simultaneous) access to a literary text's multiple dimensions.

३४५. (A) Lens 6: Feminist Lens The feminist lens reveals a productive tension in Dr. Prasad's work. — The source discussion in Chapter 82 states: Lens 6: Feminist Lens The feminist lens reveals a productive tension in Dr. Prasad's work.

३४६. (C) Lens 7: Deconstructive Lens The deconstructive lens reveals the aporia at the heart of Dr. Prasad's most confident critical claims. — The source discussion in Chapter 82 states: Lens 7: Deconstructive Lens The deconstructive lens reveals the aporia at the heart of Dr. Prasad's most confident critical claims.

३४७. (C) The argument is: wherever sāhityatva is present, akhaṇḍatva must follow, because the aesthetic experience (rasa) produced by literature is by definition universal (sādhāraṇa), not caste-specific. † Vyāpti (Pervasive Concomitance) — The source discussion in Chapter 82 states: The argument is: wherever sāhityatva is present, akhaṇḍatva must follow, because the aesthetic experience (rasa) produced by literature is by definition universal (sādhāraṇa), not caste-specific. † Vyāpti (Pervasive Concomitance)

३४८. (B) The Navya-Nyāya form makes explicit what the poem implies: the absence is relational, not absolute — it is an absence relative to the presence enjoyed by others, which is the precise logical structure of social injustice. — The source discussion in Chapter 82 states: The Navya-Nyāya form makes explicit what the poem implies: the absence is relational, not absolute — it is an absence relative to the presence enjoyed by others, which is the precise logical structure of social injustice.

३४९. (B) The question becomes: is universality intrinsic to the nature of literature, or is it an ideological projection of dominant literary cultures onto subaltern ones? — The source discussion in Chapter 82 states: The question becomes: is universality intrinsic to the nature of literature, or is it an ideological projection of dominant literary cultures onto subaltern ones?

३५०. (B) The Claim of Authentic Complexity Kavyashastra (dhvani) establishes that his best poetry generates resonant, layered meanings that exceed the literal. — The source discussion in Chapter 82 states: The Claim of Authentic Complexity Kavyashastra (dhvani) establishes that his best poetry generates resonant, layered meanings that exceed the literal.

३५१. (A) The Navya-Nyāya tradition was not an abstract import into Mithila; it was the product of Mithila's specific intellectual culture — a culture that also produced Vidyapati, the fountainhead of Maithili poetry, roughly

contemporaneously. — The source discussion in Chapter 82 states: The Navya-Nyāya tradition was not an abstract import into Mithila; it was the product of Mithila's specific intellectual culture — a culture that also produced Vidyapati, the fountainhead of Maithili poetry, roughly contemporaneously.

३५२. (A) Navya-Nyāya's concept of vyāpti — the pervasive concomitance between sāhityatva and universality — provides the logical ground for this claim. — The source discussion in Chapter 82 states: Navya-Nyāya's concept of vyāpti — the pervasive concomitance between sāhityatva and universality — provides the logical ground for this claim.

३५३. (C) The Claim of Socially Grounded Universalism Kavyashastra (rasa) establishes that the emotional experience generated is universal (sādhāraṇīkaraṇa — the generalisation of emotional response across all sensitive readers). — The source discussion in Chapter 82 states: The Claim of Socially Grounded Universalism Kavyashastra (rasa) establishes that the emotional experience generated is universal (sādhāraṇīkaraṇa — the generalisation of emotional response across all sensitive readers).

३५४. (B) Narrative Ethics and the Dalit Question In his critical writing, Dr. Prasad has directly engaged with the vexed question of Dalit literature in Maithili. — The source discussion in Chapter 82 states: Narrative Ethics and the Dalit Question In his critical writing, Dr. Prasad has directly engaged with the vexed question of Dalit literature in Maithili.

३५५. (A) "साहित्य राजनीति नै छिऐ। साहित्यमे राजनीति विषय-वस्तु भऽ सकै छै मुदा राजनीतिकें साहित्यमे प्रवेश भेने साहित्य मरि जाइ छइ।" — Dr. Shiv Kumar Prasad, 'Dalit Sahityaken Aana Sahityas Futkaibak Prayojan' (Videha, Issue 20) (Literature is not politics. — The source discussion in Chapter 82 states: "साहित्य राजनीति नै छिऐ। साहित्यमे राजनीति विषय-वस्तु भऽ सकै छै मुदा राजनीतिकें साहित्यमे प्रवेश भेने साहित्य मरि जाइ छइ।" — Dr. Shiv Kumar Prasad, 'Dalit Sahityaken Aana Sahityas Futkaibak Prayojan' (Videha, Issue 20) (Literature is not politics.

३५६. (B) Social and Cultural Roles Beyond his purely literary contributions, Dr. Prasad has been an active participant in the institutional life of Maithili literature. — The source discussion in Chapter 82 states: Social and Cultural Roles Beyond his purely literary contributions, Dr. Prasad has been an active participant in the institutional life of Maithili literature.

३५७. (D) 2 As a Translator Dr. Prasad's translation of Hindi poet Rajni Chhabra's collection Pighalte Himkhand (Melting Glaciers) into Maithili — published in Videha Issue 21 (pages 912–1000) — is a significant act of linguistic bridge-building. — The source discussion in Chapter 82 states: 2 As a Translator Dr. Prasad's translation of Hindi poet Rajni Chhabra's collection Pighalte Himkhand (Melting Glaciers) into Maithili — published in Videha Issue 21 (pages 912–1000) — is a significant act of linguistic bridge-building.

३५८. (B) Literature has a current that does not merely flow within its banks — it breaks its banks and inundates the earth-like heart, all the way to every shore.) — The source discussion in Chapter 82 states: Literature has a current that does not merely flow within its banks — it breaks its banks and inundates the earth-like heart, all the way to every shore.)

३५९. (A) The Marxist critic would see in this a refusal of ideology; the New Critic would see an achieved irony; the Rasa theorist would see a mature karuna that is never indulgent. — The source discussion in Chapter 82 states: The Marxist critic would see in this a refusal of ideology; the New Critic would see an achieved irony; the Rasa theorist would see a mature karuna that is never indulgent.

३६०. (D) Videha — and the Maithili literary world it sustains — is richer for his presence within it. — The source discussion in Chapter 82 states: Videha — and the Maithili literary world it sustains — is richer for his presence within it.

३६१. (A) In the twentieth and twenty-first centuries, from the same Mithila — from the Kosi basin town of Nirmali — Dr. Shiv Kumar Prasad sits and writes poems, stories, and criticism in the language that Vidyapati made great. — The source discussion in Chapter 82 states: In the twentieth and twenty-first centuries, from the same Mithila — from the Kosi basin town of Nirmali — Dr. Shiv Kumar Prasad sits and writes poems, stories, and criticism in the language that Vidyapati made great.

३६२. (A) SHIV KUMAR PRASAD Maithili Poet · Anthologist · Literary Voice of Mithila Analysed Through: Indian & Western Literary Theory · The Videha Parallel History Framework · Navya Nyāya Epistemology of Gaṅgeśa Upādhyāya Primary Texts Studied: Manak Haat (मनक हाट) — Maithili Poetry Anthology, 2021 — The source discussion in Chapter

82 states: SHIV KUMAR PRASAD Maithili Poet · Anthologist · Literary Voice of Mithila Analysed Through: Indian & Western Literary Theory · The Videha Parallel History Framework · Navya Nyāya Epistemology of Gaṅgeśa Upādhyāya Primary Texts Studied: Manak Haat (मनक हाट) — Maithili Poetry Anthology, 2021

३६३. (B) "Standard Market" or "A Marketplace of Standards") is a Maithili poetry anthology published in 2021 at a price of 175. — The source discussion in Chapter 82 states: "Standard Market" or "A Marketplace of Standards") is a Maithili poetry anthology published in 2021 at a price of 175.

३६४. (B) Dr. Prasad's association with Videha therefore locates his work firmly within this alternative critical and cultural project. — The source discussion in Chapter 82 states: Dr. Prasad's association with Videha therefore locates his work firmly within this alternative critical and cultural project.

३६५. (A) Rather, it is what the Parallel History Framework identifies as "ground-up" literary consciousness — the poetry of those who inhabit, flood-suffer, migrate from, and return to a specific ecology. — The source discussion in Chapter 82 states: Rather, it is what the Parallel History Framework identifies as "ground-up" literary consciousness — the poetry of those who inhabit, flood-suffer, migrate from, and return to a specific ecology.

३६६. (B) The Mithila landscape carries within it the memory of centuries of unequal resource distribution: the Kosi floods, the land dispossession of peasant communities, and the cultural marginalisation of non-Brahmin vernacular voices are all sediments present in this poetry. — The source discussion in Chapter 82 states: The Mithila landscape carries within it the memory of centuries of unequal resource distribution: the Kosi floods, the land dispossession of peasant communities, and the cultural marginalisation of non-Brahmin vernacular voices are all sediments present in this poetry.

३६७. (C) In the tradition of Harimohan Jha — the great Maithili satirist (1908–1984) who was systematically denied the Sahitya Akademi Award despite being the most widely read Maithili prose writer — Dr. Prasad's work draws on the anti-caste and anti-feudal currents of Maithili literary modernity. — The source discussion in Chapter 82 states: In the tradition of Harimohan Jha — the great Maithili satirist (1908–1984) who was systematically denied the Sahitya Akademi Award despite being the most widely read Maithili prose writer — Dr. Prasad's work draws on the anti-caste and anti-feudal currents of Maithili literary modernity.

३६८. (D) Where Jha used satire and the novel, Prasad uses lyric poetry; but the social sensibility is cognate. — The source discussion in Chapter 82 states: Where Jha used satire and the novel, Prasad uses lyric poetry; but the social sensibility is cognate.

३६९. (B) 850 CE) argues that the highest form of poetic meaning is dhvani — suggestion, resonance, the meaning that reverberates beyond the literal statement. — The source discussion in Chapter 82 states: 850 CE) argues that the highest form of poetic meaning is dhvani — suggestion, resonance, the meaning that reverberates beyond the literal statement.

३७०. (A) In Manak Haat, the dominant rasas are karuṇa (compassion, sorrow) and vīra (heroic energy) — a combination that characterises much of the democratic Maithili literary tradition from the charyapadas onward. — The source discussion in Chapter 82 states: In Manak Haat, the dominant rasas are karuṇa (compassion, sorrow) and vīra (heroic energy) — a combination that characterises much of the democratic Maithili literary tradition from the charyapadas onward.

३७१. (D) The poem as marketplace is simultaneously a space of standards and a space of bargaining; this tension generates the collection's ironic energy. — The source discussion in Chapter 82 states: The poem as marketplace is simultaneously a space of standards and a space of bargaining; this tension generates the collection's ironic energy.

३७२. (A) Dr. Prasad's poetry does not claim a single authoritative voice; it inhabits the heteroglossic space of Maithili as it is actually spoken and felt. — The source discussion in Chapter 82 states: Dr. Prasad's poetry does not claim a single authoritative voice; it inhabits the heteroglossic space of Maithili as it is actually spoken and felt.

३७३. (D) Gayatri Chakravorty Spivak's concept of the subaltern who cannot speak — cannot be heard within the dominant representational frameworks — is also relevant. — The source discussion in Chapter 82 states: Gayatri Chakravorty Spivak's concept of the subaltern who cannot speak — cannot be heard within the dominant representational frameworks — is also relevant.

- ३७४. (B) Dr. Prasad's refusal of this logic — through his committed Maithili literary practice — is a postcolonial act. —** The source discussion in Chapter 82 states: Dr. Prasad's refusal of this logic — through his committed Maithili literary practice — is a postcolonial act.
- ३७५. (C) The Parallel History identifies several suppressed or marginalised traditions that are invisible in the official canon. —** The source discussion in Chapter 82 states: The Parallel History identifies several suppressed or marginalised traditions that are invisible in the official canon.
- ३७६. (D) The publication of Manak Haat and Rag-Virag through Pallavi Prakashan, Nirmali — and their archival presence on the Videha platform — means that they are part of the documented parallel canon. —** The source discussion in Chapter 82 states: The publication of Manak Haat and Rag-Virag through Pallavi Prakashan, Nirmali — and their archival presence on the Videha platform — means that they are part of the documented parallel canon.
- ३७७. (D) 1325 CE, Mithila) is the founder of the Navya Nyāya (New Logic) school of Indian philosophy. —** The source discussion in Chapter 82 states: 1325 CE, Mithila) is the founder of the Navya Nyāya (New Logic) school of Indian philosophy.
- ३७८. (B) Dr. Prasad's poems are in dialogue with this tradition; they cite it, contest it, and draw authority from it. —** The source discussion in Chapter 82 states: Dr. Prasad's poems are in dialogue with this tradition; they cite it, contest it, and draw authority from it.
- ३७९. (B) Navya Nyāya's concept of avacchedaka (limitor, or the condition that "delimits" a cognition) is useful for analysing how the poem specifies its object. —** The source discussion in Chapter 82 states: Navya Nyāya's concept of avacchedaka (limitor, or the condition that "delimits" a cognition) is useful for analysing how the poem specifies its object.
- ३८०. (B) The Videha Parallel History, by recovering the suppressed biographical fact from the Panji records, restores the conditions for valid cognition (pramā) about Gaṅgeśa's life. —** The source discussion in Chapter 82 states: The Videha Parallel History, by recovering the suppressed biographical fact from the Panji records, restores the conditions for valid cognition (pramā) about Gaṅgeśa's life.
- ३८१. (D) Contemporary Maithili poets must position themselves in relation to this tradition: to imitate it is to court pastiche; to ignore it is to sever roots. —** The source discussion in Chapter 82 states: Contemporary Maithili poets must position themselves in relation to this tradition: to imitate it is to court pastiche; to ignore it is to sever roots.
- ३८२. (A) Vidyapati's poetry — the devotional-erotic Maithili padavali addressed to Radha-Krishna — is the canonical achievement of medieval Maithili literature. —** The source discussion in Chapter 82 states: Vidyapati's poetry — the devotional-erotic Maithili padavali addressed to Radha-Krishna — is the canonical achievement of medieval Maithili literature.
- ३८३. (C) Dr. Prasad's Maithili is already technically a "minor" language in relation to Hindi. —** The source discussion in Chapter 82 states: Dr. Prasad's Maithili is already technically a "minor" language in relation to Hindi.
- ३८४. (C) The river — particularly the Kosi, the "sorrow of Bihar" — is a recurring symbolic complex in Maithili literature. —** The source discussion in Chapter 82 states: The river — particularly the Kosi, the "sorrow of Bihar" — is a recurring symbolic complex in Maithili literature.
- ३८५. (D) The second is a study of his specific engagement with Maithili folk tradition — the relationship —** The source discussion in Chapter 82 states: The second is a study of his specific engagement with Maithili folk tradition — the relationship
- ३८६. (D) The dialogue is carried through shared vocabulary, shared concerns, and the shared symbolic resources of the Maithili literary tradition. —** The source discussion in Chapter 82 states: The dialogue is carried through shared vocabulary, shared concerns, and the shared symbolic resources of the Maithili literary tradition.
- ३८७. (D) Dr. Shiv Kumar Prasad (Lavml) is a serious and accomplished Maithili poet whose two collections — Manak Haat (2021) and Rag-Virag (2024) — merit sustained critical attention. —** The source discussion in Chapter 82 states: Dr. Shiv Kumar Prasad (Lavml) is a serious and accomplished Maithili poet whose two collections — Manak Haat (2021) and Rag-Virag (2024) — merit sustained critical attention.

- ३८८. (C) Finally, Dr. Prasad's work is significant as an act of commitment: the commitment to write in** — The source discussion in Chapter 82 states: Finally, Dr. Prasad's work is significant as an act of commitment: the commitment to write in
- ३८९. (C) In the language of the Parallel History, it is his membership of the democratic tradition.** — The source discussion in Chapter 82 states: In the language of the Parallel History, it is his membership of the democratic tradition.
- ३९०. (C) In the language of Navya Nyāya, this commitment is his pakṣatā — the condition that makes his poetic claims legitimate and his voice authoritative.** — The source discussion in Chapter 82 states: In the language of Navya Nyāya, this commitment is his pakṣatā — the condition that makes his poetic claims legitimate and his voice authoritative.
- ३९१. (D) Dr. Shiv Kumar Prasad's primary contributions are anthologized in "Videha Sadeha- 17," a curated collection of the e-journal.** — The source discussion in Chapter 82 states: Dr. Shiv Kumar Prasad's primary contributions are anthologized in "Videha Sadeha- 17," a curated collection of the e-journal.
- ३९२. (B) Insights into the "Mithila Ratna" The research into Dr. Shiv Kumar Prasad reveals that he is listed in the "Mithila Ratna" (Gems of Mithila) section.** — The source discussion in Chapter 82 states: Insights into the "Mithila Ratna" The research into Dr. Shiv Kumar Prasad reveals that he is listed in the "Mithila Ratna" (Gems of Mithila) section.
- ३९३. (C) Bibliographic Inventory and Thematic Overview The archive identifies several specific titles authored by Dr. Shiv Kumar Prasad.** — The source discussion in Chapter 82 states: Bibliographic Inventory and Thematic Overview The archive identifies several specific titles authored by Dr. Shiv Kumar Prasad.
- ३९४. (D) The Meta-Narrative of Literary Persistence The work "Tai Kichhu Ne Kichhu Likhait Jau" (So Keep Writing Something) serves as a philosophical foundation for Dr. Prasad's presence in the archive.** — The source discussion in Chapter 82 states: The Meta-Narrative of Literary Persistence The work "Tai Kichhu Ne Kichhu Likhait Jau" (So Keep Writing Something) serves as a philosophical foundation for Dr. Prasad's presence in the archive.
- ३९५. (A) Regional Identity and the Geography of the Koshi Division One of the most striking aspects of Dr. Prasad's work is its geographical specificity.** — The source discussion in Chapter 82 states: Regional Identity and the Geography of the Koshi Division One of the most striking aspects of Dr. Prasad's work is its geographical specificity.
- ३९६. (B) The narrative describes a journey from Saharsa where a scooter breaks down, leading to an enforced delay.** — The source discussion in Chapter 82 states: The narrative describes a journey from Saharsa where a scooter breaks down, leading to an enforced delay.
- ३९७. (B) The Symbolism of the Kumbh and Ubtan In Maithili culture, the "Kumbh" (pot) is a central element in various "Sanskaras" (life-cycle rituals).** — The source discussion in Chapter 82 states: The Symbolism of the Kumbh and Ubtan In Maithili culture, the "Kumbh" (pot) is a central element in various "Sanskaras" (life-cycle rituals).
- ३९८. (D) Dr. Prasad uses the character of the lawyer (Vakeel) to highlight the transactional nature of justice.** — The source discussion in Chapter 82 states: Dr. Prasad uses the character of the lawyer (Vakeel) to highlight the transactional nature of justice.
- ३९९. (C) Dr. Prasad's perspective is that of the outsider who "sees" Patna and reports back to the regional center.** — The source discussion in Chapter 82 states: Dr. Prasad's perspective is that of the outsider who "sees" Patna and reports back to the regional center.
- ४००. (B) The "May" (Mother) in Dr. Prasad's titles is not just a biological parent but a symbol of the land and tradition.** — The source discussion in Chapter 82 states: The "May" (Mother) in Dr. Prasad's titles is not just a biological parent but a symbol of the land and tradition.
- ४०१. (D) And most importantly, he bridges the gap between the classical tradition of Maithili scholarship and the urgent needs of modern social realism.** — The source discussion in Chapter 82 states: And most importantly, he bridges the gap between the classical tradition of Maithili scholarship and the urgent needs of modern social realism.
- ४०२. (C) Qualitative Synthesis of Prasad's Literary Impact In summarizing the contributions of Dr. Shiv Kumar Prasad based on the Videha archives, we find a writer who serves as a bridge.** — The source discussion in Chapter 82 states:

Qualitative Synthesis of Prasad's Literary Impact In summarizing the contributions of Dr. Shiv Kumar Prasad based on the Videha archives, we find a writer who serves as a bridge.

४०३. (C) Tillu's childhood nickname was given to him by his father's close friend, the mahakavi Fazlur Rehman Hashmi, Maithili poet. — The source discussion in Chapter 83 states: Tillu's childhood nickname was given to him by his father's close friend, the mahakavi Fazlur Rehman Hashmi, Maithili poet.

४०४. (C) Shiv Kumar Jha 'Tillu', who chooses this name for his first poetry collection, acknowledges that he is no 'natural poet' (naisargik kavi, as he writes in his own preface) but one in whose consciousness feeling crystallises into verse at particular charged instants. — The source discussion in Chapter 83 states: Shiv Kumar Jha 'Tillu', who chooses this name for his first poetry collection, acknowledges that he is no 'natural poet' (naisargik kavi, as he writes in his own preface) but one in whose consciousness feeling crystallises into verse at particular charged instants.

४०५. (C) Hasmi Ji had named him Tillu. 'Fazlur Rahman Hasmi' Saheb used to stay with the physician (Vaidya) in Malipur during Shi Kumar Jha's matriculation, back when he was a teacher at the village school. — The source discussion in Chapter 83 states: Hasmi Ji had named him Tillu. 'Fazlur Rahman Hasmi' Saheb used to stay with the physician (Vaidya) in Malipur during Shi Kumar Jha's matriculation, back when he was a teacher at the village school.

४०६. (C) From 1996 to 2002, Tillu was actively involved in the cultural activities and Maithili promotion work of the Vidyapati Parishad, Samastipur, under the leadership of Dr. Naresh Kumar Vikal and Shri Uday Narayan Chaudhary (a National President Award-winning teacher). — The source discussion in Chapter 83 states: From 1996 to 2002, Tillu was actively involved in the cultural activities and Maithili promotion work of the Vidyapati Parishad, Samastipur, under the leadership of Dr. Naresh Kumar Vikal and Shri Uday Narayan Chaudhary (a National President Award-winning teacher).

४०७. (A) STORES PRIVATE LTD (a Channel Partner of Tata Motors); he was with them from 2002 to 2022. — The source discussion in Chapter 83 states: STORES PRIVATE LTD (a Channel Partner of Tata Motors); he was with them from 2002 to 2022.

४०८. (B) Since 2023, he has been working with their sister concern company, Viniyog Capital (an NBFC that provides MSME loans). — The source discussion in Chapter 83 states: Since 2023, he has been working with their sister concern company, Viniyog Capital (an NBFC that provides MSME loans).

४०९. (D) None of the poems written by his father are included in any Contemporary Maithili Poetry anthologies. — The source discussion in Chapter 83 states: None of the poems written by his father are included in any Contemporary Maithili Poetry anthologies.

४१०. (D) As Tillu himself records in the Aṃśu preface, his critical writing started in Videha's feedback column (Feedback Column), where he posted online reviews of Maithili works. — The source discussion in Chapter 83 states: As Tillu himself records in the Aṃśu preface, his critical writing started in Videha's feedback column (Feedback Column), where he posted online reviews of Maithili works.

४११. (B) What is distinctive about Tillu's inheritance is that it comes from a writer (Kalikant Jha 'Buch') who was himself excluded from the Sahitya Akademi anthology despite the quality of his work — a fact Tillu notes in Aṃśu with carefully restrained critical precision. — The source discussion in Chapter 83 states: What is distinctive about Tillu's inheritance is that it comes from a writer (Kalikant Jha 'Buch') who was himself excluded from the Sahitya Akademi anthology despite the quality of his work — a fact Tillu notes in Aṃśu with carefully restrained critical precision.

४१२. (C) The book is dedicated to the memory of 'Chhotaka Kakka' — the late Navalakant Jha — a dedication that anchors the verse in familial memory and makes the collection itself an act of elegy as much as creative self-expression. — The source discussion in Chapter 83 states: The book is dedicated to the memory of 'Chhotaka Kakka' — the late Navalakant Jha — a dedication that anchors the verse in familial memory and makes the collection itself an act of elegy as much as creative self-expression.

४१३. (C) The collection's typography and typesetting (carried out by Ashish Chaudhary, unlike Aṃśu which was typeset by Umesh Mandal) reflects the modest production values of the parallel publishing circuit, but the range and ambition

of the verse transcend any material limitations. — The source discussion in Chapter 83 states: The collection's typography and typesetting (carried out by Ashish Chaudhary, unlike *Aṃśu* which was typeset by Umesh Mandal) reflects the modest production values of the parallel publishing circuit, but the range and ambition of the verse transcend any material limitations.

४१४. (D) 200 is Tillu's debut poetry collection, gathering verse in multiple forms: traditional Maithili gīt (song-poems), shorter lyric poems, poems on seasonal and ecological themes, social satire, haiku, and two ghazals. — The source discussion in Chapter 83 states: 200 is Tillu's debut poetry collection, gathering verse in multiple forms: traditional Maithili gīt (song-poems), shorter lyric poems, poems on seasonal and ecological themes, social satire, haiku, and two ghazals.

४१५. (B) Typesetting of *Aṃśu* was carried out by Umesh Mandal personally — a detail that, again, reflects the self-reliant, community-embedded institutional practice of the parallel literary world. — The source discussion in Chapter 83 states: Typesetting of *Aṃśu* was carried out by Umesh Mandal personally — a detail that, again, reflects the self-reliant, community-embedded institutional practice of the parallel literary world.

४१६. (A) Life has become a mountain, beloved...' — positions viraha not as individual romantic loss but as a condition embedded in the cyclical pressures of the seasonal world. — The source discussion in Chapter 83 states: Life has become a mountain, beloved...' — positions viraha not as individual romantic loss but as a condition embedded in the cyclical pressures of the seasonal world.

४१७. (C) The poem 'Atrpta Nayan' ('Unsatisfied Eyes') is emblematic: the speaker, waiting through a sleepless night, watches the beloved who has fallen asleep. — The source discussion in Chapter 83 states: The poem 'Atrpta Nayan' ('Unsatisfied Eyes') is emblematic: the speaker, waiting through a sleepless night, watches the beloved who has fallen asleep.

४१८. (A) Tillu is self-consciously working within this tradition while modernising its emotional vocabulary. — The source discussion in Chapter 83 states: Tillu is self-consciously working within this tradition while modernising its emotional vocabulary.

४१९. (C) The long poem 'Sudhar' ('Reform') is among the most ambitious: a satirical-elegiac meditation on the contradictions of 'development' in the Maithila region. — The source discussion in Chapter 83 states: The long poem 'Sudhar' ('Reform') is among the most ambitious: a satirical-elegiac meditation on the contradictions of 'development' in the Maithila region.

४२०. (D) Kṣemendra's concept of aucitya (propriety, appropriateness) — the principle that each poetic element must be appropriate to its context, its genre, its emotional register, and its moment — is precisely what these poems embody. — The source discussion in Chapter 83 states: Kṣemendra's concept of aucitya (propriety, appropriateness) — the principle that each poetic element must be appropriate to its context, its genre, its emotional register, and its moment — is precisely what these poems embody.

४२१. (C) The poems about caste — 'Dwijak murhaiaya sangsang / Achop sooti kahit' ('The thread of the twice-born, alongside / the untouchable's blood flowing...') — deploy a bitter, condensed irony that recalls the dalit literary tradition's refusal of euphemism. — The source discussion in Chapter 83 states: The poems about caste — 'Dwijak murhaiaya sangsang / Achop sooti kahit' ('The thread of the twice-born, alongside / the untouchable's blood flowing...') — deploy a bitter, condensed irony that recalls the dalit literary tradition's refusal of euphemism.

४२२. (C) The Holi poem employs the dholak-duggi rhythm that belongs to Holi; the viraha poems use the koel's call that belongs to spring's intensification; the ecological poems use a satirical velocity that belongs to political verse. — The source discussion in Chapter 83 states: The Holi poem employs the dholak-duggi rhythm that belongs to Holi; the viraha poems use the koel's call that belongs to spring's intensification; the ecological poems use a satirical velocity that belongs to political verse.

४२३. (B) For the reader who knows this tradition, the poem is densely resonant; for the reader who does not, it opens a window onto a world of practice whose preservation in written form is itself a political act. — The source discussion in Chapter 83 states: For the reader who knows this tradition, the poem is densely resonant; for the reader who does not, it opens a window onto a world of practice whose preservation in written form is itself a political act.

४२४. (B) The ghazal form carries its own tradition of the beloved's absence and the lover's wandering — a tradition rooted in Persian and Urdu literary cultures that has been adapted into multiple Indian languages. — The source discussion in Chapter 83 states: The ghazal form carries its own tradition of the beloved's absence and the lover's wandering — a tradition rooted in Persian and Urdu literary cultures that has been adapted into multiple Indian languages.

४२५. (C) The Maithili novel's failure to represent Dalits is not merely an aesthetic failure but a political one: it reflects and reproduces the social invisibility that structures the Dalit experience in Mithila. — The source discussion in Chapter 83 states: The Maithili novel's failure to represent Dalits is not merely an aesthetic failure but a political one: it reflects and reproduces the social invisibility that structures the Dalit experience in Mithila.

४२६. (B) Only Jagdish Prasad Mandal's fiction — above all in Maulail Gachhak Phool — is identified as offering genuinely fulldimensional Dalit characterisation, where the lives, choices, and moral complexity of Dalit characters are rendered with the same seriousness as those of upper-caste characters. — The source discussion in Chapter 83 states: Only Jagdish Prasad Mandal's fiction — above all in Maulail Gachhak Phool — is identified as offering genuinely fulldimensional Dalit characterisation, where the lives, choices, and moral complexity of Dalit characters are rendered with the same seriousness as those of upper-caste characters.

४२७. (D) By naming this failure systematically, across the full span of the novelistic tradition, Tillu's criticism enacts what Spivak calls 'strategic essentialism' — an insistence on naming the group that has been excluded as a necessary first step toward inclusion. — The source discussion in Chapter 83 states: By naming this failure systematically, across the full span of the novelistic tradition, Tillu's criticism enacts what Spivak calls 'strategic essentialism' — an insistence on naming the group that has been excluded as a necessary first step toward inclusion.

४२८. (B) argues that samālocanā must examine a work from all ten directions (daso disasse) — not merely from the outside (chāru kāt se dekhab, 'looking from the four sides') but from within, comprehensively, with the intent of understanding and enhancing creative vitality rather than diminishing it. — The source discussion in Chapter 83 states: argues that samālocanā must examine a work from all ten directions (daso disasse) — not merely from the outside (chāru kāt se dekhab, 'looking from the four sides') but from within, comprehensively, with the intent of understanding and enhancing creative vitality rather than diminishing it.

४२९. (A) covering the period 1961-1980) — is a model of what the Videha Parallel History calls 'epistemic critique': the systematic examination of a canonical text to expose the exclusions and distortions that constitute its claim to representativeness. — The source discussion in Chapter 83 states: covering the period 1961-1980) — is a model of what the Videha Parallel History calls 'epistemic critique': the systematic examination of a canonical text to expose the exclusions and distortions that constitute its claim to representativeness.

४३०. (D) The review of Jagdish Prasad Mandal's Maulail Gachhak Phool (essay 5) is among the most sustained and appreciative in the collection. — The source discussion in Chapter 83 states: The review of Jagdish Prasad Mandal's Maulail Gachhak Phool (essay 5) is among the most sustained and appreciative in the collection.

४३१. (B) The review of Vibha Rani's play Balchanda (essay 7) demonstrates Tillu's capacity for feminist critical reading: he analyses the play's feminist argument — the assertion of a woman's right to — The source discussion in Chapter 83 states: The review of Vibha Rani's play Balchanda (essay 7) demonstrates Tillu's capacity for feminist critical reading: he analyses the play's feminist argument — the assertion of a woman's right to

४३२. (A) The review reads Mandal as what Tillu calls 'sarvakaalin Maithili sahityame Dhruvatara' — the pole star of all-time Maithili literature — a judgment that aligns with and reinforces the Videha Parallel History's positioning of Mandal as the most significant contemporary Maithili novelist. — The source discussion in Chapter 83 states: The review reads Mandal as what Tillu calls 'sarvakaalin Maithili sahityame Dhruvatara' — the pole star of all-time Maithili literature — a judgment that aligns with and reinforces the Videha Parallel History's positioning of Mandal as the most significant contemporary Maithili novelist.

४३३. (C) But the pattern of the exclusions speaks for itself: women poets, dalit poets, and poets whose social criticism was too sharp for the conservative mainstream were systematically missed. — The source discussion in Chapter 83 states: But the pattern of the exclusions speaks for itself: women poets, dalit poets, and poets whose social criticism was too sharp for the conservative mainstream were systematically missed.

४३४. (A) The anthology's claim to represent 'contemporary Maithili poetry' is therefore structurally false — it represents a portion of the tradition, selected through filters that reflect the social and aesthetic preferences of its editors. — The source discussion in Chapter 83 states: The anthology's claim to represent 'contemporary Maithili poetry' is therefore structurally false — it represents a portion of the tradition, selected through filters that reflect the social and aesthetic preferences of its editors.

४३५. (B) The essay 'Maithilik Vikasme Baal Kavitaak Yogdan' (essay 18 — 'The Contribution of Children's Poetry to the Development of Maithili') is notable for its programmatic urgency. — The source discussion in Chapter 83 states: The essay 'Maithilik Vikasme Baal Kavitaak Yogdan' (essay 18 — 'The Contribution of Children's Poetry to the Development of Maithili') is notable for its programmatic urgency.

४३६. (A) The review of the Maithili Chitrakatha (comic books, essay 8) shows his attentiveness to new and hybrid forms, recognising that the expansion of Maithili into visual storytelling is not a dilution of the literary tradition but an extension of its reach. — The source discussion in Chapter 83 states: The review of the Maithili Chitrakatha (comic books, essay 8) shows his attentiveness to new and hybrid forms, recognising that the expansion of Maithili into visual storytelling is not a dilution of the literary tradition but an extension of its reach.

४३७. (B) Tillu argues that children's poetry in Maithili has been seriously underdeveloped, and that the literary establishment's tendency to classify religious verses and educational rhymes as 'children's literature' misses the specific psychological and aesthetic requirements of the child reader. — The source discussion in Chapter 83 states: Tillu argues that children's poetry in Maithili has been seriously underdeveloped, and that the literary establishment's tendency to classify religious verses and educational rhymes as 'children's literature' misses the specific psychological and aesthetic requirements of the child reader.

४३८. (A) Applied to Tillu's poetry, this approach reveals the technical sophistication of his apparently simple verse. — The source discussion in Chapter 83 states: Applied to Tillu's poetry, this approach reveals the technical sophistication of his apparently simple verse.

४३९. (C) Stanley Fish's concept of the 'interpretive community' — the idea that meaning is produced not by individual readers but by communities of readers who share conventions of interpretation — applies to Tillu's position as a critic formed within the Videha community. — The source discussion in Chapter 83 states: Stanley Fish's concept of the 'interpretive community' — the idea that meaning is produced not by individual readers but by communities of readers who share conventions of interpretation — applies to Tillu's position as a critic formed within the Videha community.

४४०. (B) Brooks's concept of 'the paradox at the heart of poetry' applies directly to the haiku about Maithili language: the language's voicelessness is enacted in the haiku's radical economy — saying little, meaning much, in a form that itself embodies the compression of linguistic survival. — The source discussion in Chapter 83 states: Brooks's concept of 'the paradox at the heart of poetry' applies directly to the haiku about Maithili language: the language's voicelessness is enacted in the haiku's radical economy — saying little, meaning much, in a form that itself embodies the compression of linguistic survival.

४४१. (D) The festive Holi poems use the gīt's refrain-based structure because the Holi tradition is itself refrain-based, communal, participatory. — The source discussion in Chapter 83 states: The festive Holi poems use the gīt's refrain-based structure because the Holi tradition is itself refrain-based, communal, participatory.

४४२. (A) The New Critical principle of 'organic form' — the idea that a poem's form is not an external container but an expression of its content — is demonstrated across Kṣaṇaprabhā's formal range. — The source discussion in Chapter 83 states: The New Critical principle of 'organic form' — the idea that a poem's form is not an external container but an expression of its content — is demonstrated across Kṣaṇaprabhā's formal range.

४४३. (C) importance of Dalit and women's representation — are not universal but specific to the interpretive community of the parallel Maithili movement. — The source discussion in Chapter 83 states: importance of Dalit and women's representation — are not universal but specific to the interpretive community of the parallel Maithili movement.

४४४. (B) Tillu is not a purist of either the classical or the modern; his work inhabits the productive tension between them. — The source discussion in Chapter 83 states: Tillu is not a purist of either the classical or the modern; his work inhabits the productive tension between them.

४४५. (D) Within the Videha Parallel History Framework, Tillu represents a type of writer who is structurally underrepresented: the upper-caste-by-birth writer who uses his literary formation to critique the exclusions of his own tradition. — The source discussion in Chapter 83 states: Within the Videha Parallel History Framework, Tillu represents a type of writer who is structurally underrepresented: the upper-caste-by-birth writer who uses his literary formation to critique the exclusions of his own tradition.

४४६. (B) As a critic, his primary strengths are the systematic quality of his survey methods, the directness of his assessment (he names failures as well as achievements), and the ethical seriousness of his engagement with questions of representation and exclusion. — The source discussion in Chapter 83 states: As a critic, his primary strengths are the systematic quality of his survey methods, the directness of his assessment (he names failures as well as achievements), and the ethical seriousness of his engagement with questions of representation and exclusion.

४४७. (A) The Navya Nyāya tradition's insistence on the primacy of pramā — valid, verifiable, honestly arrived-at knowledge — as against the comfortable repetition of received opinion (svīkṛti without examination) is the deep methodological principle that Tillu's work embodies. — The source discussion in Chapter 83 states: The Navya Nyāya tradition's insistence on the primacy of pramā — valid, verifiable, honestly arrived-at knowledge — as against the comfortable repetition of received opinion (svīkṛti without examination) is the deep methodological principle that Tillu's work embodies.

४४८. (C) Whether examining a Sahitya Akademi anthology or writing a poem about the monsoon's failure, he is doing the same thing: attending honestly to the evidence, resisting the easy conclusion, and insisting that language — whether in poetry or criticism — must earn its truth. — The source discussion in Chapter 83 states: Whether examining a Sahitya Akademi anthology or writing a poem about the monsoon's failure, he is doing the same thing: attending honestly to the evidence, resisting the easy conclusion, and insisting that language — whether in poetry or criticism — must earn its truth.

४४९. (C) To date, Tillu ji has written more than 8,000 verses, including both poems and songs. — The source discussion in Chapter 83 states: To date, Tillu ji has written more than 8,000 verses, including both poems and songs.

४५०. (C) Maithili passages have been rendered in approximate English paraphrase for the purposes of critical analysis; full translations would require a separate scholarly undertaking. — The source discussion in Chapter 83 states: Maithili passages have been rendered in approximate English paraphrase for the purposes of critical analysis; full translations would require a separate scholarly undertaking.

४५१. (D) Saba Maithila Ke Lela (For All Maithili People) is the democratic address that characterises the Videha Parallel History's community orientation. — The source discussion in Chapter 84 states: Saba Maithila Ke Lela (For All Maithili People) is the democratic address that characterises the Videha Parallel History's community orientation.

४५२. (D) Sadeha 21's Kakarā Abite Jādū Bhā Jāya Re (When Whom Comes, Magic Happens — literally 'To Whose Coming Does Magic Happen?') is a lyric of expectation and transformation. — The source discussion in Chapter 84 states: Sadeha 21's Kakarā Abite Jādū Bhā Jāya Re (When Whom Comes, Magic Happens — literally 'To Whose Coming Does Magic Happen?') is a lyric of expectation and transformation.

४५३. (B) The choice of 'Ajneya' as a Maithili pen-name is a conscious claim to the modernist literary tradition while the 'Srijan Shekhar' (Creator's Summit/Crest) compounds the literary ambition. — The source discussion in Chapter 84 states: The choice of 'Ajneya' as a Maithili pen-name is a conscious claim to the modernist literary tradition while the 'Srijan Shekhar' (Creator's Summit/Crest) compounds the literary ambition.

४५४. (B) Ganganand Jha's adoption of this name for Maithili suggests an aspiration to bring the modernist commitment to individual consciousness and formal experimentation into the Maithili literary tradition. — The source discussion in Chapter 84 states: Ganganand Jha's adoption of this name for Maithili suggests an aspiration to bring the modernist commitment to individual consciousness and formal experimentation into the Maithili literary tradition.

४५५. (B) Thematic & Critical Analysis The pen-name Ajneya carries the weight of the entire Hindi modernist project: Vatsyayan's Ajneya was committed to individual consciousness, experimental form, and the rejection of ideological prescription in literature. — The source discussion in Chapter 84 states: Thematic & Critical Analysis The pen-name Ajneya carries the weight of the entire Hindi modernist project: Vatsyayan's Ajneya was committed to individual consciousness, experimental form, and the rejection of ideological prescription in literature.

४५६. (D) Jīnagī Ke Dastāveza (Documents of Life) as a title invokes the documentary-literary tradition — the poem as evidence, the song as historical record. — The source discussion in Chapter 84 states: Jīnagī Ke Dastāveza (Documents of Life) as a title invokes the documentary-literary tradition — the poem as evidence, the song as historical record.

४५७. (D) Theoretical Frameworks Vatsyayan-Ajneya's modernism as intertextual frame: the pen-name establishes a dialogue between Hindi modernism and Maithili literary aspiration. — The source discussion in Chapter 84 states: Theoretical Frameworks Vatsyayan-Ajneya's modernism as intertextual frame: the pen-name establishes a dialogue between Hindi modernism and Maithili literary aspiration.

४५८. (D) The title Shastri as a pen-name or earned title in an OBC context is itself a democratising statement. — The source discussion in Chapter 84 states: The title Shastri as a pen-name or earned title in an OBC context is itself a democratising statement.

४५९. (B) creative origin) through the song-sequence to Gīta Ego Sapanā (The Song Is a Dream) traces a creative-philosophical arc from pre-expression through engagement to the dream-status of the literary work. — The source discussion in Chapter 84 states: creative origin) through the song-sequence to Gīta Ego Sapanā (The Song Is a Dream) traces a creative-philosophical arc from pre-expression through engagement to the dream-status of the literary work.

४६०. (C) Navya-Nyāya pratyakṣa: the flood witness's direct perception of the Shravana 2010 catastrophe as the highest form of poetic knowledge — what was seen cannot be unseen. — The source discussion in Chapter 84 states: Navya-Nyāya pratyakṣa: the flood witness's direct perception of the Shravana 2010 catastrophe as the highest form of poetic knowledge — what was seen cannot be unseen.

४६१. (A) 2010) is a documentary poem specifically dated to the July-August 2010 flood season in Bihar — one of the most devastating recent flood years in Mithilanchal, when the Koshi and other rivers caused catastrophic damage. — The source discussion in Chapter 84 states: 2010) is a documentary poem specifically dated to the July-August 2010 flood season in Bihar — one of the most devastating recent flood years in Mithilanchal, when the Koshi and other rivers caused catastrophic damage.

४६२. (B) Theoretical Frameworks Brecht's Verfremdungseffekt and witness: 'Kī Dekha Rahala Chī?' is a defamiliarising question that makes the act of seeing strange and demands self-reflection from the reader. — The source discussion in Chapter 84 states: Theoretical Frameworks Brecht's Verfremdungseffekt and witness: 'Kī Dekha Rahala Chī?' is a defamiliarising question that makes the act of seeing strange and demands self-reflection from the reader.

४६३. (D) The Videha Parallel History: Anamika Raj's feminist voice, alongside Shanti Lakshmi Chaudhary's and Munni Kamat's, constitutes the women's strand of the Parallel History's democratic archive. — The source discussion in Chapter 84 states: The Videha Parallel History: Anamika Raj's feminist voice, alongside Shanti Lakshmi Chaudhary's and Munni Kamat's, constitutes the women's strand of the Parallel History's democratic archive.

४६४. (A) Navya-Nyāya: 'Kṣamatāvāna' as an epistemological claim — the assertion that the woman (or subaltern) is kṣamatāvāna (capable of knowing, acting, transforming) is a claim about the conditions of valid pramāṇa that extend to previously excluded knowers. — The source discussion in Chapter 84 states: Navya-Nyāya: 'Kṣamatāvāna' as an

epistemological claim — the assertion that the woman (or subaltern) is kṣamatāvāna (capable of knowing, acting, transforming) is a claim about the conditions of valid pramāṇa that extend to previously excluded knowers.

४६५. (B) Raj (राज) means 'kingdom' or 'rule' — the nameless woman who rules, or the woman who rules through her namelessness, claiming power precisely through the identity that patriarchy has denied her. — The source discussion in Chapter 84 states: Raj (राज) means 'kingdom' or 'rule' — the nameless woman who rules, or the woman who rules through her namelessness, claiming power precisely through the identity that patriarchy has denied her.

४६६. (A) Dādika Gīta connects his work to the women's oral cultural transmission tradition that the Parallel History prizes: the grandmother's song is the repository of the most ancient Maithili folk knowledge. — The source discussion in Chapter 84 states: Dādika Gīta connects his work to the women's oral cultural transmission tradition that the Parallel History prizes: the grandmother's song is the repository of the most ancient Maithili folk knowledge.

४६७. (B) Hama Kahi Daita Chī (I Will Say It/I Do Say It) is an assertion of speech-act — the poem itself enacts what it names: the speaking. — The source discussion in Chapter 84 states: Hama Kahi Daita Chī (I Will Say It/I Do Say It) is an assertion of speech-act — the poem itself enacts what it names: the speaking.

४६८. (D) Svīkārokti (Confession) suggests the tradition of the speaker acknowledging their own limitations or errors — a form of lyric humility that is rare in the Maithili ghazal tradition's characteristic assertiveness. — The source discussion in Chapter 84 states: Svīkārokti (Confession) suggests the tradition of the speaker acknowledging their own limitations or errors — a form of lyric humility that is rare in the Maithili ghazal tradition's characteristic assertiveness.

४६९. (A) Dādika Gīta (Grandmother's Song) in Sadeha 9 is his most culturally specific contribution: a song in the tradition of the grandmother's oral transmission of folk culture — the role that Maithili's women's oral tradition plays in preserving and transmitting the cultural heritage across generations. — The source discussion in Chapter 84 states: Dādika Gīta (Grandmother's Song) in Sadeha 9 is his most culturally specific contribution: a song in the tradition of the grandmother's oral transmission of folk culture — the role that Maithili's women's oral tradition plays in preserving and transmitting the cultural heritage across generations.

४७०. (B) 626 | Sadeha 34 (Prelim_34): Ripōṛṭa (pp. 417– 420) Amrendra Yadav is a Maithili fiction writer in the short-form tradition, with two confirmed Videha contributions in Sadeha 33 and 34. — The source discussion in Chapter 84 states: 626 | Sadeha 34 (Prelim_34): Ripōṛṭa (pp. 417– 420) Amrendra Yadav is a Maithili fiction writer in the short-form tradition, with two confirmed Videha contributions in Sadeha 33 and 34.

४७१. (B) Thematic & Critical Analysis The 'tottering horse' image is a classic folk metaphor in rural Bihar-Mithila: the horse (ghoḍā) is an animal of status and aspiration in the village economy, but a tottering horse is a figure of failed aspiration — the status-symbol that cannot support its own weight. — The source discussion in Chapter 84 states: Thematic & Critical Analysis The 'tottering horse' image is a classic folk metaphor in rural Bihar-Mithila: the horse (ghoḍā) is an animal of status and aspiration in the village economy, but a tottering horse is a figure of failed aspiration — the status-symbol that cannot support its own weight.

४७२. (C) The gap between the claimed objectivity of the report-genre and the lived subjectivity of the literary story is the source of the piece's likely irony. — The source discussion in Chapter 84 states: The gap between the claimed objectivity of the report-genre and the lived subjectivity of the literary story is the source of the piece's likely irony.

४७३. (D) Theoretical Frameworks Bakhtin's parody (Problems of Dostoevsky's Poetics): 'Ripōṛṭa' is parody in the technical Bakhtinian sense — it takes a non-literary genre (the bureaucratic report) and places it in a literary context where it is both itself and its own ironic commentary. — The source discussion in Chapter 84 states: Theoretical Frameworks Bakhtin's parody (Problems of Dostoevsky's Poetics): 'Ripōṛṭa' is parody in the technical Bakhtinian sense — it takes a non-literary genre (the bureaucratic report) and places it in a literary context where it is both itself and its own ironic commentary.

४७४. (D) Navya-Nyāya: the 'report' as a form of śabda-pramāṇa — and the literary parody of the report as an exposure of the conditions under which official testimony is not, in fact, reliable pramāṇa. — The source discussion in Chapter 84

states: Navya-Nyāya: the 'report' as a form of śabda-pramāṇa — and the literary parody of the report as an exposure of the conditions under which official testimony is not, in fact, reliable pramāṇa.

४७५. (D) Navya-Nyāya: 'Cakraphāṃsa' (Vicious Circle) is a formal anumāna structure — the vyāpti of self-reinforcing systemic disadvantage leading to the sādhya of structural critique. — The source discussion in Chapter 84 states: Navya-Nyāya: 'Cakraphāṃsa' (Vicious Circle) is a formal anumāna structure — the vyāpti of self-reinforcing systemic disadvantage leading to the sādhya of structural critique.

४७६. (D) The Facebook pieces are an analysis of the new public sphere that social media creates. — The source discussion in Chapter 84 states: The Facebook pieces are an analysis of the new public sphere that social media creates.

४७७. (A) Spivak: the essay 'Maithilī Kathāme Strī' is a male intellectual's critical engagement with women's representation — an engagement that is both necessary and problematic, requiring the critical tools that Spivak's question 'Can the Subaltern Speak?' demands. — The source discussion in Chapter 84 states: Spivak: the essay 'Maithilī Kathāme Strī' is a male intellectual's critical engagement with women's representation — an engagement that is both necessary and problematic, requiring the critical tools that Spivak's question 'Can the Subaltern Speak?' demands.

४७८. (C) Shivshankar Srinivas — whose actual birth date is 13 September 1953 but whose certificate records 2 July 1953 — was born in Lohana, Madhubani, Bihar, to Smt. Jaya Devi and late Sri Badrinath Jha. — The source discussion in Chapter 85 states: Shivshankar Srinivas — whose actual birth date is 13 September 1953 but whose certificate records 2 July 1953 — was born in Lohana, Madhubani, Bihar, to Smt. Jaya Devi and late Sri Badrinath Jha.

४७९. (B) The special commemorative issue of Videha (Issue 424, August 2025), which is dedicated entirely to him, marks a landmark moment in the critical recognition of his oeuvre. — The source discussion in Chapter 85 states: The special commemorative issue of Videha (Issue 424, August 2025), which is dedicated entirely to him, marks a landmark moment in the critical recognition of his oeuvre.

४८०. (D) Born on 2 July 1953 in Lohana village, Madhubani district, Bihar, he has, over five decades, produced a body of fiction that illuminates the rural lifescape of Mithila with unusual sociological precision, linguistic authenticity, and quiet moral seriousness. — The source discussion in Chapter 85 states: Born on 2 July 1953 in Lohana village, Madhubani district, Bihar, he has, over five decades, produced a body of fiction that illuminates the rural lifescape of Mithila with unusual sociological precision, linguistic authenticity, and quiet moral seriousness.

४८१. (A) 1325 CE), whose intellectual tradition is organically tied to the Mithila region where Srinivas himself was born and works. — The source discussion in Chapter 85 states: 1325 CE), whose intellectual tradition is organically tied to the Mithila region where Srinivas himself was born and works.

४८२. (C) A comparative dimension is also provided, situating Srinivas alongside his contemporaries and co-generational peers: Kathakar Ashok (Ashok Kumar Jha, b. — The source discussion in Chapter 85 states: A comparative dimension is also provided, situating Srinivas alongside his contemporaries and co-generational peers: Kathakar Ashok (Ashok Kumar Jha, b.

४८३. (C) Contains the widely-discussed story "Sinurhar," translated by Gajendra Thakur into English. — The source discussion in Chapter 85 states: Contains the widely-discussed story "Sinurhar," translated by Gajendra Thakur into English.

४८४. (B) Translated into English as "Changing Voices." This work situates Srinivas himself as an incisive reader of the tradition within which he writes. — The source discussion in Chapter 85 states: Translated into English as "Changing Voices." This work situates Srinivas himself as an incisive reader of the tradition within which he writes.

४८५. (C) Contains a research essay on the history of special issues of Maithili periodicals, a meta-critical contribution noted in Videha 424. — The source discussion in Chapter 85 states: Contains a research essay on the history of special issues of Maithili periodicals, a meta-critical contribution noted in Videha 424.

४८६. (A) What sustained him was the encouragement of his friend and peer Kathakar Ashok, as well as the patronage of the renowned fiction writer Dharendra and the poet Harekrishna Jha. — The source discussion in Chapter 85 states: What

sustained him was the encouragement of his friend and peer Kathakar Ashok, as well as the patronage of the renowned fiction writer Dharendra and the poet Harekrishna Jha.

४८७. (A) The title means "Analysis" — fitting for a writer who has also functioned as his tradition's own critic. — The source discussion in Chapter 85 states: The title means "Analysis" — fitting for a writer who has also functioned as his tradition's own critic.

४८८. (B) "Mati" ("Soil") was translated by Ashutosh Kumar Thakur and published by Scroll.in (September 2024). — The source discussion in Chapter 85 states: "Mati" ("Soil") was translated by Ashutosh Kumar Thakur and published by Scroll.in (September 2024).

४८९. (B) THEMATIC ANALYSIS OF MAJOR WORKS IV.A Gamak Lok (2005) — The Village People This is Srinivas's most socially engaged collection. — The source discussion in Chapter 85 states: THEMATIC ANALYSIS OF MAJOR WORKS IV.A Gamak Lok (2005) — The Village People This is Srinivas's most socially engaged collection.

४९०. (D) Translated Work "Sinurhar" (Sinurhar — Putting Vermilion on Married Women by the Host) was translated into English by Gajendra Thakur and published in Videha (Issue 21, November 2008). — The source discussion in Chapter 85 states: Translated Work "Sinurhar" (Sinurhar — Putting Vermilion on Married Women by the Host) was translated into English by Gajendra Thakur and published in Videha (Issue 21, November 2008).

४९१. (C) The story demonstrates Srinivas's capacity to render female interiority with empathy. — The source discussion in Chapter 85 states: The story demonstrates Srinivas's capacity to render female interiority with empathy.

४९२. (A) The collection shows an early career rooted in witnessed experience rather than urban fantasy. — The source discussion in Chapter 85 states: The collection shows an early career rooted in witnessed experience rather than urban fantasy.

४९३. (A) Grounding in Village Life His stories are overwhelmingly set in the rural Mithila countryside. — The source discussion in Chapter 85 states: Grounding in Village Life His stories are overwhelmingly set in the rural Mithila countryside.

४९४. (B) The earth (mati) is not metaphor alone; it is literal soil, the specific soil of Mithila that Srinivas insists his characters must be rooted in. — The source discussion in Chapter 85 states: The earth (mati) is not metaphor alone; it is literal soil, the specific soil of Mithila that Srinivas insists his characters must be rooted in.

४९५. (D) Characters are embedded in specific social customs — upanayan (sacred thread ceremony), sinurhar (vermillion ritual), baant bakhara (division of inheritance) — giving his fiction an ethnographic density rare in — The source discussion in Chapter 85 states: Characters are embedded in specific social customs — upanayan (sacred thread ceremony), sinurhar (vermillion ritual), baant bakhara (division of inheritance) — giving his fiction an ethnographic density rare in

४९६. (D) Psychological Interiority Without Dramatism Srinivas's characters are psychologically drawn but without melodrama. — The source discussion in Chapter 85 states: Psychological Interiority Without Dramatism Srinivas's characters are psychologically drawn but without melodrama.

४९७. (A) Dr. Dhanakhar Thakur notes that Srinivas sometimes uses "ya" (य) where "e" (ए) is more appropriate, a linguistic slip that detracts from stylistic polish. — The source discussion in Chapter 85 states: Dr. Dhanakhar Thakur notes that Srinivas sometimes uses "ya" (य) where "e" (ए) is more appropriate, a linguistic slip that detracts from stylistic polish.

४९८. (D) Devshankhar Naveen, in his essay "Uth Jaag Musafir Bhor Bhayo" (Rise, Traveller, Dawn Has Come), calls Srinivas the first story writer who woke a sleeping society. — The source discussion in Chapter 85 states: Devshankhar Naveen, in his essay "Uth Jaag Musafir Bhor Bhayo" (Rise, Traveller, Dawn Has Come), calls Srinivas the first story writer who woke a sleeping society.

४९९. (A) Use of Folk Materials Srinivas has also written children's stories based on Mithila folk tales (e.g., "Pandit O Unhak Putra" — The Pandit and His Son), demonstrating his command of the oral tradition. — The source discussion in Chapter 85 states: Use of Folk Materials Srinivas has also written children's stories based on Mithila folk tales (e.g., "Pandit O Unhak Putra" — The Pandit and His Son), demonstrating his command of the oral tradition.

- ५००. (A) Editor Thakur notes the relative absence of such regional vocabulary as a limitation — contrasting Srinivas unfavourably in this respect with Dhumaketu, the Hindi/Gujarati story writer, whose stories are free of this weakness.** — The source discussion in Chapter 85 states: Editor Thakur notes the relative absence of such regional vocabulary as a limitation — contrasting Srinivas unfavourably in this respect with Dhumaketu, the Hindi/Gujarati story writer, whose stories are free of this weakness.
- ५०१. (C) The "well-wrought urn" of the story is formally satisfying, though New Critics would note that the story's social argument somewhat overwhelms its aesthetic autonomy.** — The source discussion in Chapter 85 states: The "well-wrought urn" of the story is formally satisfying, though New Critics would note that the story's social argument somewhat overwhelms its aesthetic autonomy.
- ५०२. (B) Vladimir Propp's morphology of the folktale is relevant to Srinivas's folk-based stories.** — The source discussion in Chapter 85 states: Vladimir Propp's morphology of the folktale is relevant to Srinivas's folk-based stories.
- ५०३. (C) Srinivas belongs to the first generation of writers who worked through the period of recognition, and his fiction — centred on village life, local customs, and regional idiom — can be read as a postcolonial insistence on the value of the marginalised culture.** — The source discussion in Chapter 85 states: Srinivas belongs to the first generation of writers who worked through the period of recognition, and his fiction — centred on village life, local customs, and regional idiom — can be read as a postcolonial insistence on the value of the marginalised culture.
- ५०४. (D) In "Mati," the imagery of soil — its smell, texture, the bael fruit — functions as an objective correlative (T.S.)** — The source discussion in Chapter 85 states: In "Mati," the imagery of soil — its smell, texture, the bael fruit — functions as an objective correlative (T.S.)
- ५०५. (C) The consequence is exactly what Thakur identifies: characters are seen from outside rather than lived from within.** — The source discussion in Chapter 85 states: The consequence is exactly what Thakur identifies: characters are seen from outside rather than lived from within.
- ५०६. (D) From a feminist narratological perspective, Srinivas shows both strengths and limitations.** — The source discussion in Chapter 85 states: From a feminist narratological perspective, Srinivas shows both strengths and limitations.
- ५०७. (D) Jha argues that Srinivas's story implicitly concurs — the mother's exclusion of Kalyani is ultimately a product of internalised patriarchy, not female nature.** — The source discussion in Chapter 85 states: Jha argues that Srinivas's story implicitly concurs — the mother's exclusion of Kalyani is ultimately a product of internalised patriarchy, not female nature.
- ५०८. (C) Katna Jha, in her essay on "Sinurhar," brings in Vibha Rani's feminist argument that the phrase "women are the enemies of women" (auraton ki dushman aurat) is itself a patriarchal construction designed to divide women and deflect analysis of structural oppression.** — The source discussion in Chapter 85 states: Katna Jha, in her essay on "Sinurhar," brings in Vibha Rani's feminist argument that the phrase "women are the enemies of women" (auraton ki dushman aurat) is itself a patriarchal construction designed to divide women and deflect analysis of structural oppression.
- ५०९. (D) What Srinivas's stories show is not subaltern speechlessness but subaltern speech that goes unheeded — until the moment of narrative resolution.** — The source discussion in Chapter 85 states: What Srinivas's stories show is not subaltern speechlessness but subaltern speech that goes unheeded — until the moment of narrative resolution.
- ५१०. (B) Kalyani in "Sinurhar," Salma in "Jamuniya Dhar," and the widowed mother in "Baant Bakhara" all occupy subaltern positions within patriarchal structures.** — The source discussion in Chapter 85 states: Kalyani in "Sinurhar," Salma in "Jamuniya Dhar," and the widowed mother in "Baant Bakhara" all occupy subaltern positions within patriarchal structures.
- ५११. (D) The application of Navya Nyaya to literary criticism is not conventional, but it is both legitimate and illuminating.** — The source discussion in Chapter 85 states: The application of Navya Nyaya to literary criticism is not conventional, but it is both legitimate and illuminating.

५१२. (C) In "Sinurhar," the window image is charged with dhvani: it suggests Kalyani's position — seen but excluded, aware but voiceless, until she acts. — The source discussion in Chapter 85 states: In "Sinurhar," the window image is charged with dhvani: it suggests Kalyani's position — seen but excluded, aware but voiceless, until she acts.

५१३. (C) The mother's silence after the cousin applies sindur to Kalyani — "The mother froze, uneasy" — is a dense dhvani moment: her discomfort, her partial defeat, her inability to protest publicly, all reverberate in that silence. — The source discussion in Chapter 85 states: The mother's silence after the cousin applies sindur to Kalyani — "The mother froze, uneasy" — is a dense dhvani moment: her discomfort, her partial defeat, her inability to protest publicly, all reverberate in that silence.

५१४. (A) What are the conditions under which a cognition counts as knowledge rather than error or mere belief? — The source discussion in Chapter 85 states: What are the conditions under which a cognition counts as knowledge rather than error or mere belief?

५१५. (A) The mother's perception of Kalyani as an auspicious threat is a case of conceptually mediated perceptual error that Rambhadra's calm challenge begins to correct. — The source discussion in Chapter 85 states: The mother's perception of Kalyani as an auspicious threat is a case of conceptually mediated perceptual error that Rambhadra's calm challenge begins to correct.

५१६. (B) The story's drama is partly a confrontation of competing testimonies, with the reader being invited to judge their reliability. — The source discussion in Chapter 85 states: The story's drama is partly a confrontation of competing testimonies, with the reader being invited to judge their reliability.

५१७. (C) The Navya Nyaya question "is this source reliable?" translates, for literary criticism, into questions about the author's access to the social world he represents. — The source discussion in Chapter 85 states: The Navya Nyaya question "is this source reliable?" translates, for literary criticism, into questions about the author's access to the social world he represents.

५१८. (B) In Srinivas's stories, shabda is dramatically present as competing testimonies: the village gossip about Kalyani's remarriage is shabda of low reliability; Rambhadra Jha's calm defence of Kalyani is shabda of high reliability. — The source discussion in Chapter 85 states: In Srinivas's stories, shabda is dramatically present as competing testimonies: the village gossip about Kalyani's remarriage is shabda of low reliability; Rambhadra Jha's calm defence of Kalyani is shabda of high reliability.

५१९. (C) The Videha 424 critical discourse itself constitutes a multi-vocal shabda about Srinivas's reliability as a social witness — with Katna Jha, Kailash Kumar Mishra, and Dhanakhar Thakur offering different assessments of the validity of his testimony. — The source discussion in Chapter 85 states: The Videha 424 critical discourse itself constitutes a multi-vocal shabda about Srinivas's reliability as a social witness — with Katna Jha, Kailash Kumar Mishra, and Dhanakhar Thakur offering different assessments of the validity of his testimony.

५२०. (A) Shabda (Testimony/Word) in Srinivas For Gangesa, shabda — testimony, especially the word of a reliable authority — is the fourth pramana. — The source discussion in Chapter 85 states: Shabda (Testimony/Word) in Srinivas For Gangesa, shabda — testimony, especially the word of a reliable authority — is the fourth pramana.

५२१. (C) 18 January 1953, Darbhanga) is, along with Srinivas, one of the defining voices of the generation of Maithili fiction writers who came of age in the 1980s. — The source discussion in Chapter 85 states: 18 January 1953, Darbhanga) is, along with Srinivas, one of the defining voices of the generation of Maithili fiction writers who came of age in the 1980s.

५२२. (B) Ashok's observer is often implicated in the drama; Srinivas's narrator more frequently maintains the Sanjay distance. — The source discussion in Chapter 85 states: Ashok's observer is often implicated in the drama; Srinivas's narrator more frequently maintains the Sanjay distance.

५२३. (A) The Videha 424 editor's comparative verdict is nuanced: "Quantitatively, Srinivas has written more than Ashok, but Srinivas is not the polished narrator that Sushil is. — The source discussion in Chapter 85 states: The Videha

424 editor's comparative verdict is nuanced: "Quantitatively, Srinivas has written more than Ashok, but Srinivas is not the polished narrator that Sushil is.

५२४. (A) Ashok's prose is polished, his endings are carefully crafted, and his stories demonstrate what the Videha 424 editorial calls "panchlain-ending" (punchline endings) — stories that drive toward a culminating revelation. — The source discussion in Chapter 85 states: Ashok's prose is polished, his endings are carefully crafted, and his stories demonstrate what the Videha 424 editorial calls "panchlain-ending" (punchline endings) — stories that drive toward a culminating revelation.

५२५. (B) Gangesa's framework insists that we cannot separate the object of cognition from the relational structure through which it is known — a profound epistemological point that literary criticism often neglects in its rush to abstract character psychology. — The source discussion in Chapter 85 states: Gangesa's framework insists that we cannot separate the object of cognition from the relational structure through which it is known — a profound epistemological point that literary criticism often neglects in its rush to abstract character psychology.

५२६. (B) The Videha 424 special issue (August 2025) is the most comprehensive critical assessment of Srinivas's work published so far. — The source discussion in Chapter 85 states: The Videha 424 special issue (August 2025) is the most comprehensive critical assessment of Srinivas's work published so far.

५२७. (B) The challenge noted about Srinivas — that more Maithili writers are moving to cities and writing about rural life they have not truly lived — is precisely the challenge Kumar Pawan's generation faces most acutely. — The source discussion in Chapter 85 states: The challenge noted about Srinivas — that more Maithili writers are moving to cities and writing about rural life they have not truly lived — is precisely the challenge Kumar Pawan's generation faces most acutely.

५२८. (C) Among the positive assessments: Naveen Shankar Naveen calls him the first storyteller to wake a sleeping society; Baidhyanath Jha praises his wonderful narrative craft; Dilip Kumar Jha argues that mati sachue saihe chaik (only soil is truly one's own) — earth is Srinivas's deepest — The source discussion in Chapter 85 states: Among the positive assessments: Naveen Shankar Naveen calls him the first storyteller to wake a sleeping society; Baidhyanath Jha praises his wonderful narrative craft; Dilip Kumar Jha argues that mati sachue saihe chaik (only soil is truly one's own) — earth is Srinivas's deepest

५२९. (B) Srinivas's distinctiveness, his advantage as a writer, is his genuine, embodied knowledge of the rural Mithila world that gives his fiction its ethnographic authority. — The source discussion in Chapter 85 states: Srinivas's distinctiveness, his advantage as a writer, is his genuine, embodied knowledge of the rural Mithila world that gives his fiction its ethnographic authority.

५३०. (A) The more critical voices — especially Dhanakhar Thakur — note the limits of the "progressive" label for stories like "Sinurhar": widow remarriage, not divorce-remarriage, is the more common social reality in 2025 Mithila; the story's progressivism is historically located rather than contemporary. — The source discussion in Chapter 85 states: The more critical voices — especially Dhanakhar Thakur — note the limits of the "progressive" label for stories like "Sinurhar": widow remarriage, not divorce-remarriage, is the more common social reality in 2025 Mithila; the story's progressivism is historically located rather than contemporary.

५३१. (A) The progressive social vision, while genuine, is sometimes dated relative to the realities of contemporary Mithila society. — The source discussion in Chapter 85 states: The progressive social vision, while genuine, is sometimes dated relative to the realities of contemporary Mithila society.

५३२. (A) Prolific output — five story collections, three critical works, an edited anthology — demonstrating sustained commitment over five decades. — The source discussion in Chapter 85 states: Prolific output — five story collections, three critical works, an edited anthology — demonstrating sustained commitment over five decades.

५३३. (B) Overall Assessment Shivshankar Srinivas is a writer of genuine importance to Maithili literature: a faithful and compassionate witness to the social life of rural Mithila, a craftsman of quiet psychological — The source discussion

in Chapter 85 states: Overall Assessment Shivshankar Srinivas is a writer of genuine importance to Maithili literature: a faithful and compassionate witness to the social life of rural Mithila, a craftsman of quiet psychological

५३४. (A) Limitations Character psychology, as Thakur observes, tends toward the one-dimensional: characters are socially constituted rather than individually complex. — The source discussion in Chapter 85 states: Limitations Character psychology, as Thakur observes, tends toward the one-dimensional: characters are socially constituted rather than individually complex.

५३५. (D) Indian Rasa theory identifies the karuna-shanta combination that gives his best stories their emotional signature. — The source discussion in Chapter 85 states: Indian Rasa theory identifies the karuna-shanta combination that gives his best stories their emotional signature.

५३६. (C) Feminist criticism shows both his empathy with women and the limits of male-authored female subjectivity. — The source discussion in Chapter 85 states: Feminist criticism shows both his empathy with women and the limits of male-authored female subjectivity.

५३७. (B) Shivshankar Srinivas's literary career — spanning five decades, five story collections, three critical works, multiple edited volumes, and an unflagging commitment to the social life of Mithila — is a significant contribution to Indian regional literature. — The source discussion in Chapter 85 states: Shivshankar Srinivas's literary career — spanning five decades, five story collections, three critical works, multiple edited volumes, and an unflagging commitment to the social life of Mithila — is a significant contribution to Indian regional literature.

५३८. (D) observation, a critic who has enriched the theoretical self-understanding of the tradition, and an anthologist who has served the canonisation of Maithili fiction at a national level. — The source discussion in Chapter 85 states: observation, a critic who has enriched the theoretical self-understanding of the tradition, and an anthologist who has served the canonisation of Maithili fiction at a national level.

५३९. (D) Postcolonial criticism illuminates his role in the affirmation of a marginalised language-culture. — The source discussion in Chapter 85 states: Postcolonial criticism illuminates his role in the affirmation of a marginalised language-culture.

५४०. (D) "Translated Short Fiction: Read Soil by Maithili-Language Writer Shivshankar Srinivas." Scroll.in, September 2024. — The source discussion in Chapter 85 states: "Translated Short Fiction: Read Soil by Maithili-Language Writer Shivshankar Srinivas." Scroll.in, September 2024.

५४१. (C) "Translation Strategies and Challenges for Translating Maithili Idioms and Proverbs into English." Research Review International Journal of Multidisciplinary. — The source discussion in Chapter 85 states: "Translation Strategies and Challenges for Translating Maithili Idioms and Proverbs into English." Research Review International Journal of Multidisciplinary.

५४२. (B) "Swapnasundari and the Magical Birds of Mithila" (Geeta Dharmarajan, Katha, 1996) The singing birds of Swapnasundari, the little princess of Mithila, were very pleased. — The source discussion in Chapter 86 states: "Swapnasundari and the Magical Birds of Mithila" (Geeta Dharmarajan, Katha, 1996) The singing birds of Swapnasundari, the little princess of Mithila, were very pleased.

५४३. (B) (Writer's Block - The parallel stream of Maithili literature - The complete literature of Subhash Chandra Yadav) Subhashchandra Yadav (1948-), born 05 March 1948, maternal place Diwangunj, Supaul. — The source discussion in Chapter 86 states: (Writer's Block - The parallel stream of Maithili literature - The complete literature of Subhash Chandra Yadav) Subhashchandra Yadav (1948-), born 05 March 1948, maternal place Diwangunj, Supaul.

५४४. (A) Subhash Chandra Yadav's Ghardekhiya came in 1983, and after 25 years, "Banait Bigadait" was e-published in Videha in 2008-09 and then came in print in 2009. — The source discussion in Chapter 86 states: Subhash Chandra Yadav's Ghardekhiya came in 1983, and after 25 years, "Banait Bigadait" was e-published in Videha in 2008-09 and then came in print in 2009.

- ५४५. (C) People even say that because of these birds, there is magic in Mithila's environment.** — The source discussion in Chapter 86 states: People even say that because of these birds, there is magic in Mithila's environment.
- ५४६. (B) Kamat, Shiv Kumar Prasad, Dharendra Kumar, Ramdev Prasad Mandal "Jharudar" have come with colourful stories and songs.** — The source discussion in Chapter 86 states: Kamat, Shiv Kumar Prasad, Dharendra Kumar, Ramdev Prasad Mandal "Jharudar" have come with colourful stories and songs.
- ५४७. (A) But in its opposition comes Story Science, which pre-analyzes what effect listening to a particular story has on people and society.** — The source discussion in Chapter 86 states: But in its opposition comes Story Science, which pre-analyzes what effect listening to a particular story has on people and society.
- ५४८. (C) With the help of Story Science, alongside Brahminism, the neo-Brahminism of non-Brahmins has also been identified.** — The source discussion in Chapter 86 states: With the help of Story Science, alongside Brahminism, the neo-Brahminism of non-Brahmins has also been identified.
- ५४९. (B) Because by then, Subhash Chandra Yadav's stories with their spelling had already started being epublished in Videha.** — The source discussion in Chapter 86 states: Because by then, Subhash Chandra Yadav's stories with their spelling had already started being epublished in Videha.
- ५५०. (C) Regarding this, Subhash Chandra Yadav has the following thoughts: "Very little work has been done on folk tales in Maithili.** — The source discussion in Chapter 86 states: Regarding this, Subhash Chandra Yadav has the following thoughts: "Very little work has been done on folk tales in Maithili.
- ५५१. (C) The discourse of the tale is expressed in poetic form like this – Elephant, elephant, elephant!** — The source discussion in Chapter 86 states: The discourse of the tale is expressed in poetic form like this – Elephant, elephant, elephant!
- ५५२. (D) In Nepali language, "Devi Ko Bali" was written by Suryakant Gyawali against the practice of animal sacrifice during Dussehra.** — The source discussion in Chapter 86 states: In Nepali language, "Devi Ko Bali" was written by Suryakant Gyawali against the practice of animal sacrifice during Dussehra.
- ५५३. (A) A story is not just the creation of an idea that can be put on paper with illumination.** — The source discussion in Chapter 86 states: A story is not just the creation of an idea that can be put on paper with illumination.
- ५५४. (D) And for the re-establishment of dialogue, the storyteller needs to have belief – logical belief and experiential belief, which Subhashchandra Yadav possesses.** — The source discussion in Chapter 86 states: And for the re-establishment of dialogue, the storyteller needs to have belief – logical belief and experiential belief, which Subhashchandra Yadav possesses.
- ५५५. (A) Regarding this, Subhash Chandra Yadav has the following thoughts: "Expecting a writer to clarify and explain their composition is an unreasonable expectation.** — The source discussion in Chapter 86 states: Regarding this, Subhash Chandra Yadav has the following thoughts: "Expecting a writer to clarify and explain their composition is an unreasonable expectation.
- ५५६. (A) During the 2008 Kosi flood, Gaurinathji was trapped in the village, struggling for food, but his A.C. ticket was booked with a credit card.** — The source discussion in Chapter 86 states: During the 2008 Kosi flood, Gaurinathji was trapped in the village, struggling for food, but his A.C. ticket was booked with a credit card.
- ५५७. (D) The Maithili writings of Rajkamal/Yatri are beautiful, we can say that after reading each of their compositions.** — The source discussion in Chapter 86 states: The Maithili writings of Rajkamal/Yatri are beautiful, we can say that after reading each of their compositions.
- ५५८. (C) Those whose children have not entered literature, how can their discussions happen, how can their side be presented?** — The source discussion in Chapter 86 states: Those whose children have not entered literature, how can their discussions happen, how can their side be presented?
- ५५९. (B) Julia Kristeva describes the right and duty of the writer as a form of preserving speech and dialect, and some text that is separate from human beings.** — The source discussion in Chapter 86 states: Julia Kristeva describes the right and duty of the writer as a form of preserving speech and dialect, and some text that is separate from human beings.

५६०. (D) The semiotic is feminine, associated with music, poetry, and rhythm; and the symbolic is masculine, associated with law and structure. — The source discussion in Chapter 86 states: The semiotic is feminine, associated with music, poetry, and rhythm; and the symbolic is masculine, associated with law and structure.

५६१. (C) So Saussure's theory is opposite to the logocentric when he says that you do not see any characteristic of the signified in the signifier. — The source discussion in Chapter 86 states: So Saussure's theory is opposite to the logocentric when he says that you do not see any characteristic of the signified in the signifier.

५६२. (C) So Saussure's self-presence is nothing because everything is created within a system. — The source discussion in Chapter 86 states: So Saussure's self-presence is nothing because everything is created within a system.

५६३. (D) And here it is also relevant that the rereading of Subhashchandra Yadavji's fiction and language continues to come. — The source discussion in Chapter 86 states: And here it is also relevant that the rereading of Subhashchandra Yadavji's fiction and language continues to come.

५६४. (B) 2 Asangati (Incongruity) (1978) Kuki made a sound... she had two cups in her hand placed on a tray. 'Are you going that side?' Naveen felt a slight irritation – said 'No', but he kept feeling that Kuki, seeing his side, wanted to tell — The source discussion in Chapter 86 states: 2 Asangati (Incongruity) (1978) Kuki made a sound... she had two cups in her hand placed on a tray. 'Are you going that side?' Naveen felt a slight irritation – said 'No', but he kept feeling that Kuki, seeing his side, wanted to tell

५६५. (A) A family got off the train... three or four single girls... none of them are good! – Kaamu said. — The source discussion in Chapter 86 states: A family got off the train... three or four single girls... none of them are good! – Kaamu said.

५६६. (D) 9 Kalpit Mrityu (Imaginary Death) (1970) Dialogue between husband and wife, the wife has to go on the father-in-law's call. — The source discussion in Chapter 86 states: 9 Kalpit Mrityu (Imaginary Death) (1970) Dialogue between husband and wife, the wife has to go on the father-in-law's call.

५६७. (D) Jagdish Prasad Mandal also wrote a story titled Ghardekhiya, which was e-published in Videha and compiled in the story collection Gamak Jinagi (Village Life) (2009). — The source discussion in Chapter 86 states: Jagdish Prasad Mandal also wrote a story titled Ghardekhiya, which was e-published in Videha and compiled in the story collection Gamak Jinagi (Village Life) (2009).

५६८. (A) 15 Chaubatia (Junction) (1969) The protagonist is sitting in a hotel, feeling dizzy from hunger. — The source discussion in Chapter 86 states: 15 Chaubatia (Junction) (1969) The protagonist is sitting in a hotel, feeling dizzy from hunger.

५६९. (D) In America, there is drug trade among African-Americans, does it look somewhat similar? — The source discussion in Chapter 86 states: In America, there is drug trade among African-Americans, does it look somewhat similar?

५७०. (C) 23 Parichay (Introduction) (1971) Netaji insisted that the protagonist go to his house; he felt that Netaji had given him socks, but when he got tired and left with his friend, the friend insisted on watching the evening show of the drama company, and there Netaji... — The source discussion in Chapter 86 states: 23 Parichay (Introduction) (1971) Netaji insisted that the protagonist go to his house; he felt that Netaji had given him socks, but when he got tired and left with his friend, the friend insisted on watching the evening show of the drama company, and there Netaji...

५७१. (C) 26 Phukna (Trumpet/Whistle) (1970) The protagonist is at his maternal uncle's village, but he cannot understand the two-coloured behaviour there. — The source discussion in Chapter 86 states: 26 Phukna (Trumpet/Whistle) (1970) The protagonist is at his maternal uncle's village, but he cannot understand the two-coloured behaviour there.

५७२. (D) 28 Ber-Ber (Again and Again) (1979) Harivansh and Raghuvansh had bought first-class tickets for more than half the distance. — The source discussion in Chapter 86 states: 28 Ber-Ber (Again and Again) (1979) Harivansh and Raghuvansh had bought first-class tickets for more than half the distance.

५७३. (A) 32 Sanket (Gesture/Signal) (1974) Room number nine has six seats. – If you ask her to get up, then you can spread the bed. — The source discussion in Chapter 86 states: 32 Sanket (Gesture/Signal) (1974) Room number nine has six seats. – If you ask her to get up, then you can spread the bed.

५७४. (A) At the same time, to edit that act, Mohan Bhardwaj was made a member of the Sahitya Akademi's Maithili Advisory Committee. — The source discussion in Chapter 86 states: At the same time, to edit that act, Mohan Bhardwaj was made a member of the Sahitya Akademi's Maithili Advisory Committee.

५७५. (C) Works – Aadi Katha, Andolan, Pathar Phool (novel), Swar Gandha (poetry collection), Lalka Pag (story collection), Katha Parag (edited story collection). — The source discussion in Chapter 86 states: Works – Aadi Katha, Andolan, Pathar Phool (novel), Swar Gandha (poetry collection), Lalka Pag (story collection), Katha Parag (edited story collection).

५७६. (B) The communist critic Namwar Singh did not find it appropriate to send a postcard; in Nai Kahaniyan, a statement by Madhukar Gangadhar was published that Rajkamal was undergoing treatment for his illness; he was asking people for money by making excuses of poverty and neglect. — The source discussion in Chapter 86 states: The communist critic Namwar Singh did not find it appropriate to send a postcard; in Nai Kahaniyan, a statement by Madhukar Gangadhar was published that Rajkamal was undergoing treatment for his illness; he was asking people for money by making excuses of poverty and neglect.

५७७. (D) Banait Bigadait (Making and Breaking) In most of the stories of Subhashchandra Yadavji's "Banait Bigadait" story collection, it is found that the story, more than a tale, moves forward with a theme and ends upon completing its function. — The source discussion in Chapter 86 states: Banait Bigadait (Making and Breaking) In most of the stories of Subhashchandra Yadavji's "Banait Bigadait" story collection, it is found that the story, more than a tale, moves forward with a theme and ends upon completing its function.

५७८. (A) Ekta Prem Katha (A Love Story) – Previously, those who had phones at home, others' calls would come to their home; they would just forward the call. — The source discussion in Chapter 86 states: Ekta Prem Katha (A Love Story) – Previously, those who had phones at home, others' calls would come to their home; they would just forward the call.

५७९. (C) The usual mother-in-law/daughter-in-law issues of the village remain, like asking if they have eaten after bathing, etc. — The source discussion in Chapter 86 states: The usual mother-in-law/daughter-in-law issues of the village remain, like asking if they have eaten after bathing, etc.

५८०. (A) Kainari Ailāṇḍak Larel (Laurel of Canary Island) – In the story, Subhash and Upiya are characters. — The source discussion in Chapter 86 states: Kainari Ailāṇḍak Larel (Laurel of Canary Island) – In the story, Subhash and Upiya are characters.

५८१. (D) Rambha (Rambha) – The changing relationship between man and woman is described intensely in this story. — The source discussion in Chapter 86 states: Rambha (Rambha) – The changing relationship between man and woman is described intensely in this story.

५८२. (D) Mainstream people translate without reading translation theory; when the Brahminical and neoBrahminical writers of the mainstream are dried up of vocabulary in original writing, what can they do in translation? — The source discussion in Chapter 86 states: Mainstream people translate without reading translation theory; when the Brahminical and neoBrahminical writers of the mainstream are dried up of vocabulary in original writing, what can they do in translation?

५८३. (C) In this context, it is necessary to discuss the 2021 Sahitya Akademi Award in Maithili, given to a non-savarna for the first time. — The source discussion in Chapter 86 states: In this context, it is necessary to discuss the 2021 Sahitya Akademi Award in Maithili, given to a non-savarna for the first time.

५८४. (D) For literature students/literary writers, it is expected to be ten times more than this. — The source discussion in Chapter 86 states: For literature students/literary writers, it is expected to be ten times more than this.

५८५. (D) 2078) is distressing. □ Preface of Gulo "The Story of the Last Destitute Person" - Author Kedar Kanan Before the beginning of the original Maithili Gulo, there is a preface titled "The Story of the Last Destitute Person". — The source discussion in Chapter 86 states: 2078) is distressing. □ Preface of Gulo "The Story of the Last Destitute Person" - Author Kedar Kanan Before the beginning of the original Maithili Gulo, there is a preface titled "The Story of the Last Destitute Person".

५८६. (A) Works published between 2016-2020 were considered for Sahitya Akademi awards in 2022. — The source discussion in Chapter 86 states: Works published between 2016-2020 were considered for Sahitya Akademi awards in 2022.

५८७. (D) But this is not in the novel; neither Anwar nor any other character does what Kedar Kanan suggests. — The source discussion in Chapter 86 states: But this is not in the novel; neither Anwar nor any other character does what Kedar Kanan suggests.

५८८. (D) Riniya is crying." This book demands analysis in terms of textuality of words and sentences, distinct from ordinary novels. — The source discussion in Chapter 86 states: Riniya is crying." This book demands analysis in terms of textuality of words and sentences, distinct from ordinary novels.

५८९. (A) I am Gulo Mandal." Flashback in one paragraph, Gulo's father Munilal, Gulo's two younger sisters, the death of his mother, leaving the railway job, Benarji Saheb, the head officer at Saharsa railway, did not like that Munilal left his job; he would have given him big, live fish? — The source discussion in Chapter 86 states: I am Gulo Mandal." Flashback in one paragraph, Gulo's father Munilal, Gulo's two younger sisters, the death of his mother, leaving the railway job, Benarji Saheb, the head officer at Saharsa railway, did not like that Munilal left his job; he would have given him big, live fish?

५९०. (D) But she refuses; people say that since the father is sick, days are difficult, so she has come to earn a living. — The source discussion in Chapter 86 states: But she refuses; people say that since the father is sick, days are difficult, so she has come to earn a living.

५९१. (D) Congress has fielded Ranjita Ranjan." Nareshba gives Gulo one thousand rupees from Ranjita Ranjan; Gulo has six votes at home. — The source discussion in Chapter 86 states: Congress has fielded Ranjita Ranjan." Nareshba gives Gulo one thousand rupees from Ranjita Ranjan; Gulo has six votes at home.

५९२. (D) Bamboo is not available for less than one and a half hundred; if Gulo sells stolen ones, he would have to give them for one hundred. — The source discussion in Chapter 86 states: Bamboo is not available for less than one and a half hundred; if Gulo sells stolen ones, he would have to give them for one hundred.

५९३. (D) Thirteenth Section of Gulo Once, Riniya had brought Gachhpakku mangoes, and the landlord gave fifty rupees. — The source discussion in Chapter 86 states: Thirteenth Section of Gulo Once, Riniya had brought Gachhpakku mangoes, and the landlord gave fifty rupees.

५९४. (D) Then the dead Gulo goes to the hospital, his post-mortem is done; there was already a commotion in — The source discussion in Chapter 86 states: Then the dead Gulo goes to the hospital, his post-mortem is done; there was already a commotion in

५९५. (A) The writer writes – "[05.03.2019] The travel literature written so far in Maithili is mostly dull and lifeless. — The source discussion in Chapter 86 states: The writer writes – "[05.03.2019] The travel literature written so far in Maithili is mostly dull and lifeless.

५९६. (D) So Captain Phillip, with three ships carrying animals, seeds, sheep, and 6 small ships and 1400 men and women, of whom half were convicts, arrived at the coast of present-day Sydney on 26 January 1788, and the original aborigines were gradually pushed inland from all coastal sides. — The source discussion in Chapter 86 states: So Captain Phillip, with three ships carrying animals, seeds, sheep, and 6 small ships and 1400 men and women, of whom half were convicts, arrived at the coast of present-day Sydney on 26 January 1788, and the original aborigines were gradually pushed inland from all coastal sides.

५९७. (B) "As soon as so many of the children went abroad, they had already bought that country's currency. — The source discussion in Chapter 86 states: "As soon as so many of the children went abroad, they had already bought that country's currency.

५९८. (D) Raman Kumar Singh got some award (the name of the award is not written) for his poetry collection 'Fir Se Hariyar'; he is translating Gulo into Hindi (28.10.2018). — The source discussion in Chapter 86 states: Raman Kumar

Singh got some award (the name of the award is not written) for his poetry collection 'Fir Se Hariyar'; he is translating Gulo into Hindi (28.10.2018).

६९९. (B) (Where do you live?) She said – España (Spain). ..At night, the neon lights are shining. — The source discussion in Chapter 86 states: (Where do you live?) She said – España (Spain). ..At night, the neon lights are shining.

६००. (B) Samrat will receive. [04.01.2019] Appendix – Andaman Diary September 2012 – A relative's child, Sanjay, with his wife, was going to Port Blair; he was called. — The source discussion in Chapter 86 states: Samrat will receive. [04.01.2019] Appendix – Andaman Diary September 2012 – A relative's child, Sanjay, with his wife, was going to Port Blair; he was called.

६०१. (D) Radha got a first division in Intermediate (meaning she had also gotten a first division in matric). — The source discussion in Chapter 86 states: Radha got a first division in Intermediate (meaning she had also gotten a first division in matric).

६०२. (A) Rekha also came there; she was Radha's younger sister; her in-laws were also in Pathra. — The source discussion in Chapter 86 states: Rekha also came there; she was Radha's younger sister; her in-laws were also in Pathra.

६०३. (B) Yaduvansh Kumar Yadav is a candidate from the Pipra Legislative Assembly, which fell to RJD. — The source discussion in Chapter 86 states: Yaduvansh Kumar Yadav is a candidate from the Pipra Legislative Assembly, which fell to RJD.

६०४. (D) The appeal that Nitish Kumar has made to the voters, the manifesto with 'Saat Nischay', a sample ballot paper, and a calendar – we set out with these... — The source discussion in Chapter 86 states: The appeal that Nitish Kumar has made to the voters, the manifesto with 'Saat Nischay', a sample ballot paper, and a calendar – we set out with these...

६०५. (A) Safina has come to cast her vote. .. 'Why did you come?' Chandeshwari went out saying this. — The source discussion in Chapter 86 states: Safina has come to cast her vote. .. 'Why did you come?' Chandeshwari went out saying this.

६०६. (D) Seeing the dhotis, Doman said – 'Samaidh, no matter how poor you are, you have preserved your honor. — The source discussion in Chapter 86 states: Seeing the dhotis, Doman said – 'Samaidh, no matter how poor you are, you have preserved your honor.

६०७. (C) So the condition of the proletariat here is worse; the Forest Act does not apply here. — The source discussion in Chapter 86 states: So the condition of the proletariat here is worse; the Forest Act does not apply here.

६०८. (D) In 'Ek Dinak Ghar (1973)' of Ghardekhiya, the psychoanalytic method was used; in 'Tirth (1969)' of Ghardekhiya, the storyteller writes about the courtyard of Balbabali. — The source discussion in Chapter 86 states: In 'Ek Dinak Ghar (1973)' of Ghardekhiya, the psychoanalytic method was used; in 'Tirth (1969)' of Ghardekhiya, the storyteller writes about the courtyard of Balbabali.

६०९. (B) Gulo Mandal's caste is not mentioned; from the title, you can guess; 'Mandal' was from the Mandal Commission, and in West Bengal, 'Mandal' appears among Dalits. — The source discussion in Chapter 86 states: Gulo Mandal's caste is not mentioned; from the title, you can guess; 'Mandal' was from the Mandal Commission, and in West Bengal, 'Mandal' appears among Dalits.

६१०. (D) In the 67-page 'Gulo', Kedar Kanan had written a 9-page preface (The Story of the Last Destitute Person); now its burden is on Taranand Viyogi's shoulders in 'Gulo: Art and Language' (a 5-page introduction). — The source discussion in Chapter 86 states: In the 67-page 'Gulo', Kedar Kanan had written a 9-page preface (The Story of the Last Destitute Person); now its burden is on Taranand Viyogi's shoulders in 'Gulo: Art and Language' (a 5-page introduction).

६११. (D) Mohan Bhardwaj is not alive to apologize, but if Taranand Viyogi has any morality left, he should immediately apologize to Mithila Sanskrit Parishad. — The source discussion in Chapter 86 states: Mohan Bhardwaj is not alive to apologize, but if Taranand Viyogi has any morality left, he should immediately apologize to Mithila Sanskrit Parishad.

६१२. (A) Ramlochan Thakur got Gulo published in Mithila Darshan, and so he wrote a memoir, after giving some facts about Mithila first. — The source discussion in Chapter 86 states: Ramlochan Thakur got Gulo published in Mithila Darshan, and so he wrote a memoir, after giving some facts about Mithila first.

६१३. (B) Kedar Kanan's memoir seems like Japanese novelist Haruki Murakami's 'Novelist as a Vocation', how a novel is written. — The source discussion in Chapter 86 states: Kedar Kanan's memoir seems like Japanese novelist Haruki Murakami's 'Novelist as a Vocation', how a novel is written.

६१४. (A) "Fewer novels are being written in Maithili literature." This is a verdict when the fact is the opposite; nowadays, after poetry, the most novels are being written. — The source discussion in Chapter 86 states: "Fewer novels are being written in Maithili literature." This is a verdict when the fact is the opposite; nowadays, after poetry, the most novels are being written.

६१५. (A) And behold the irony; the slap on Indrakant Jha's cheek was sweetened when Jagdish Prasad Mandal was given the 2021 Maithili Sahitya Akademi Award for his novel "Pangu" in Thethi/Pachpania spelling. — The source discussion in Chapter 86 states: And behold the irony; the slap on Indrakant Jha's cheek was sweetened when Jagdish Prasad Mandal was given the 2021 Maithili Sahitya Akademi Award for his novel "Pangu" in Thethi/Pachpania spelling.

६१६. (D) Ramanand Jha 'Raman' replied to Subhash Chandra Yadav on 10 December 2022, after my 'Nit Naval Subhashchandra Yadav (Part-1)' was published on 01 December 2022 in Videha; Dinesh Yadav from Nepal opposed it, and Lalitesh Mishra from India supported it. — The source discussion in Chapter 86 states: Ramanand Jha 'Raman' replied to Subhash Chandra Yadav on 10 December 2022, after my 'Nit Naval Subhashchandra Yadav (Part-1)' was published on 01 December 2022 in Videha; Dinesh Yadav from Nepal opposed it, and Lalitesh Mishra from India supported it.

६१७. (B) Until a sociological, psychological perspective is developed, Maithili will remain confined to caste-based philosophy, beliefs, and ideas. — The source discussion in Chapter 86 states: Until a sociological, psychological perspective is developed, Maithili will remain confined to caste-based philosophy, beliefs, and ideas.

६१८. (B) of sentence structures, a creole, while the Maithili based on 2000 words and 50 sentence structures is the original. — The source discussion in Chapter 86 states: of sentence structures, a creole, while the Maithili based on 2000 words and 50 sentence structures is the original.

६१९. (B) The master-servant relation in language, or has Pidgin Maithili become Creole Maithili? — The source discussion in Chapter 86 states: The master-servant relation in language, or has Pidgin Maithili become Creole Maithili?

६२०. (A) An e-letter from Subhash Chandra Yadav Ji is also given below, which comments on the casteism storm in Maithili literature. — The source discussion in Chapter 86 states: An e-letter from Subhash Chandra Yadav Ji is also given below, which comments on the casteism storm in Maithili literature.

६२१. (B) I will bring medicine for Father.' (Gulo, novel 2015) In 1995, I came home from training without any reason; I was restless. — The source discussion in Chapter 86 states: I will bring medicine for Father.' (Gulo, novel 2015) In 1995, I came home from training without any reason; I was restless.

६२२. (D) Threading through all three frameworks is the epistemological precision of Navya Nyāya, the 'New Logic' school founded by Gaṅgeśa Upādhyāya of Mithilā (14th century CE), whose Tattvacintāmaṇi provides a rigorous vocabulary for distinguishing valid inference from conjecture. — The source discussion in Chapter 87 states: Threading through all three frameworks is the epistemological precision of Navya Nyāya, the 'New Logic' school founded by Gaṅgeśa Upādhyāya of Mithilā (14th century CE), whose Tattvacintāmaṇi provides a rigorous vocabulary for distinguishing valid inference from conjecture.

६२३. (D) 2014) marks an institutional recognition of precisely the kind the Videha Parallel History has long advocated. — The source discussion in Chapter 87 states: 2014) marks an institutional recognition of precisely the kind the Videha Parallel History has long advocated.

६२४. (C) Jha's Janakpurdham is not a peripheral location but a symbolic and cultural centre: it is the city of — The source discussion in Chapter 87 states: Jha's Janakpurdham is not a peripheral location but a symbolic and cultural centre: it is the city of

६२५. (C) 950 CE) identifies the characteristic 'swerve' of poetic language from the prosaic norm as the source of literary pleasure. — The source discussion in Chapter 87 states: 950 CE) identifies the characteristic 'swerve' of poetic language from the prosaic norm as the source of literary pleasure.

६२६. (D) Writing from Janakpurdham is therefore simultaneously a marginalised geopolitical act (outside the Sahitya Akademi's Indian purview) and a culturally central one (at the heart of Maithili civilisational memory). — The source discussion in Chapter 87 states: Writing from Janakpurdham is therefore simultaneously a marginalised geopolitical act (outside the Sahitya Akademi's Indian purview) and a culturally central one (at the heart of Maithili civilisational memory).

६२७. (A) 850 CE) argues that the truest poetic meaning inheres in a third semantic layer beyond literal denotation (abhidhā) and figurative indication (lakṣaṇā): it is resonance, what the text whispers rather than says. — The source discussion in Chapter 87 states: 850 CE) argues that the truest poetic meaning inheres in a third semantic layer beyond literal denotation (abhidhā) and figurative indication (lakṣaṇā): it is resonance, what the text whispers rather than says.

६२८. (A) 200 BCE–200 CE) establishes the eight rasas — śṛṅgāra (love/beauty), hāsyā (comedy), karuṇa (compassion/pathos), raudra (fury), vīra (heroism), bhayānaka (terror), bībhatsa (disgust), adbhuta (wonder) — later supplemented by śānta (peace/serenity). — The source discussion in Chapter 87 states: 200 BCE–200 CE) establishes the eight rasas — śṛṅgāra (love/beauty), hāsyā (comedy), karuṇa (compassion/pathos), raudra (fury), vīra (heroism), bhayānaka (terror), bībhatsa (disgust), adbhuta (wonder) — later supplemented by śānta (peace/serenity).

६२९. (A) Applying Navya Nyāya to Jha's Fiction Pratyakṣa (direct perception) in literary criticism corresponds to the close reading of the primary text: what is actually on the page, what specific words, images, and structures the author deploys. — The source discussion in Chapter 87 states: Applying Navya Nyāya to Jha's Fiction Pratyakṣa (direct perception) in literary criticism corresponds to the close reading of the primary text: what is actually on the page, what specific words, images, and structures the author deploys.

६३०. (B) The Videha Parallel History (Parts 16–20) has documented how Gaṅgeśa's biography was partly suppressed by establishment Maithilī historiography — original Panji (genealogical) records showing his cross-caste birth were concealed by Ramanath Jha. — The source discussion in Chapter 87 states: The Videha Parallel History (Parts 16–20) has documented how Gaṅgeśa's biography was partly suppressed by establishment Maithilī historiography — original Panji (genealogical) records showing his cross-caste birth were concealed by Ramanath Jha.

६३१. (D) The epistemological framework Gaṅgeśa developed — demanding that every critical judgement be traceable to a valid pramāṇa, and every inference backed by vyāpti (universal concomitance) — provides a rigorous model for literary criticism that transcends institutional authority. — The source discussion in Chapter 87 states: The epistemological framework Gaṅgeśa developed — demanding that every critical judgement be traceable to a valid pramāṇa, and every inference backed by vyāpti (universal concomitance) — provides a rigorous model for literary criticism that transcends institutional authority.

६३२. (A) Gaṅgeśa's philosophical innovation lay in his precise technical metalanguage: the concepts of viśeṣyatā (objecthood), prakāratā (qualifier-hood), and the various forms of saṃsarga (relational connection) allow him to describe the structure of any cognition with extraordinary exactness. — The source discussion in Chapter 87 states: Gaṅgeśa's philosophical innovation lay in his precise technical metalanguage: the concepts of viśeṣyatā (objecthood), prakāratā (qualifier-hood), and the various forms of saṃsarga (relational connection) allow him to describe the structure of any cognition with extraordinary exactness.

६३३. (C) Edward Said's Orientalism illuminates how the Madhesh/Terai identity is doubly Orientalised — as 'provincial' from Kathmandu's perspective and as 'non-Indian' from the Sahitya Akademi's perspective. — The source discussion in Chapter 87 states: Edward Said's Orientalism illuminates how the Madhesh/Terai identity is doubly Orientalised — as 'provincial' from Kathmandu's perspective and as 'non-Indian' from the Sahitya Akademi's perspective.

६३४. (C) Perry Nodelman's The Hidden Adult argues that all children's literature encodes an adult ideological perspective that is simultaneously presented and concealed; Maria Nikolajeva's Power, Voice and Subjectivity in — The

source discussion in Chapter 87 states: Perry Nodelman's *The Hidden Adult* argues that all children's literature encodes an adult ideological perspective that is simultaneously presented and concealed; Maria Nikolajeva's *Power, Voice and Subjectivity* in

६३५. (C) Postcolonialism and the Nepal-India Border Identity Homi Bhabha's concept of cultural hybridity and the 'third space' of enunciation — the liminal zone between cultures where new meanings are produced — describes Jha's creative situation with precision. — The source discussion in Chapter 87 states: Postcolonialism and the Nepal-India Border Identity Homi Bhabha's concept of cultural hybridity and the 'third space' of enunciation — the liminal zone between cultures where new meanings are produced — describes Jha's creative situation with precision.

६३६. (C) 'Dhūnik Bhītar' (Inside the Smoke, the opening story of Khajurībālī), the familiar domestic act of cooking is rendered strange by the focus on smoke as a medium of psychological interiority: the kitchen's haze becomes the character's mental fog. — The source discussion in Chapter 87 states: 'Dhūnik Bhītar' (Inside the Smoke, the opening story of Khajurībālī), the familiar domestic act of cooking is rendered strange by the focus on smoke as a medium of psychological interiority: the kitchen's haze becomes the character's mental fog.

६३७. (D) As a Maithili writer in Nepal, he inhabits a third space between Nepali national literary culture and the India-centred Maithili establishment: belonging fully to neither, he speaks from an interstitial position that is simultaneously marginalising and creatively enabling. — The source discussion in Chapter 87 states: As a Maithili writer in Nepal, he inhabits a third space between Nepali national literary culture and the India-centred Maithili establishment: belonging fully to neither, he speaks from an interstitial position that is simultaneously marginalising and creatively enabling.

६३८. (A) Jha's work participates in what the Parallel History calls the 'Digital Era' Maithili (2000–present): the period when internet platforms, radio, and community publishing networks have enabled a grassroots literary renaissance outside institutional control. — The source discussion in Chapter 87 states: Jha's work participates in what the Parallel History calls the 'Digital Era' Maithili (2000–present): the period when internet platforms, radio, and community publishing networks have enabled a grassroots literary renaissance outside institutional control.

६३९. (A) Rajkamal Chaudhary — identified by the Parallel History as the 'true avant-garde of Maithili' — was also a journalist. — The source discussion in Chapter 87 states: Rajkamal Chaudhary — identified by the Parallel History as the 'true avant-garde of Maithili' — was also a journalist.

६४०. (C) The Parallel History identifies the Nepal-side Malla-era literary output as equally central to Maithili literary history, not as a regional footnote. — The source discussion in Chapter 87 states: The Parallel History identifies the Nepal-side Malla-era literary output as equally central to Maithili literary history, not as a regional footnote.

६४१. (D) An RTI exposé by Vinit Utpal and Ashish Anchinhar (2011–14) confirmed that over 90% of Sahitya Akademi assignments went to ten advisory board members' personal networks — structurally excluding writers like Sujit Kumar Jha who are simultaneously geographically and institutionally peripheral. — The source discussion in Chapter 87 states: An RTI exposé by Vinit Utpal and Ashish Anchinhar (2011–14) confirmed that over 90% of Sahitya Akademi assignments went to ten advisory board members' personal networks — structurally excluding writers like Sujit Kumar Jha who are simultaneously geographically and institutionally peripheral.

६४२. (A) The Chandresh essay identifies the collection's central preoccupation as the tension between love and — The source discussion in Chapter 87 states: The Chandresh essay identifies the collection's central preoccupation as the tension between love and

६४३. (D) The collection is prefaced by a substantial critical essay, 'Rachanātmak Bimarśak Ayanāme Chīrai' (In the Mirror of Creative Criticism: Chīrai), written by Chandresh. — The source discussion in Chapter 87 states: The collection is prefaced by a substantial critical essay, 'Rachanātmak Bimarśak Ayanāme Chīrai' (In the Mirror of Creative Criticism: Chīrai), written by Chandresh.

६४४. (C) Jha stands in this tradition: his journalism and his fiction are not separate vocations but a single project of bearing witness, documenting social life with the observational precision the reporter's craft trains and the emotional depth the fiction writer's sensibility deepens. — The source discussion in Chapter 87 states: Jha stands in this tradition: his

journalism and his fiction are not separate vocations but a single project of bearing witness, documenting social life with the observational precision the reporter's craft trains and the emotional depth the fiction writer's sensibility deepens.

६४५. (B) Printer: (not identified; the imprint page is partially unclear in the scanned facsimile). — The source discussion in Chapter 87 states: Printer: (not identified; the imprint page is partially unclear in the scanned facsimile).

६४६. (C) Critical Assessment: Chiṛai Chiṛai is a landmark debut collection in contemporary Nepal-side Maithili fiction. — The source discussion in Chapter 87 states: Critical Assessment: Chiṛai Chiṛai is a landmark debut collection in contemporary Nepal-side Maithili fiction.

६४७. (D) Applying Navya Nyāya to Chandresh's essay: his critical judgements are grounded in pratyakṣa (quotation from specific stories), anumāna (inference about Jha's larger aesthetic aims), and upamāna (calibration against the tradition). — The source discussion in Chapter 87 states: Applying Navya Nyāya to Chandresh's essay: his critical judgements are grounded in pratyakṣa (quotation from specific stories), anumāna (inference about Jha's larger aesthetic aims), and upamāna (calibration against the tradition).

६४८. (C) The dominant rasa is śṛṅgāra — love-rasa in both its sambhoga (union) and vipralambha (separation) modes — but it is consistently socialised: the obstacles to love are not personal but structural, arising from caste hierarchy, economic inequality, and patriarchal surveillance. — The source discussion in Chapter 87 states: The dominant rasa is śṛṅgāra — love-rasa in both its sambhoga (union) and vipralambha (separation) modes — but it is consistently socialised: the obstacles to love are not personal but structural, arising from caste hierarchy, economic inequality, and patriarchal surveillance.

६४९. (C) The Chandresh essay notes that Jha writes from within his characters' emotional worlds rather than observing from outside: 'Bhabukate pravahit hoit hunaka kathā āveśī svar nene achhi' (His stories flow with an emotive, passionate voice). — The source discussion in Chapter 87 states: The Chandresh essay notes that Jha writes from within his characters' emotional worlds rather than observing from outside: 'Bhabukate pravahit hoit hunaka kathā āveśī svar nene achhi' (His stories flow with an emotive, passionate voice).

६५०. (D) In Navya Nyāya terms: jiddī (stubbornness) is the sādhyā (what is to be established) toward which the narrative liṅga (signs and events) converges. — The source discussion in Chapter 87 states: In Navya Nyāya terms: jiddī (stubbornness) is the sādhyā (what is to be established) toward which the narrative liṅga (signs and events) converges.

६५१. (A) The urban Kathmandu-Janakpur social panorama — the 'mahānagaronmukh śāharaka parivesh' (urban-oriented city environment) — is the dominant setting of Jiddī. — The source discussion in Chapter 87 states: The urban Kathmandu-Janakpur social panorama — the 'mahānagaronmukh śāharaka parivesh' (urban-oriented city environment) — is the dominant setting of Jiddī.

६५२. (D) There is every possibility of reaching the peaks of literature.'; (iii) Ayodhyānāth Chaudhary, Coordinator, Vidyapati Puraskar Koṣ: 'Kathakar sujīta Nepālīye Maithilī kathā jagalame sarvādhika saccannāśīl prabhāvit chhathi. — The source discussion in Chapter 87 states: There is every possibility of reaching the peaks of literature.'; (iii) Ayodhyānāth Chaudhary, Coordinator, Vidyapati Puraskar Koṣ: 'Kathakar sujīta Nepālīye Maithilī kathā jagalame sarvādhika saccannāśīl prabhāvit chhathi.

६५३. (D) Pāṭha nirmāṇame nipuṇ chhi, ena thiṅkame upanyāskar hevāk pracur sambhāvanā dekhāit chhī.' ('As a storyteller, Sujit is the most technically skilled and socially impactful among Nepal-side Maithili writers. — The source discussion in Chapter 87 states: Pāṭha nirmāṇame nipuṇ chhi, ena thiṅkame upanyāskar hevāk pracur sambhāvanā dekhāit chhī.' ('As a storyteller, Sujit is the most technically skilled and socially impactful among Nepal-side Maithili writers.

६५४. (D) Bulbul is the foundational text of Jha's oeuvre, establishing the thematic and formal vocabulary that all subsequent collections develop. — The source discussion in Chapter 87 states: Bulbul is the foundational text of Jha's oeuvre, establishing the thematic and formal vocabulary that all subsequent collections develop.

६५५. (B) That Jha's debut collection is named for this bird suggests a self-positioning within the lyric-social tradition of Maithili literature, from Vidyapati's bird-imagery through the modern period. — The source discussion in Chapter 87

states: That Jha's debut collection is named for this bird suggests a self-positioning within the lyric-social tradition of Maithili literature, from Vidyapati's bird-imagery through the modern period.

६५६. (B) Critical Assessment Reading Bulbul against Chirai and Jiddi reveals a clear developmental arc: the earlier collection is more lyrical, more exploratory, occasionally more emotionally unguarded; the later collections show a tighter formal control, a more precise social analysis. — The source discussion in Chapter 87 states: Critical Assessment Reading Bulbul against Chirai and Jiddi reveals a clear developmental arc: the earlier collection is more lyrical, more exploratory, occasionally more emotionally unguarded; the later collections show a tighter formal control, a more precise social analysis.

६५७. (B) The title — bulbul, the beloved songbird of Indo-Persian poetic tradition — signals both the lyrical aspiration of the work and its specific Maithili cultural embedding: the bulbul is the bird of the garden, of love, of the poet's voice. — The source discussion in Chapter 87 states: The title — bulbul, the beloved songbird of Indo-Persian poetic tradition — signals both the lyrical aspiration of the work and its specific Maithili cultural embedding: the bulbul is the bird of the garden, of love, of the poet's voice.

६५८. (A) Formal and Thematic Analysis Khajuribali represents the most formally mature of Jha's adult collections. — The source discussion in Chapter 87 states: Formal and Thematic Analysis Khajuribali represents the most formally mature of Jha's adult collections.

६५९. (A) The prefatory writer (from context, a fellow journalist and literary companion of Jha) describes how Jha brought the manuscript in a plastic bag and asked the prefacer to write a foreword, revealing the informal, community-based literary circulation that characterises the Parallel Tradition. — The source discussion in Chapter 87 states: The prefatory writer (from context, a fellow journalist and literary companion of Jha) describes how Jha brought the manuscript in a plastic bag and asked the prefacer to write a foreword, revealing the informal, community-based literary circulation that characterises the Parallel Tradition.

६६०. (D) The critical note identifies the collection's governing principle as the documentation of 'madhyam varg' (middle class) and 'nimna madhyam varg' (lower-middle class) consciousness in an era of 'bhautikavadi sabhyata' (materialist civilisation). — The source discussion in Chapter 87 states: The critical note identifies the collection's governing principle as the documentation of 'madhyam varg' (middle class) and 'nimna madhyam varg' (lower-middle class) consciousness in an era of 'bhautikavadi sabhyata' (materialist civilisation).

६६१. (B) Applying Nikolajeva's framework: the stories' child protagonists are agents of ecological and cultural wisdom, counterposing an innocent, direct relationship with nature against the adult world's complications. — The source discussion in Chapter 87 states: Applying Nikolajeva's framework: the stories' child protagonists are agents of ecological and cultural wisdom, counterposing an innocent, direct relationship with nature against the adult world's complications.

६६२. (C) Critical Assessment: Children's Literature and Cultural Transmission Koili Ghuri Au occupies a distinctive position in Jha's oeuvre and in the Maithili parallel tradition: it is an act of cultural transmission as much as literary creation. — The source discussion in Chapter 87 states: Critical Assessment: Children's Literature and Cultural Transmission Koili Ghuri Au occupies a distinctive position in Jha's oeuvre and in the Maithili parallel tradition: it is an act of cultural transmission as much as literary creation.

६६३. (C) In the Videha Parallel History's terms, children's literature in Maithili is a form of language maintenance — the mechanism through which Maithili reproduces itself across generations in contexts where the language faces pressure from Nepali, Hindi, and English. — The source discussion in Chapter 87 states: In the Videha Parallel History's terms, children's literature in Maithili is a form of language maintenance — the mechanism through which Maithili reproduces itself across generations in contexts where the language faces pressure from Nepali, Hindi, and English.

६६४. (B) English subtitle on copyright page: 'Koilee Ghur aau — Child Stories Collection by Sujeet Kumar Jha.' The title is a direct apostrophe — 'Return, Cuckoo!' — addressed to the koel/cuckoo, the most beloved of Mithila's birds and a central figure in its lyric tradition from Vidyapati onward. — The source discussion in Chapter 87 states: English

subtitle on copyright page: 'Koilee Ghur aau — Child Stories Collection by Sujeet Kumar Jha.' The title is a direct apostrophe — 'Return, Cuckoo!' — addressed to the koel/cuckoo, the most beloved of Mithilā's birds and a central figure in its lyric tradition from Vidyapati onward.

६६५. (A) Jha's Reporter Diary is closest to the subgenre of journalistic memoir exemplified internationally by George Orwell's Essays and domestically by Phanishwar Nath 'Renu's' reportage from the Bihar famine regions. — The source discussion in Chapter 87 states: Jha's Reporter Diary is closest to the subgenre of journalistic memoir exemplified internationally by George Orwell's Essays and domestically by Phanishwar Nath 'Renu's' reportage from the Bihar famine regions.

६६६. (A) Critical Analysis: The Genre of Reporter Diary Reporter Diary occupies a generically hybrid position in Maithili literature: it is simultaneously memoir, social essay, political commentary, and literary journalism. — The source discussion in Chapter 87 states: Critical Analysis: The Genre of Reporter Diary Reporter Diary occupies a generically hybrid position in Maithili literature: it is simultaneously memoir, social essay, political commentary, and literary journalism.

६६७. (C) Jha's journalism here is not merely professional but constitutional: it enacts in daily practice the language rights that the Madhesh movement fought to establish. — The source discussion in Chapter 87 states: Jha's journalism here is not merely professional but constitutional: it enacts in daily practice the language rights that the Madhesh movement fought to establish.

६६८. (A) The newspaper serves as both a primary document of Jha's journalism and a window into the political and social landscape — the civic, environmental, and political life of Janakpurdham — that feeds his fiction. — The source discussion in Chapter 87 states: The newspaper serves as both a primary document of Jha's journalism and a window into the political and social landscape — the civic, environmental, and political life of Janakpurdham — that feeds his fiction.

६६९. (B) In Maithili literary tradition, the bird is the poet's voice, the migrant's longing, the natural world's claim on the social world. — The source discussion in Chapter 87 states: In Maithili literary tradition, the bird is the poet's voice, the migrant's longing, the natural world's claim on the social world.

६७०. (D) The geography of the award matters: it confirms that Jha's significance is specifically Nepal-Maithili, specifically Terai, specifically Janakpurdham. — The source discussion in Chapter 87 states: The geography of the award matters: it confirms that Jha's significance is specifically Nepal-Maithili, specifically Terai, specifically Janakpurdham.

६७१. (A) Anumāna — inference from these textual facts supports the conclusion that Jha is the most significant fiction writer of the contemporary Nepal-side Maithili parallel tradition. — The source discussion in Chapter 87 states: Anumāna — inference from these textual facts supports the conclusion that Jha is the most significant fiction writer of the contemporary Nepal-side Maithili parallel tradition.

६७२. (A) The bird metaphor that recurs across his titles — Chiṛai (birds in general), Bulbul (the nightingale), Koilī Ghūri Āu (the cuckoo returns) — is not accidental but constitutive. — The source discussion in Chapter 87 states: The bird metaphor that recurs across his titles — Chiṛai (birds in general), Bulbul (the nightingale), Koilī Ghūri Āu (the cuckoo returns) — is not accidental but constitutive.

६७३. (A) Web sources consulted include the Videha digital archive (videha.co.in), The Rising Nepal Daily's online archive, the IJCRT (International Journal of Creative Research Thoughts) database, and Wikipedia. — The source discussion in Chapter 87 states: Web sources consulted include the Videha digital archive (videha.co.in), The Rising Nepal Daily's online archive, the IJCRT (International Journal of Creative Research Thoughts) database, and Wikipedia.

६७४. (B) Sushil's Literary World: His literary works include- Gharāṛī (novel) (1973), Gāmbālī (novel) (1982), Bhāmatī (drama) (first staging 1991, publication 2013) and Asmitā (short story collection) (2016). — The source discussion in Chapter 88 states: Sushil's Literary World: His literary works include- Gharāṛī (novel) (1973), Gāmbālī (novel) (1982), Bhāmatī (drama) (first staging 1991, publication 2013) and Asmitā (short story collection) (2016).

६७५. (B) In his article (calling it a critical article would be inaccurate) "Daag: Sthapit-Bodhme Hilkor" in Samdiya Mithila (issue dated January 4, 2024), he writes under the characteristics of pseudocriticism: "It is not that no novel on inter-caste marriage was written in Maithili before Daag. — The source discussion in Chapter 88 states: In his article

(calling it a critical article would be inaccurate) "Daag: Sthapit-Bodhme Hilkor" in Samdiya Mithila (issue dated January 4, 2024), he writes under the characteristics of pseudocriticism: "It is not that no novel on inter-caste marriage was written in Maithili before Daag.

६७६. (C) Gharāṛī (the novel) was published in 1973, in which the boy is Brahmin and the girl is from the Mallah community. — The source discussion in Chapter 88 states: Gharāṛī (the novel) was published in 1973, in which the boy is Brahmin and the girl is from the Mallah community.

६७७. (A) In the PDF (available in the Videha Petar), where it appears initially, he has crossed it out with a pen; the later version is correct. — The source discussion in Chapter 88 states: In the PDF (available in the Videha Petar), where it appears initially, he has crossed it out with a pen; the later version is correct.

६७८. (B) The origin of Tattvachintamani Karak Gangesh was for the lineage of the Charmakarini's intellect. — The source discussion in Chapter 88 states: The origin of Tattvachintamani Karak Gangesh was for the lineage of the Charmakarini's intellect.

६७९. (D) There are seven types of panjis: Mula, Shakha, Gotra, Patra, Dushan Uterh, and Asvajanya Patra Panji. — The source discussion in Chapter 88 states: There are seven types of panjis: Mula, Shakha, Gotra, Patra, Dushan Uterh, and Asvajanya Patra Panji.

६८०. (A) ('Up-Tip' (Sotipura), Nagaram (Pachhiwari Par), Gotra Panji, Patra Panji—all these are inscribed in this book in Mithilakshar. — The source discussion in Chapter 88 states: ('Up-Tip' (Sotipura), Nagaram (Pachhiwari Par), Gotra Panji, Patra Panji—all these are inscribed in this book in Mithilakshar.

६८१. (B) Modern Social Life Available in Panji: (Dushan Panji) The work of annotating and transcribing the ancient panjis was started in the month of Chaitra in the year 2000 CE. — The source discussion in Chapter 88 states: Modern Social Life Available in Panji: (Dushan Panji) The work of annotating and transcribing the ancient panjis was started in the month of Chaitra in the year 2000 CE.

६८२. (C) More examples: Below Table (1-97), a detailed explanation of some examples from these is given. — The source discussion in Chapter 88 states: More examples: Below Table (1-97), a detailed explanation of some examples from these is given.

६८३. (A) such instances – e.g., Budhwal Moolka's Madhav's granddaughter Bhim's daughter's marriage, through which many families are spread. — The source discussion in Chapter 88 states: such instances – e.g., Budhwal Moolka's Madhav's granddaughter Bhim's daughter's marriage, through which many families are spread.

६८४. (C) Then Visho's daughter was married to Gangu of the Sakarāḍhi lineage – their son was Goge. — The source discussion in Chapter 88 states: Then Visho's daughter was married to Gangu of the Sakarāḍhi lineage – their son was Goge.

६८५. (B) Chand's daughter was married to Horai of the Pali lineage – their son was Ram – Ram's mother's side is unknown. — The source discussion in Chapter 88 states: Chand's daughter was married to Horai of the Pali lineage – their son was Ram – Ram's mother's side is unknown.

६८६. (B) Along with it, the Dushan Panji - original Mithilakshar writing - palm leaf single PDF is also available. — The source discussion in Chapter 88 states: Along with it, the Dushan Panji - original Mithilakshar writing - palm leaf single PDF is also available.

६८७. (C) In this Dushan Panji, there were written records of Brahmins marrying other castes, especially Dalits and Muslims, or marrying after the husband's death. — The source discussion in Chapter 88 states: In this Dushan Panji, there were written records of Brahmins marrying other castes, especially Dalits and Muslims, or marrying after the husband's death.

६८८. (A) Maithili (Kamalanand Jha Context - 1) The title of Kamalanand Jha's book "Maithili Upanyas: Samay Samaj A Sawal" (2021) is misleading. — The source discussion in Chapter 88 states: Maithili (Kamalanand Jha Context - 1) The title of Kamalanand Jha's book "Maithili Upanyas: Samay Samaj A Sawal" (2021) is misleading.

୧୯୯. (C) There is one correction here, and about the upper-caste writer Subhash Chandra Yadav's novel 'Gulo', without reading it, he wrote two lines and dismissed it. — The source discussion in Chapter 88 states: There is one correction here, and about the upper-caste writer Subhash Chandra Yadav's novel 'Gulo', without reading it, he wrote two lines and dismissed it.

୧୯୦. (B) Dinesh Kumar Mishra is not from Mithila, but he has written the stories of all the streams of Mithila. — The source discussion in Chapter 88 states: Dinesh Kumar Mishra is not from Mithila, but he has written the stories of all the streams of Mithila.

୧୯୧. (B) To be clear, both this thief writer and the pseudocritic are in the Hindi department of Aligarh Muslim University. — The source discussion in Chapter 88 states: To be clear, both this thief writer and the pseudocritic are in the Hindi department of Aligarh Muslim University.

୧୯୨. (A) 2006): The work of damming the Kosi river in Bihar in India was first undertaken in the 12th century by a king named Lakshmana II. — The source discussion in Chapter 88 states: 2006): The work of damming the Kosi river in Bihar in India was first undertaken in the 12th century by a king named Lakshmana II.

୧୯୩. (C) 2006): A glimpse of the ferocity of the Kosi's flow is seen when Firoz Shah Tughlaq's army was returning from Bengal to Delhi in 1354 AD. — The source discussion in Chapter 88 states: 2006): A glimpse of the ferocity of the Kosi's flow is seen when Firoz Shah Tughlaq's army was returning from Bengal to Delhi in 1354 AD.

୧୯୪. (A) In a brief author's statement, he invites you on a journey to a desert, but there are — The source discussion in Chapter 88 states: In a brief author's statement, he invites you on a journey to a desert, but there are

୧୯୫. (C) In this novel, there is also a love relationship between a Mallah girl and a Brahmin's son. — The source discussion in Chapter 88 states: In this novel, there is also a love relationship between a Mallah girl and a Brahmin's son.

୧୯୬. (C) At the Bagmati Kathak Hospital, due to Lalbabu's (Laliteshwar Choudhary) influence, a five-bigha piece of land was given to him. — The source discussion in Chapter 88 states: At the Bagmati Kathak Hospital, due to Lalbabu's (Laliteshwar Choudhary) influence, a five-bigha piece of land was given to him.

୧୯୭. (C) However, in the sleeping state, the novelist troubles him by narrating a dream; Binayak also has that love. — The source discussion in Chapter 88 states: However, in the sleeping state, the novelist troubles him by narrating a dream; Binayak also has that love.

୧୯୮. (A) But Batthan Babu and the reader (Pāṭhak Jī) are not unaware of the reason for this generosity. — The source discussion in Chapter 88 states: But Batthan Babu and the reader (Pāṭhak Jī) are not unaware of the reason for this generosity.

୧୯୯. (B) Meanwhile, Ratan is under the shelter of his friend, Avadhesh, a devotee of Lord Shiva. — The source discussion in Chapter 88 states: Meanwhile, Ratan is under the shelter of his friend, Avadhesh, a devotee of Lord Shiva.

୨୦୦. (C) Karuna's education was from 'Catholic Church School' and 'Chapman Girls School' in Muzaffarpur. — The source discussion in Chapter 88 states: Karuna's education was from 'Catholic Church School' and 'Chapman Girls School' in Muzaffarpur.

୨୦୧. (C) Now Lalbabu is looking for some other means; he is wondering what to do with this stubborn woman. — The source discussion in Chapter 88 states: Now Lalbabu is looking for some other means; he is wondering what to do with this stubborn woman.

୨୦୨. (A) Lalbabu regrets why he got stubborn for money; he could have gotten Binayak married to Avadhesh's sister. — The source discussion in Chapter 88 states: Lalbabu regrets why he got stubborn for money; he could have gotten Binayak married to Avadhesh's sister.

୨୦୩. (A) Chapter 3 Gāmbālī (Novel) (1982) Everyone's eyesore, Gāmbālī, is gone, and the thorns too! — The source discussion in Chapter 88 states: Chapter 3 Gāmbālī (Novel) (1982) Everyone's eyesore, Gāmbālī, is gone, and the thorns too!

- ७०४. (D) The people made Gyanchan Yadav, i.e., Gyanchanma, a murderer; he went into her house by force and then created a stir in the village.** — The source discussion in Chapter 88 states: The people made Gyanchan Yadav, i.e., Gyanchanma, a murderer; he went into her house by force and then created a stir in the village.
- ७०५. (B) The landlord's own nephew, Gena Jha, was Gyanchan's close friend and became an expert at riding the horse.** — The source discussion in Chapter 88 states: The landlord's own nephew, Gena Jha, was Gyanchan's close friend and became an expert at riding the horse.
- ७०६. (B) Some people had come for the harmonium; Gyanchan has to arrange a 'jogar' (offering) for the Guru Maharaj as per tradition.** — The source discussion in Chapter 88 states: Some people had come for the harmonium; Gyanchan has to arrange a 'jogar' (offering) for the Guru Maharaj as per tradition.
- ७०७. (B) The Maharaj from Dwarika is wonderful, with a simple appearance, but he does not please her father.** — The source discussion in Chapter 88 states: The Maharaj from Dwarika is wonderful, with a simple appearance, but he does not please her father.
- ७०८. (D) Meanwhile, Gāmbālī was staring intently at Gyanchan, and the landlord was watching her.** — The source discussion in Chapter 88 states: Meanwhile, Gāmbālī was staring intently at Gyanchan, and the landlord was watching her.
- ७०९. (C) Gyanchan's father had taken a stubborn animal under his wing, and it had become a bull.** — The source discussion in Chapter 88 states: Gyanchan's father had taken a stubborn animal under his wing, and it had become a bull.
- ७१०. (B) The khalifa told Gyanchan not to come to his doorstep—"You are a Dom, I am a Chamar." Ramadhar's side.** — The source discussion in Chapter 88 states: The khalifa told Gyanchan not to come to his doorstep—"You are a Dom, I am a Chamar." Ramadhar's side.
- ७११. (B) Sonmani Jha (the landlord) and Satajib Jha were outwardly arrogant but inwardly weak.** — The source discussion in Chapter 88 states: Sonmani Jha (the landlord) and Satajib Jha were outwardly arrogant but inwardly weak.
- ७१२. (A) Parao Jha got him released, and there was talk of the police and the complexities of law.** — The source discussion in Chapter 88 states: Parao Jha got him released, and there was talk of the police and the complexities of law.
- ७१३. (D) Chapter 4 Bhāmatī (Drama) (First staging 1991, Publication 2013) Preface: Sangita Menon writes: Two major sub-schools of Advaita Vedanta emerged after Shankar: Bhāmatī and Vivarana.** — The source discussion in Chapter 88 states: Chapter 4 Bhāmatī (Drama) (First staging 1991, Publication 2013) Preface: Sangita Menon writes: Two major sub-schools of Advaita Vedanta emerged after Shankar: Bhāmatī and Vivarana.
- ७१४. (D) Purushottam Ram allowed her to bathe there; the Ganga had mixed into it, and the water of Pampasar became nectar.** — The source discussion in Chapter 88 states: Purushottam Ram allowed her to bathe there; the Ganga had mixed into it, and the water of Pampasar became nectar.
- ७१५. (C) The main issue distinguishing the Bhāmatī and Vivarana schools is the nature and locus of Avidya.** — The source discussion in Chapter 88 states: The main issue distinguishing the Bhāmatī and Vivarana schools is the nature and locus of Avidya.
- ७१६. (C) Thus, like Dharmakirti, he was esteemed in both Advaita and Nyaya, and like Shankar, in Samkhya and Advaita—meaning he was respected in two philosophies each.** — The source discussion in Chapter 88 states: Thus, like Dharmakirti, he was esteemed in both Advaita and Nyaya, and like Shankar, in Samkhya and Advaita—meaning he was respected in two philosophies each.
- ७१७. (D) Attempts have been made to suppress Sushil due to the weakness of Maithili criticism.** — The source discussion in Chapter 88 states: Attempts have been made to suppress Sushil due to the weakness of Maithili criticism.
- ७१८. (A) Baghotiya 'Baghotiya' demonstrates how fake news is spread, and Bihari is brought in and then disappears.** — The source discussion in Chapter 88 states: Baghotiya 'Baghotiya' demonstrates how fake news is spread, and Bihari is brought in and then disappears.

- ७१९. (D) You are right, this excerpt is from the best Maithili love story, 'Prem Ne Baḍi Upajay'.** — The source discussion in Chapter 88 states: You are right, this excerpt is from the best Maithili love story, 'Prem Ne Baḍi Upajay'.
- ७२०. (A) Baghotiya (a bird of prey) was lifting children; the issues of land, occupation, votes for two rupees, the vote machine.** — The source discussion in Chapter 88 states: Baghotiya (a bird of prey) was lifting children; the issues of land, occupation, votes for two rupees, the vote machine.
- ७२१. (C) The real issue is that even in the 'Jariāoṭhā' (community gathering), there is the politics of profit.** — The source discussion in Chapter 88 states: The real issue is that even in the 'Jariāoṭhā' (community gathering), there is the politics of profit.
- ७२२. (C) But Minakshi now refuses to do so; she is with other women members and a male member. 'Bhokaṭa' is the story of the widow Savitri and Mantor. 'Nirmal Pramanik' is also there.** — The source discussion in Chapter 88 states: But Minakshi now refuses to do so; she is with other women members and a male member. 'Bhokaṭa' is the story of the widow Savitri and Mantor. 'Nirmal Pramanik' is also there.
- ७२३. (B) The people from the government party praise him; they see those who are not opening their shops.** — The source discussion in Chapter 88 states: The people from the government party praise him; they see those who are not opening their shops.
- ७२४. (C) But the buffalo's application was approved; the condition of schools is the same across the country.** — The source discussion in Chapter 88 states: But the buffalo's application was approved; the condition of schools is the same across the country.
- ७२५. (B) There is great shame in keeping buffaloes; some say it's a 'Naath Kasu' issue, people grab onto caste.** — The source discussion in Chapter 88 states: There is great shame in keeping buffaloes; some say it's a 'Naath Kasu' issue, people grab onto caste.
- ७२६. (D) August 15th, inauguration, Vande Mataram, one end of the rope is placed in Chaltar's hand.** — The source discussion in Chapter 88 states: August 15th, inauguration, Vande Mataram, one end of the rope is placed in Chaltar's hand.
- ७२७. (B) Now, in philosophy, mathematics and science have become limited to mathematical logic.** — The source discussion in Chapter 88 states: Now, in philosophy, mathematics and science have become limited to mathematical logic.
- ७२८. (D) Postmodernity brought to the fore the issues of many communities and women who were marginalized from the mainstream due to globalization.** — The source discussion in Chapter 88 states: Postmodernity brought to the fore the issues of many communities and women who were marginalized from the mainstream due to globalization.
- ७२९. (D) The hypothesis of a universe with more than three dimensions and Stephen Hawking's "A Brief History of Time" are eliminating the existence of God, because the concept of the death of God has also emerged from these.** — The source discussion in Chapter 88 states: The hypothesis of a universe with more than three dimensions and Stephen Hawking's "A Brief History of Time" are eliminating the existence of God, because the concept of the death of God has also emerged from these.
- ७३०. (B) Then began the interpretation of hidden meaning in the text in the context of place-time, and language was made a medium of play—Language Game (Wittgenstein).** — The source discussion in Chapter 88 states: Then began the interpretation of hidden meaning in the text in the context of place-time, and language was made a medium of play—Language Game (Wittgenstein).
- ७३१. (A) Elaine Showalter identifies the mental, biological, and linguistic characteristics of women's writing.** — The source discussion in Chapter 88 states: Elaine Showalter identifies the mental, biological, and linguistic characteristics of women's writing.
- ७३२. (D) advertising and television have erased the distinction between truth and the virtual.** — The source discussion in Chapter 88 states: advertising and television have erased the distinction between truth and the virtual.

- ७३३. (D) Poverty, which is not a problem in the West, is a major problem in India and Nepal today.** — The source discussion in Chapter 88 states: Poverty, which is not a problem in the West, is a major problem in India and Nepal today.
- ७३४. (B) Post-structuralism said that in literature, structure operates between culture and theory, where some feelings and thoughts are excluded, which oppose continuity.** — The source discussion in Chapter 88 states: Post-structuralism said that in literature, structure operates between culture and theory, where some feelings and thoughts are excluded, which oppose continuity.
- ७३५. (D) The feminist perspective says that all theories are made by men, so they cannot provide a complete explanation.** — The source discussion in Chapter 88 states: The feminist perspective says that all theories are made by men, so they cannot provide a complete explanation.
- ७३६. (B) Feminist perspectives have also opposed the status quo of postmodernism because until it ends, the situation of women will not improve.** — The source discussion in Chapter 88 states: Feminist perspectives have also opposed the status quo of postmodernism because until it ends, the situation of women will not improve.
- ७३७. (A) Similarly, attempts at structural analysis are constantly made in literature for prose and poetry.** — The source discussion in Chapter 88 states: Similarly, attempts at structural analysis are constantly made in literature for prose and poetry.
- ७३८. (B) The semiotic is feminine, musical, poetic, and rhythmic; the symbolic is masculine, rule-based, and structured.** — The source discussion in Chapter 88 states: The semiotic is feminine, musical, poetic, and rhythmic; the symbolic is masculine, rule-based, and structured.
- ७३९. (B) The 'metaphysics of presence' in Western philosophy, the core of which is immediate experience—but deconstruction says there is no such experience at a meta-linguistic level, because this experience is** — The source discussion in Chapter 88 states: The 'metaphysics of presence' in Western philosophy, the core of which is immediate experience—but deconstruction says there is no such experience at a meta-linguistic level, because this experience is
- ७४०. (B) So, you have to delve deep into the text, and this drives you towards an endless search.** — The source discussion in Chapter 88 states: So, you have to delve deep into the text, and this drives you towards an endless search.
- ७४१. (D) The permanent emotion (sthayibhava) deepens, matures, and becomes rasa (essence)—and thus, many rasas were experienced by Sita and Ram (see Valmiki Ramayana).** — The source discussion in Chapter 88 states: The permanent emotion (sthayibhava) deepens, matures, and becomes rasa (essence)—and thus, many rasas were experienced by Sita and Ram (see Valmiki Ramayana).
- ७४२. (B) Rasa emerges from the determinants (vibhava), consequences (anubhava), and accompanying elements (vyabhichari).** — The source discussion in Chapter 88 states: Rasa emerges from the determinants (vibhava), consequences (anubhava), and accompanying elements (vyabhichari).
- ७४३. (B) John Cage's "Sonatas and Interludes" also contains melodies based on the Rasa theory.** — The source discussion in Chapter 88 states: John Cage's "Sonatas and Interludes" also contains melodies based on the Rasa theory.
- ७४४. (A) Dhvani Theory: Anandavardhana's Dhvanyaloka—the purpose of literature is to suggest meaning indirectly or to produce meaning.** — The source discussion in Chapter 88 states: Dhvani Theory: Anandavardhana's Dhvanyaloka—the purpose of literature is to suggest meaning indirectly or to produce meaning.
- ७४५. (A) For example, Gharāṇī (novel) (1973) begins on the veranda of the village house, describing what was kept on the veranda and the view in front of it.** — The source discussion in Chapter 88 states: For example, Gharāṇī (novel) (1973) begins on the veranda of the village house, describing what was kept on the veranda and the view in front of it.
- ७४६. (B) Someone born in a city might find it hard to understand the attachment to ancestral land.** — The source discussion in Chapter 88 states: Someone born in a city might find it hard to understand the attachment to ancestral land.
- ७४७. (C) The Hindu Marriage Act was enacted in 1955, but in the novel published in 1982 about a Mithila village, it is not in effect; it might have been in the city's VIP areas.** — The source discussion in Chapter 88 states: The Hindu Marriage

Act was enacted in 1955, but in the novel published in 1982 about a Mithila village, it is not in effect; it might have been in the city's VIP areas.

७४८. (C) Bhāmatī (Drama) (First staging 1991, Publication 2013) The elderly Vachaspati was inclusive, so the Vachaspati in the play does not match him. — The source discussion in Chapter 88 states: Bhāmatī (Drama) (First staging 1991, Publication 2013) The elderly Vachaspati was inclusive, so the Vachaspati in the play does not match him.

७४९. (C) Pusht', 'Ekta Kalakar Ki Atmahatyā', 'Gharmañhā', and 'Sanakirbā', all elements of the modern short story are present. — The source discussion in Chapter 88 states: Pusht', 'Ekta Kalakar Ki Atmahatyā', 'Gharmañhā', and 'Sanakirbā', all elements of the modern short story are present.

७५०. (B) Such tendencies have been observed in people after becoming the chairperson of the Maithili Advisory Committee. — The source discussion in Chapter 88 states: Such tendencies have been observed in people after becoming the chairperson of the Maithili Advisory Committee.

७५१. (C) And if they have no conscience, then they should shamelessly take awards like Hirendra Jha/Kamal Mohan Jha or Mishra Chunoo—our best wishes. — The source discussion in Chapter 88 states: And if they have no conscience, then they should shamelessly take awards like Hirendra Jha/Kamal Mohan Jha or Mishra Chunoo—our best wishes.

७५२. (D) French philosopher Roland Barthes (1967) calls the situation after the creation of literature the "death of the author," and says the text is determined not by the author's intention but by how the reader interprets it. — The source discussion in Chapter 88 states: French philosopher Roland Barthes (1967) calls the situation after the creation of literature the "death of the author," and says the text is determined not by the author's intention but by how the reader interprets it.

७५३. (D) Francis Fukuyama (1992) says that Western liberal democracy is the final form of evolution emerging from the struggle of opposing ideologies (like communism and democracy), and since there is now only one ideology, it is the end of history. — The source discussion in Chapter 88 states: Francis Fukuyama (1992) says that Western liberal democracy is the final form of evolution emerging from the struggle of opposing ideologies (like communism and democracy), and since there is now only one ideology, it is the end of history.

७५४. (B) 1966) is the most versatile Maithili writer of his generation, yet his work is deeply contested. — The source discussion in Chapter 89 states: 1966) is the most versatile Maithili writer of his generation, yet his work is deeply contested.

७५५. (D) With nearly forty published titles across poetry, ghazal, fiction, criticism, and history, he is arguably the most versatile Maithili writer of his generation. — The source discussion in Chapter 89 states: With nearly forty published titles across poetry, ghazal, fiction, criticism, and history, he is arguably the most versatile Maithili writer of his generation.

७५६. (A) Biography Tumi Chir Sārathi (2016), Yugon Kā Yātrī Explores the life of Nagarjun, positioning him as the "eternal charioteer" of Maithili. — The source discussion in Chapter 89 states: Biography Tumi Chir Sārathi (2016), Yugon Kā Yātrī Explores the life of Nagarjun, positioning him as the "eternal charioteer" of Maithili.

७५७. (B) Complete Works: Annotated Bibliography Genre Key Titles Critical Assessment Poetry Hastkṣep (1996), Sākhi (2020), Pralaya Rahasya, Dharāśāyī Hebāk Samay (2021) Uses folk forms (Kabir sākhi) to document caste violence and the COVID-19 crisis. — The source discussion in Chapter 89 states: Complete Works: Annotated Bibliography Genre Key Titles Critical Assessment Poetry Hastkṣep (1996), Sākhi (2020), Pralaya Rahasya, Dharāśāyī Hebāk Samay (2021) Uses folk forms (Kabir sākhi) to document caste violence and the COVID-19 crisis.

७५८. (B) Ghazal Apan Yudhak Sākṣya (1991/2017) Insists on strict Urdu-Persian bahar (meter), claiming the form as a "combative platform." Short Fiction Atikramaṇ (1997), Chiyānat (2020) Explores the globalizing millennial moment and its effects on rural Bihar. — The source discussion in Chapter 89 states: Ghazal Apan Yudhak Sākṣya (1991/2017) Insists on strict Urdu-Persian bahar (meter), claiming the form as a "combative platform." Short Fiction Atikramaṇ (1997), Chiyānat (2020) Explores the globalizing millennial moment and its effects on rural Bihar.

७५९. (D) Western Critical Theory □ Gramsci & Spivak: Viyogi challenges Brahminical cultural hegemony. — The source discussion in Chapter 89 states: Western Critical Theory □ Gramsci & Spivak: Viyogi challenges Brahminical cultural

hegemony.

७६०. (A) The Maithili Ghazal (Apan Yudhak Sākṣya) Viyogi is a founding theorist of the Maithili ghazal. — The source discussion in Chapter 89 states: The Maithili Ghazal (Apan Yudhak Sākṣya) Viyogi is a founding theorist of the Maithili ghazal.

७६१. (B) Viyogi argues that Nagarjun "rebuilt" Maithili by restoring the language to those it had been stolen from. — The source discussion in Chapter 89 states: Viyogi argues that Nagarjun "rebuilt" Maithili by restoring the language to those it had been stolen from.

७६२. (D) Failure of Pratyakṣa (Perception): Viyogi claims meter is not native to Maithili folk poetry but provides no textual scansions. — The source discussion in Chapter 89 states: Failure of Pratyakṣa (Perception): Viyogi claims meter is not native to Maithili folk poetry but provides no textual scansions.

७६३. (B) Moreover, he ignores the presence of Chhanda in early Maithili literature, despite the fact that both the Ṛgveda and the Charyapada are composed in Chhanda. — The source discussion in Chapter 89 states: Moreover, he ignores the presence of Chhanda in early Maithili literature, despite the fact that both the Ṛgveda and the Charyapada are composed in Chhanda.

७६४. (D) Literary Criticism (Bahuvachan) □ Bahuvachan (Plural Form): Argues for a multiplicity of voices against the "singular voice" of the Brahminical tradition. □ Methodology: Eclectic (Marxist, biographical, textual), reflecting his belief that no single method is adequate. — The source discussion in Chapter 89 states: Literary Criticism (Bahuvachan) □ Bahuvachan (Plural Form): Argues for a multiplicity of voices against the "singular voice" of the Brahminical tradition. □ Methodology: Eclectic (Marxist, biographical, textual), reflecting his belief that no single method is adequate.

७६५. (A) Failure of Anumāna (Inference): His argument that "Manbodh was the first to use meter" is based on a false example (savyabhicāra), making his inference invalid. — The source discussion in Chapter 89 states: Failure of Anumāna (Inference): His argument that "Manbodh was the first to use meter" is based on a false example (savyabhicāra), making his inference invalid.

७६६. (C) Conclusion: The Burden of Authenticity The Achievement: Viyogi's corpus is the most comprehensive individual contribution to the democratization of Maithili literature. — The source discussion in Chapter 89 states: Conclusion: The Burden of Authenticity The Achievement: Viyogi's corpus is the most comprehensive individual contribution to the democratization of Maithili literature.

७६७. (A) The Meter Controversy □ Viyogi's Claim: Meter is a "Sanskritic imposition" by a "parasitic priestly class." □ The Refutation: Meter exists in the Charyapad (8th-9th c.), the Malla kings' works, and saint poetry. — The source discussion in Chapter 89 states: The Meter Controversy □ Viyogi's Claim: Meter is a "Sanskritic imposition" by a "parasitic priestly class." □ The Refutation: Meter exists in the Charyapad (8th-9th c.), the Malla kings' works, and saint poetry.

७६८. (B) The Paradox: However, the "Neo-Brahminical" shift in his later work—assertion without evidence, erasure of dissent, refusal to engage with textual reality—presents a profound contradiction. — The source discussion in Chapter 89 states: The Paradox: However, the "Neo-Brahminical" shift in his later work—assertion without evidence, erasure of dissent, refusal to engage with textual reality—presents a profound contradiction.

७६९. (C) Ashish Anchinhar records that Mandal developed more than 70 per cent of the content of Maithili Wikipedia.³ As co-editor of Videha (ISSN 2229-547X), he was involved in the Google — The source discussion in Chapter 90 states: Ashish Anchinhar records that Mandal developed more than 70 per cent of the content of Maithili Wikipedia.³ As co-editor of Videha (ISSN 2229-547X), he was involved in the Google

७७०. (B) Dr. Umesh Mandal — poet, literary critic, researcher, was co-editor of Videha, and one of the most industrious contributors to the Maithili digital project — is one of those voices. — The source discussion in Chapter 90 states: Dr. Umesh Mandal — poet, literary critic, researcher, was co-editor of Videha, and one of the most industrious contributors to the Maithili digital project — is one of those voices.

७७१. (C) From the Videha Parallel History Framework's perspective, Umesh Mandal belongs to a generation of writers from 'backward caste' communities (OBC) who entered Maithili literature in the late twentieth century and fundamentally transformed its thematic and formal landscape. — The source discussion in Chapter 90 states: From the Videha Parallel History Framework's perspective, Umesh Mandal belongs to a generation of writers from 'backward caste' communities (OBC) who entered Maithili literature in the late twentieth century and fundamentally transformed its thematic and formal landscape.

७७२. (B) Published first by Shruti Prakashan (New Delhi, 2009) and reissued in a second edition (2012), the volume is typeset by Umesh Mandal himself — a small but telling detail, reflecting the self-reliant institutional stance of the parallel literary movement. — The source discussion in Chapter 90 states: Published first by Shruti Prakashan (New Delhi, 2009) and reissued in a second edition (2012), the volume is typeset by Umesh Mandal himself — a small but telling detail, reflecting the self-reliant institutional stance of the parallel literary movement.

७७३. (C) The collection is internally diverse: it ranges from meditative verse on exile and landscape, to sharply political miniatures, to compressed lyric forms that test the genre boundaries of haiku and tanka within a Maithili matrix. — The source discussion in Chapter 90 states: The collection is internally diverse: it ranges from meditative verse on exile and landscape, to sharply political miniatures, to compressed lyric forms that test the genre boundaries of haiku and tanka within a Maithili matrix.

७७४. (C) In addition to his role as digital archivist, Mandal is the author of the picture dictionary of Mithila's vegetation, animals, and craft skills — a lexicographic and ethnographic project that preserves ecological and material cultural knowledge at a moment of rapid environmental transformation. — The source discussion in Chapter 90 states: In addition to his role as digital archivist, Mandal is the author of the picture dictionary of Mithila's vegetation, animals, and craft skills — a lexicographic and ethnographic project that preserves ecological and material cultural knowledge at a moment of rapid environmental transformation.

७७५. (D) As a writer from an OBC community, he writes from within Maithili literature while simultaneously contesting its canon. — The source discussion in Chapter 90 states: As a writer from an OBC community, he writes from within Maithili literature while simultaneously contesting its canon.

७७६. (A) The very act of writing in Maithili — a language classified by the Indian state as a 'dialect of Hindi' for decades, despite the contrary findings of Grierson and Suniti Kumar Chatterjee⁴ — is itself a political act. — The source discussion in Chapter 90 states: The very act of writing in Maithili — a language classified by the Indian state as a 'dialect of Hindi' for decades, despite the contrary findings of Grierson and Suniti Kumar Chatterjee⁴ — is itself a political act.

७७७. (C) Within the Parallel History Framework, Maithili literature from the Buddhist Charyapadas onward has carried a subterranean democratic tradition — voices from outside the Brahmin court, from farming and artisan communities, from women's oral practice. — The source discussion in Chapter 90 states: Within the Parallel History Framework, Maithili literature from the Buddhist Charyapadas onward has carried a subterranean democratic tradition — voices from outside the Brahmin court, from farming and artisan communities, from women's oral practice.

७७८. (A) The padain poems are not nostalgic in the regressive sense: they do not idealise the village that is being left. — The source discussion in Chapter 90 states: The padain poems are not nostalgic in the regressive sense: they do not idealise the village that is being left.

७७९. (D) The village threshold (munhathir) itself becomes jungle; the familiar landscape of the gam is defamiliarised through absence. — The source discussion in Chapter 90 states: The village threshold (munhathir) itself becomes jungle; the familiar landscape of the gam is defamiliarised through absence.

७८०. (A) Applying Bakhtin's dialogic principle, one can read Nistuki as a site of heteroglossia — where the lyric 'I' carries the traces of multiple social voices, and where the poem's apparent interiority is always shadowed by the exterior pressures of caste, migration, and ecological collapse. — The source discussion in Chapter 90 states: Applying Bakhtin's dialogic principle, one can read Nistuki as a site of heteroglossia — where the lyric 'I' carries the traces of multiple social voices,

and where the poem's apparent interiority is always shadowed by the exterior pressures of caste, migration, and ecological collapse.

७८१. (A) In Mandal's poetry, the dominant rasa is karuṇa (pathos, compassion) — the emotion evoked by separation, loss, and the suffering of living beings. — The source discussion in Chapter 90 states: In Mandal's poetry, the dominant rasa is karuṇa (pathos, compassion) — the emotion evoked by separation, loss, and the suffering of living beings.

७८२. (C) Bharata's Nāṭyaśāstra identifies nine primary emotional essences (navarasa) that literary art seeks to evoke. — The source discussion in Chapter 90 states: Bharata's Nāṭyaśāstra identifies nine primary emotional essences (navarasa) that literary art seeks to evoke.

७८३. (B) The sky is both the physical sky of the Mithila landscape and the expression of longing, regret, or aspiration. — The source discussion in Chapter 90 states: The sky is both the physical sky of the Mithila landscape and the expression of longing, regret, or aspiration.

७८४. (D) Such compression resists paraphrase: the poem means more than it says, in the precise sense that dhvani theory describes. — The source discussion in Chapter 90 states: Such compression resists paraphrase: the poem means more than it says, in the precise sense that dhvani theory describes.

७८५. (D) The best lines in Nistuki operate precisely at this dhvani level: what the poem 'says' is the surface of a deeper resonance. — The source discussion in Chapter 90 states: The best lines in Nistuki operate precisely at this dhvani level: what the poem 'says' is the surface of a deeper resonance.

७८६. (D) The poem 'Akash' ('Sky' / 'Alas') — a two-word laghu kavita — functions as a compressed haikulike utterance that exemplifies Ānandavardhana's dhvani at its most concentrated. — The source discussion in Chapter 90 states: The poem 'Akash' ('Sky' / 'Alas') — a two-word laghu kavita — functions as a compressed haikulike utterance that exemplifies Ānandavardhana's dhvani at its most concentrated.

७८७. (A) The Mithila region, situated between the Himalayas and the Gangetic plain, is one of the most flood-prone areas of the world. — The source discussion in Chapter 90 states: The Mithila region, situated between the Himalayas and the Gangetic plain, is one of the most flood-prone areas of the world.

७८८. (C) The critical apparatus demonstrates Umesh Mandal's dual competence: as a reader formed within the classical Maithili tradition (with its Sanskrit-inflected aesthetic vocabulary) and as a literary critic alert to the social dimensions of literary production. — The source discussion in Chapter 90 states: The critical apparatus demonstrates Umesh Mandal's dual competence: as a reader formed within the classical Maithili tradition (with its Sanskrit-inflected aesthetic vocabulary) and as a literary critic alert to the social dimensions of literary production.

७८९. (A) The poems about the gam, the fields, the gachhi (orchards), and the seasonal rhythms of agricultural life constitute an ecological archive — preserving, in lyric form, a knowledge of place that is being lost to outmigration, monoculture, and environmental degradation. — The source discussion in Chapter 90 states: The poems about the gam, the fields, the gachhi (orchards), and the seasonal rhythms of agricultural life constitute an ecological archive — preserving, in lyric form, a knowledge of place that is being lost to outmigration, monoculture, and environmental degradation.

७९०. (D) Water appears throughout the collection not as a simple symbol of fertility or purification, but as a complex force — the same water that makes the soil of Mithila famously productive also displaces millions, drowns crops, and erodes the very ground on which communities stand. — The source discussion in Chapter 90 states: Water appears throughout the collection not as a simple symbol of fertility or purification, but as a complex force — the same water that makes the soil of Mithila famously productive also displaces millions, drowns crops, and erodes the very ground on which communities stand.

७९१. (A) The rivers Kosi and Kamla are both sustaining and destructive forces, culturally sacred and economically devastating. — The source discussion in Chapter 90 states: The rivers Kosi and Kamla are both sustaining and destructive forces, culturally sacred and economically devastating.

७९२. (A) Pratyakṣa (direct perception): Mandal's close reading of Jagdish Prasad Mandal's poems — attending to specific images, word choices, rhythmic structures, and thematic patterns — is the critical analogue of perceptual knowledge. — The source discussion in Chapter 90 states: Pratyakṣa (direct perception): Mandal's close reading of Jagdish Prasad Mandal's poems — attending to specific images, word choices, rhythmic structures, and thematic patterns — is the critical analogue of perceptual knowledge.

७९३. (C) The four canonical pramāṇas are perception (pratyakṣa), inference (anumāna), comparison (upamāna), and testimony (śabda). — The source discussion in Chapter 90 states: The four canonical pramāṇas are perception (pratyakṣa), inference (anumāna), comparison (upamāna), and testimony (śabda).

७९४. (C) Gaṅgeśa's epistemology centres on the question of pramā — valid knowledge — and the conditions under which it can be established. — The source discussion in Chapter 90 states: Gaṅgeśa's epistemology centres on the question of pramā — valid knowledge — and the conditions under which it can be established.

७९५. (A) But the biographical frame insists that no reading of this work can be innocent of the social world it emerges from and responds to. — The source discussion in Chapter 90 states: But the biographical frame insists that no reading of this work can be innocent of the social world it emerges from and responds to.

७९६. (C) For Gaṅgeśa, knowledge is not simply a mental state but a relational event: a jñāna (knowledge-event) involves a knowing subject (pramātā), an object (prameya), a means of knowing (pramāṇa), and a result (pramāphala). — The source discussion in Chapter 90 states: For Gaṅgeśa, knowledge is not simply a mental state but a relational event: a jñāna (knowledge-event) involves a knowing subject (pramātā), an object (prameya), a means of knowing (pramāṇa), and a result (pramāphala).

७९७. (D) 4. Śabda (testimony): Mandal draws on the testimony of earlier critics, biographers, and the statements of Jagdish Prasad Mandal himself — using these as valid sources of knowledge about the work while remaining alert to their situatedness and possible biases. — The source discussion in Chapter 90 states: 4. Śabda (testimony): Mandal draws on the testimony of earlier critics, biographers, and the statements of Jagdish Prasad Mandal himself — using these as valid sources of knowledge about the work while remaining alert to their situatedness and possible biases.

७९८. (C) First, it produces a systematic and chronologically comprehensive account of a major poet's oeuvre — a form of scholarly labour that is fundamental to any literary culture's self-knowledge and that has been systematically denied to Parallel Maithili writers by the official critical establishment. — The source discussion in Chapter 90 states: First, it produces a systematic and chronologically comprehensive account of a major poet's oeuvre — a form of scholarly labour that is fundamental to any literary culture's self-knowledge and that has been systematically denied to Parallel Maithili writers by the official critical establishment.

७९९. (B) relation with other Maithili poets and literary traditions, establishing its distinctiveness through a logic of resemblance and difference that is the literary-critical equivalent of upamāna. — The source discussion in Chapter 90 states: relation with other Maithili poets and literary traditions, establishing its distinctiveness through a logic of resemblance and difference that is the literary-critical equivalent of upamāna.

८००. (A) Third, by placing the work in the context of the poet's biography and social activism, it performs the ethical function of criticism: making visible the conditions under which literature is produced and suppressed. — The source discussion in Chapter 90 states: Third, by placing the work in the context of the poet's biography and social activism, it performs the ethical function of criticism: making visible the conditions under which literature is produced and suppressed.

८०१. (B) As a poet (Nistuki) and scholar (Jagdish Prasad Mandalak Kavya Sansar), he is a creative and critical contributor to the parallel tradition. — The source discussion in Chapter 90 states: As a poet (Nistuki) and scholar (Jagdish Prasad Mandalak Kavya Sansar), he is a creative and critical contributor to the parallel tradition.

८०२. (D) The Buddhist Charyapadas (8th–12th centuries) are foundational texts of Maithili lyric that the mainstream canon treats as peripheral or pre-Maithili. — The source discussion in Chapter 90 states: The Buddhist Charyapadas (8th–12th centuries) are foundational texts of Maithili lyric that the mainstream canon treats as peripheral or pre-Maithili.

८०३. (C) As co-editor of Videha, he was an institutional actor within the parallel movement — one of the architects of its digital infrastructure. — The source discussion in Chapter 90 states: As co-editor of Videha, he was an institutional actor within the parallel movement — one of the architects of its digital infrastructure.

८०४. (A) Reading Umesh Mandal's critical practice through this lens — as a form of Navya Nyāya at work in literary culture — is not a metaphor but a substantive claim: the method of — The source discussion in Chapter 90 states: Reading Umesh Mandal's critical practice through this lens — as a form of Navya Nyāya at work in literary culture — is not a metaphor but a substantive claim: the method of

८०५. (C) The 'true avant-garde' of contemporary Maithili are Jagdish Prasad Mandal (novelist), Rajdeo Mandal (poet), and Bechan Thakur (dramatist) — all long ignored by official machinery. — The source discussion in Chapter 90 states: The 'true avant-garde' of contemporary Maithili are Jagdish Prasad Mandal (novelist), Rajdeo Mandal (poet), and Bechan Thakur (dramatist) — all long ignored by official machinery.

८०६. (D) The Parallel History Framework's concept of 'literature from below' — grounded in agrarian experience, caste consciousness, and ecological reality — is embodied in Mandal's entire literary career. — The source discussion in Chapter 90 states: The Parallel History Framework's concept of 'literature from below' — grounded in agrarian experience, caste consciousness, and ecological reality — is embodied in Mandal's entire literary career.

८०७. (C) epistemological rigour that demands that every knowledge-claim be tested against its pramāṇa (means of valid knowledge) is precisely what the Parallel History Framework performs in its critique of the Sahitya Akademi's canonical selections. — The source discussion in Chapter 90 states: epistemological rigour that demands that every knowledge-claim be tested against its pramāṇa (means of valid knowledge) is precisely what the Parallel History Framework performs in its critique of the Sahitya Akademi's canonical selections.

८०८. (A) That account, by omitting Mandal, Jagdish Prasad Mandal, Rajdeo Mandal, and Bechan Thakur, produces what might be called a 'prose of counter-literary insurgency': a version of the tradition that erases its most politically challenging elements. — The source discussion in Chapter 90 states: That account, by omitting Mandal, Jagdish Prasad Mandal, Rajdeo Mandal, and Bechan Thakur, produces what might be called a 'prose of counter-literary insurgency': a version of the tradition that erases its most politically challenging elements.

८०९. (A) The poems of Nistuki are not self-contained aesthetic objects floating above the social world; they are 'thick' cultural documents, resonating with the specific social energies of early twenty-first century Mithila — the migration crisis, the environmental crisis, the crisis of — The source discussion in Chapter 90 states: The poems of Nistuki are not self-contained aesthetic objects floating above the social world; they are 'thick' cultural documents, resonating with the specific social energies of early twenty-first century Mithila — the migration crisis, the environmental crisis, the crisis of

८१०. (A) Homi Bhabha's concept of 'the third space' — the space of cultural hybridity where new identities are negotiated between dominant and subaltern positions — is illuminating for reading Nistuki's formal experiments. — The source discussion in Chapter 90 states: Homi Bhabha's concept of 'the third space' — the space of cultural hybridity where new identities are negotiated between dominant and subaltern positions — is illuminating for reading Nistuki's formal experiments.

८११. (B) As a digital archivist, his contribution to Maithili's linguistic survival in the digital era is among the most significant of his generation. — The source discussion in Chapter 90 states: As a digital archivist, his contribution to Maithili's linguistic survival in the digital era is among the most significant of his generation.

८१२. (D) Equally, Jagdish Prasad Mandalak Kavya Sansar is not merely a critical monograph; it is a cultural-material intervention in the ongoing struggle over who counts as a significant writer and whose literary labour is recognised as such. — The source discussion in Chapter 90 states: Equally, Jagdish Prasad Mandalak Kavya Sansar is not merely a critical monograph; it is a cultural-material intervention in the ongoing struggle over who counts as a significant writer and whose literary labour is recognised as such.

८१३. (D) Within the Parallel History Framework's terms, Mandal exemplifies the figure of the 'organic intellectual' — Gramsci's term for the thinker who emerges from and remains connected to a subaltern class, whose intellectual work is

inseparable from the political project of that class's selfemancipation. — The source discussion in Chapter 90 states: Within the Parallel History Framework's terms, Mandal exemplifies the figure of the 'organic intellectual' — Gramsci's term for the thinker who emerges from and remains connected to a subaltern class, whose intellectual work is inseparable from the political project of that class's selfemancipation.

८१४. (D) The poetry of Nistuki, for all its strengths, is occasionally uneven in its formal discipline — some of the longer poems would benefit from tighter structural organisation. — The source discussion in Chapter 90 states: The poetry of Nistuki, for all its strengths, is occasionally uneven in its formal discipline — some of the longer poems would benefit from tighter structural organisation.

८१५. (B) Nistuki's implied reader is a Maithili speaker who shares the cultural reference points — the festivals (Chhath, Bhogi), the river-names, the village practices — that the poems invoke. — The source discussion in Chapter 90 states: Nistuki's implied reader is a Maithili speaker who shares the cultural reference points — the festivals (Chhath, Bhogi), the river-names, the village practices — that the poems invoke.

८१६. (A) That Umesh Mandal chose this title for his poetry collection is itself an act of literary self-consciousness: he knows the position he occupies, and he names it. — The source discussion in Chapter 90 states: That Umesh Mandal chose this title for his poetry collection is itself an act of literary self-consciousness: he knows the position he occupies, and he names it.

८१७. (A) A future comparative study that places both Jagdish Prasad Mandal and Umesh Mandal's own poetry in relation to other South Asian literatures of migration, ecology, and caste — Bengali, Bhojpuri, Odia — would extend the reach of both critical and creative projects. — The source discussion in Chapter 90 states: A future comparative study that places both Jagdish Prasad Mandal and Umesh Mandal's own poetry in relation to other South Asian literatures of migration, ecology, and caste — Bengali, Bhojpuri, Odia — would extend the reach of both critical and creative projects.

८१८. (B) From the Navya Nyāya perspective, this gap between prameya (true object of knowledge) and pramā (valid knowledge-claim) in the institutional domain is a case of collective epistemic failure — viparīta-jñāna produced by corrupted testimony (anāpta-śabda) and motivated inference (sadoṣa anumāna). — The source discussion in Chapter 90 states: From the Navya Nyāya perspective, this gap between prameya (true object of knowledge) and pramā (valid knowledge-claim) in the institutional domain is a case of collective epistemic failure — viparīta-jñāna produced by corrupted testimony (anāpta-śabda) and motivated inference (sadoṣa anumāna).

८१९. (B) The correction of this failure requires not merely individual recognition but institutional reform: a reconfiguration of the conditions under which literary value is assessed and awarded in the Maithili context. — The source discussion in Chapter 90 states: The correction of this failure requires not merely individual recognition but institutional reform: a reconfiguration of the conditions under which literary value is assessed and awarded in the Maithili context.

८२०. (C) The one without answer who composes poems and critical monographs and Wikipedia entries and digital archives is, by all those acts, generating answers — not merely for himself, but for the community whose cultural memory he is preserving and whose literary achievement he is documenting. — The source discussion in Chapter 90 states: The one without answer who composes poems and critical monographs and Wikipedia entries and digital archives is, by all those acts, generating answers — not merely for himself, but for the community whose cultural memory he is preserving and whose literary achievement he is documenting.

८२१. (C) All translations from Maithili are approximate renderings for critical purposes only. — The source discussion in Chapter 90 states: All translations from Maithili are approximate renderings for critical purposes only.

८२२. (B) The Outlook India survey of Maithili literature (2024) similarly identifies Umesh Paswan as among those writers who 'present the Dalit point of view' in contemporary Maithili writing, alongside Mahendra Narayan Ram, Taranand Viyogi, Ramkrishna Pararathi, Raghunath Mukhiya, and Pritam Nishad. — The source discussion in Chapter 91 states: The Outlook India survey of Maithili literature (2024) similarly identifies Umesh Paswan as among those writers who

'present the Dalit point of view' in contemporary Maithili writing, alongside Mahendra Narayan Ram, Taranand Viyogi, Ramkrishna Pararathi, Raghunath Mukhiya, and Pritam Nishad.

८२३. (D) In the traditional caste hierarchy of Mithila, the Dusadh community was assigned the occupational role of village watchman (chaukidar) and associated low-status service functions. — The source discussion in Chapter 91 states: In the traditional caste hierarchy of Mithila, the Dusadh community was assigned the occupational role of village watchman (chaukidar) and associated low-status service functions.

८२४. (A) The Paswan community in the post-independence period has produced significant political leadership (Ram Vilas Paswan, founder of the Lok Jan Shakti Party, emerged from this community) and has benefited from constitutional reservations in education and employment. — The source discussion in Chapter 91 states: The Paswan community in the post-independence period has produced significant political leadership (Ram Vilas Paswan, founder of the Lok Jan Shakti Party, emerged from this community) and has benefited from constitutional reservations in education and employment.

८२५. (C) Applied to Umesh Paswan's work: his poetry and fiction constitute a pratyakshapramana (direct perceptual evidence) of the Paswan community's life in contemporary Mithila — a form of knowledge that the mainstream Maithili literary tradition had systematically excluded. — The source discussion in Chapter 91 states: Applied to Umesh Paswan's work: his poetry and fiction constitute a pratyakshapramana (direct perceptual evidence) of the Paswan community's life in contemporary Mithila — a form of knowledge that the mainstream Maithili literary tradition had systematically excluded.

८२६. (B) The 'blank paper' — simultaneously innocent, pure, and powerless — figures the Dalit who is defined and controlled by others' authority ('the pen of multi-coloured authority'). — The source discussion in Chapter 91 states: The 'blank paper' — simultaneously innocent, pure, and powerless — figures the Dalit who is defined and controlled by others' authority ('the pen of multi-coloured authority').

८२७. (A) The key political declaration comes in the final lines: 'Mrityu saiyan je dhaene achhi / Dalit ka adhikar / okara / samanataa hetu larab ham' (We will fight for equality / against those who have held / the rights of Dalits / as if on a deathbed). — The source discussion in Chapter 91 states: The key political declaration comes in the final lines: 'Mrityu saiyan je dhaene achhi / Dalit ka adhikar / okara / samanataa hetu larab ham' (We will fight for equality / against those who have held / the rights of Dalits / as if on a deathbed).

८२८. (B) The poem then makes the identification explicit — this is the figure who 'Khun sa rangi kai apan hath / Americaka World Trade Center se / shuruaat kenel chhal oo' (coloured his hands with blood / from America's World Trade Centre / had made a beginning). — The source discussion in Chapter 91 states: The poem then makes the identification explicit — this is the figure who 'Khun sa rangi kai apan hath / Americaka World Trade Center se / shuruaat kenel chhal oo' (coloured his hands with blood / from America's World Trade Centre / had made a beginning).

८२९. (A) The poem's climactic identification: 'Ki Ravan-Kans akhan dhari / nai maara gael jena / Hu-ba-hu karmas / ekke shatabdime gadhal san lagait chhal oo' (It seemed as if Ravan and Kansa / had not yet been slain / their deeds were identical / moulded in the same century). — The source discussion in Chapter 91 states: The poem's climactic identification: 'Ki Ravan-Kans akhan dhari / nai maara gael jena / Hu-ba-hu karmas / ekke shatabdime gadhal san lagait chhal oo' (It seemed as if Ravan and Kansa / had not yet been slain / their deeds were identical / moulded in the same century).

८३०. (D) The paper is governed by the multi-coloured pen ('satrangi rangak kalama') that has 'purn adhikar jamaune achhi hamra upar' (established full authority over me). — The source discussion in Chapter 91 states: The paper is governed by the multi-coloured pen ('satrangi rangak kalama') that has 'purn adhikar jamaune achhi hamra upar' (established full authority over me).

८३१. (D) The poem documents the multiple layers of a Maithili woman's life — agricultural labour, domestic oppression, and the — The source discussion in Chapter 91 states: The poem documents the multiple layers of a Maithili woman's life — agricultural labour, domestic oppression, and the

- ८३२. (D) The literal image carries this weight of unstated suffering through the resonance that Dhvani theory identifies as the supreme dimension of poetic meaning.** — The source discussion in Chapter 91 states: The literal image carries this weight of unstated suffering through the resonance that Dhvani theory identifies as the supreme dimension of poetic meaning.
- ८३३. (A) Chhi (The Home That Has Gone) This poem addresses one of the most urgent social realities of Mithila's poor communities: the seasonal male migration to Punjab for agricultural labour.** — The source discussion in Chapter 91 states: Chhi (The Home That Has Gone) This poem addresses one of the most urgent social realities of Mithila's poor communities: the seasonal male migration to Punjab for agricultural labour.
- ८३४. (B) From Anandavardhana's Dhvani perspective, this poem's power lies in its vyanjanaartha (suggested meaning): the bullocks' pain 'suggests' the broken household, the migrant's longing, the woman left behind with double labour, the children without fathers.** — The source discussion in Chapter 91 states: From Anandavardhana's Dhvani perspective, this poem's power lies in its vyanjanaartha (suggested meaning): the bullocks' pain 'suggests' the broken household, the migrant's longing, the woman left behind with double labour, the children without fathers.
- ८३५. (B) twenty-first century's global political landscape, while simultaneously doing what Dalit poets have consistently done — redeploying Hindu mythology's narrative of oppressor and liberator in the service of a politics of dignity and resistance.** — The source discussion in Chapter 91 states: twenty-first century's global political landscape, while simultaneously doing what Dalit poets have consistently done — redeploying Hindu mythology's narrative of oppressor and liberator in the service of a politics of dignity and resistance.
- ८३६. (B) The burning metaphor ('taiyo jarait achhi') echoes Rajdeo Mandal's poetry and connects to the blood-and-fire imagery of Dalit poetry across languages.** — The source discussion in Chapter 91 states: The burning metaphor ('taiyo jarait achhi') echoes Rajdeo Mandal's poetry and connects to the blood-and-fire imagery of Dalit poetry across languages.
- ८३७. (A) Aamukh (preface) poem of Virnit Ras — structured as a litany of declarations about what the collection is — serves as a remarkable critical self-statement.** — The source discussion in Chapter 91 states: Aamukh (preface) poem of Virnit Ras — structured as a litany of declarations about what the collection is — serves as a remarkable critical self-statement.
- ८३८. (A) By choosing this word as his collection's title, Paswan performs a semiotic inversion: he places the label 'criminal' not on the Dalit characters who are routinely criminalised by caste society, but on the social system that imposes that label.** — The source discussion in Chapter 91 states: By choosing this word as his collection's title, Paswan performs a semiotic inversion: he places the label 'criminal' not on the Dalit characters who are routinely criminalised by caste society, but on the social system that imposes that label.
- ८३९. (A) There is one source of water — the Solkanama pond, which belongs to the Solkanama neighbourhood (a Dalit** — The source discussion in Chapter 91 states: There is one source of water — the Solkanama pond, which belongs to the Solkanama neighbourhood (a Dalit
- ८४०. (A) Dalit literature: the refusal to accept the dominant culture's assessment of who is guilty, who is criminal, who deserves punishment.** — The source discussion in Chapter 91 states: Dalit literature: the refusal to accept the dominant culture's assessment of who is guilty, who is criminal, who deserves punishment.
- ८४१. (C) Sunanda is the educated daughter of Raman Master — an M.A. and B.Ed. holder who lives in a Patna hostel preparing for the BPSC competitive examination.** — The source discussion in Chapter 91 states: Sunanda is the educated daughter of Raman Master — an M.A. and B.Ed. holder who lives in a Patna hostel preparing for the BPSC competitive examination.
- ८४२. (D) The village immediately brands her as morally fallen: 'Raman Master ki beti ki kumaare bacha bhaile hen' (Raman Master's daughter had a child out of wedlock).** — The source discussion in Chapter 91 states: The village immediately brands her as morally fallen: 'Raman Master ki beti ki kumaare bacha bhaile hen' (Raman Master's daughter had a child out of wedlock).
- ८४३. (B) The irony is structurally perfect: Sunanda, who committed the act of compassion (picking up the abandoned child), is branded criminal ('mujrim'); Ranjana, who committed the act of abandonment, is protected by social and**

economic privilege. — The source discussion in Chapter 91 states: The irony is structurally perfect: Sunanda, who committed the act of compassion (picking up the abandoned child), is branded criminal ('mujrim'); Ranjana, who committed the act of abandonment, is protected by social and economic privilege.

८४४. (B) In Daulatpur village, Dalit youths are forcibly removed from a 'shraddh' feast (ancestor-remembrance ceremony). — The source discussion in Chapter 91 states: In Daulatpur village, Dalit youths are forcibly removed from a 'shraddh' feast (ancestor-remembrance ceremony).

८४५. (C) The story implicitly asks: if this water was pure enough to save your house from fire, was it ever truly impure? — The source discussion in Chapter 91 states: The story implicitly asks: if this water was pure enough to save your house from fire, was it ever truly impure?

८४६. (C) The story ends with the panchayat's intervention and a declaration of equal rights — a resolution that is optimistic without being utopian. — The source discussion in Chapter 91 states: The story ends with the panchayat's intervention and a declaration of equal rights — a resolution that is optimistic without being utopian.

८४७. (B) When the proposal arises that he become Mahant (head) of the Govindpur Math (religious institution), caste opposition erupts — he is a Dalit, and the Math has never had a Dalit Mahant. — The source discussion in Chapter 91 states: When the proposal arises that he become Mahant (head) of the Govindpur Math (religious institution), caste opposition erupts — he is a Dalit, and the Math has never had a Dalit Mahant.

८४८. (A) The audience/reader is made to see what was invisible: the labour that makes the upper-caste household function is Dalit labour, and its withdrawal exposes the household's actual dependence. — The source discussion in Chapter 91 states: The audience/reader is made to see what was invisible: the labour that makes the upper-caste household function is Dalit labour, and its withdrawal exposes the household's actual dependence.

८४९. (D) Chhap (The Hoe-Print/Thumbprint) 'Kodar Chhap' (literally 'hoe-print', but the story uses the term to mean 'thumbprint/mark of the illiterate') is the collection's most politically sharp examination of democratic corruption. — The source discussion in Chapter 91 states: Chhap (The Hoe-Print/Thumbprint) 'Kodar Chhap' (literally 'hoe-print', but the story uses the term to mean 'thumbprint/mark of the illiterate') is the collection's most politically sharp examination of democratic corruption.

८५०. (A) Tetar Das's situation recapitulates this historical pattern in a contemporary setting, demonstrating that the caste system's refusal of Dalit spiritual authority has not ended despite constitutional protections and formal religious equality. — The source discussion in Chapter 91 states: Tetar Das's situation recapitulates this historical pattern in a contemporary setting, demonstrating that the caste system's refusal of Dalit spiritual authority has not ended despite constitutional protections and formal religious equality.

८५१. (A) Tetar Das's response is devastating in its spiritual logic — he withdraws entirely, returns to his village, leaving behind all the recognition he has achieved. — The source discussion in Chapter 91 states: Tetar Das's response is devastating in its spiritual logic — he withdraws entirely, returns to his village, leaving behind all the recognition he has achieved.

८५२. (C) The story's moral structure is complex: Fekhani is simultaneously victim (of Folta's manipulation) and participant (in the corruption), and the justice system treats her as both simultaneously. — The source discussion in Chapter 91 states: The story's moral structure is complex: Fekhani is simultaneously victim (of Folta's manipulation) and participant (in the corruption), and the justice system treats her as both simultaneously.

८५३. (A) The story engages with a rich tradition of Dalit saint narratives — Ravidas (Raidas), Kabir, Chokhamela — subaltern saint-figures who were simultaneously revered for their spiritual achievement and discriminated against for their caste identity. — The source discussion in Chapter 91 states: The story engages with a rich tradition of Dalit saint narratives — Ravidas (Raidas), Kabir, Chokhamela — subaltern saint-figures who were simultaneously revered for their spiritual achievement and discriminated against for their caste identity.

८५४. (D) When he dies, a final irony confronts him: the upper-caste cremation ground refuses to cremate him there, because he is Dalit. — The source discussion in Chapter 91 states: When he dies, a final irony confronts him: the upper-caste

cremation ground refuses to cremate him there, because he is Dalit.

८५५. (C) 200 BCE-200 CE) provides the classical Indian critical framework within which Paswan's literary achievement must be understood. — The source discussion in Chapter 91 states: 200 BCE-200 CE) provides the classical Indian critical framework within which Paswan's literary achievement must be understood.

८५६. (D) The story's resolution — that his servant Ram Lal cremates him on his own property (his 'gharaadi') — is not a triumphant resolution but a quiet, dignified one. — The source discussion in Chapter 91 states: The story's resolution — that his servant Ram Lal cremates him on his own property (his 'gharaadi') — is not a triumphant resolution but a quiet, dignified one.

८५७. (B) The dominant rasas across Virnit Ras and Mujrim are: vira-rasa (heroic resolution) — the dominant rasa of the protest poetry, which moves from the recognition of injustice toward the assertion of rights and resistance; karuna-rasa (compassion/pathos) — the dominant rasa of the — The source discussion in Chapter 91 states: The dominant rasas across Virnit Ras and Mujrim are: vira-rasa (heroic resolution) — the dominant rasa of the protest poetry, which moves from the recognition of injustice toward the assertion of rights and resistance; karuna-rasa (compassion/pathos) — the dominant rasa of the

८५८. (A) Bhagwan Lal Das is cremated on his own land, the land that remains after he has given everything else away. — The source discussion in Chapter 91 states: Bhagwan Lal Das is cremated on his own land, the land that remains after he has given everything else away.

८५९. (B) Alok Mukherjee, 2004) provides the most directly applicable theoretical framework for evaluating Paswan's literary achievement. — The source discussion in Chapter 91 states: Alok Mukherjee, 2004) provides the most directly applicable theoretical framework for evaluating Paswan's literary achievement.

८६०. (C) The Navya Nyaya concept of avacchedakatva (delimitation/qualification) is relevant to understanding Paswan's narrative economy. — The source discussion in Chapter 91 states: The Navya Nyaya concept of avacchedakatva (delimitation/qualification) is relevant to understanding Paswan's narrative economy.

८६१. (C) Virnit Ras is explicitly community poetry — even its first-person voice ('Ham dalit chhi' — We are Dalit) uses the first person plural, asserting communal rather than individual identity. — The source discussion in Chapter 91 states: Virnit Ras is explicitly community poetry — even its first-person voice ('Ham dalit chhi' — We are Dalit) uses the first person plural, asserting communal rather than individual identity.

८६२. (A) Each story precisely delimits its social domain — 'Sunanda' is delimited to the domain of gender and village reputation; 'Solkanama Pokhar' to water and caste purity; 'Girhast Ghar Par Giddh' to caste violence and collective resistance. — The source discussion in Chapter 91 states: Each story precisely delimits its social domain — 'Sunanda' is delimited to the domain of gender and village reputation; 'Solkanama Pokhar' to water and caste purity; 'Girhast Ghar Par Giddh' to caste violence and collective resistance.

८६३. (C) Pratyaksha (direct perception) is the foundation of both the poetry and the fiction: the water crisis in 'Solkanama Pokhar' is observed directly; the migration poem 'Gelhe Ghar Chhi' reads the bullocks' pain as a direct perceptual sign of the social condition. — The source discussion in Chapter 91 states: Pratyaksha (direct perception) is the foundation of both the poetry and the fiction: the water crisis in 'Solkanama Pokhar' is observed directly; the migration poem 'Gelhe Ghar Chhi' reads the bullocks' pain as a direct perceptual sign of the social condition.

८६४. (D) Limbale also argues that Dalit literature must go beyond documenting suffering to assert dignity and resistance. — The source discussion in Chapter 91 states: Limbale also argues that Dalit literature must go beyond documenting suffering to assert dignity and resistance.

८६५. (C) Paswan's protest poetry is more restrained, more accessible, more folk-lyric in its rhythms than Dhasal's experimental Marathi verse. — The source discussion in Chapter 91 states: Paswan's protest poetry is more restrained, more accessible, more folk-lyric in its rhythms than Dhasal's experimental Marathi verse.

८६६. (C) The tragic closure of Lukács's realist novel — the refusal to impose false consolation on social contradictions — is present in Mujrim as ironic resolution rather than tragic defeat. — The source discussion in Chapter 91 states: The tragic closure of Lukács's realist novel — the refusal to impose false consolation on social contradictions — is present in Mujrim as ironic resolution rather than tragic defeat.

८६७. (D) The dignity asserted is not triumphant but resilient — the persistence of moral seriousness in the face of social obstruction. — The source discussion in Chapter 91 states: The dignity asserted is not triumphant but resilient — the persistence of moral seriousness in the face of social obstruction.

८६८. (C) Golpitha (1972) is the founding text of Marathi Dalit protest poetry and arguably the most formally radical Dalit literary text in any Indian language — reveals the range of aesthetic strategies available to Dalit poets. — The source discussion in Chapter 91 states: Golpitha (1972) is the founding text of Marathi Dalit protest poetry and arguably the most formally radical Dalit literary text in any Indian language — reveals the range of aesthetic strategies available to Dalit poets.

८६९. (C) Both are protest poetry, but Dhasal protests through aesthetic disruption while Paswan protests through clarity and emotional directness. — The source discussion in Chapter 91 states: Both are protest poetry, but Dhasal protests through aesthetic disruption while Paswan protests through clarity and emotional directness.

८७०. (C) The key divergence is one of form: Valmiki's most important work is the autobiography Joothan (1997), in which the personal narrative of trauma and transformation is the primary literary vehicle. — The source discussion in Chapter 91 states: The key divergence is one of form: Valmiki's most important work is the autobiography Joothan (1997), in which the personal narrative of trauma and transformation is the primary literary vehicle.

८७१. (D) Paswan's most important works are a poetry collection and a short story collection — he comes to the literary tradition through lyric assertion (Virnit Ras) and social parable (Mujrim) rather than through autobiographical testimony. — The source discussion in Chapter 91 states: Paswan's most important works are a poetry collection and a short story collection — he comes to the literary tradition through lyric assertion (Virnit Ras) and social parable (Mujrim) rather than through autobiographical testimony.

८७२. (B) Paswan's poetry is more accessible, more pedagogically oriented — it aims to be heard and understood by a broad community audience, not only by literary sophisticates. — The source discussion in Chapter 91 states: Paswan's poetry is more accessible, more pedagogically oriented — it aims to be heard and understood by a broad community audience, not only by literary sophisticates.

८७३. (A) The fourteen-year gap between Virnit Ras (2012) and Mujrim (2026) also represents a significant literary development. — The source discussion in Chapter 91 states: The fourteen-year gap between Virnit Ras (2012) and Mujrim (2026) also represents a significant literary development.

८७४. (B) Karukku (1992) combines autobiography, social critique, and spiritual reflection in a fragmented, oral-inflected form — reveals the gender dimension of Dalit literary production. — The source discussion in Chapter 91 states: Karukku (1992) combines autobiography, social critique, and spiritual reflection in a fragmented, oral-inflected form — reveals the gender dimension of Dalit literary production.

८७५. (D) Bama's work is explicitly gendered: she writes as a Dalit woman, for whom the triple burden of caste, class, and gender oppression is the defining condition. — The source discussion in Chapter 91 states: Bama's work is explicitly gendered: she writes as a Dalit woman, for whom the triple burden of caste, class, and gender oppression is the defining condition.

८७६. (B) Paswan writes as a Dalit man — he is attentive to women's conditions (as in 'Mithilaak Naari', 'Sunanda', 'Vidhva Vivah') but writes from a male perspective, not a female one. — The source discussion in Chapter 91 states: Paswan writes as a Dalit man — he is attentive to women's conditions (as in 'Mithilaak Naari', 'Sunanda', 'Vidhva Vivah') but writes from a male perspective, not a female one.

८७७. (B) The Maithili Dalit literary tradition identified in this series of critical appreciations — Sandeep Kumar Safi's autobiography and Umesh Paswan's poetry and fiction — is so far exclusively male. — The source discussion in Chapter 91 states: The Maithili Dalit literary tradition identified in this series of critical appreciations — Sandeep Kumar Safi's autobiography and Umesh Paswan's poetry and fiction — is so far exclusively male.

८७८. (B) Applied through Navya Nyaya: the social label 'mujrim' is a bhrama — a false cognition — imposed by caste hierarchy's self-serving epistemology. — The source discussion in Chapter 91 states: Applied through Navya Nyaya: the social label 'mujrim' is a bhrama — a false cognition — imposed by caste hierarchy's self-serving epistemology.

८७९. (D) Mujrim (alongside Sandeep Kumar Safi's Baishakh Me Dalan Par, Rajdeo Mandal's Hamar Tol and other works) has created what did not previously exist: a publicly accessible, globally readable archive of Maithili Dalit literature. — The source discussion in Chapter 91 states: Mujrim (alongside Sandeep Kumar Safi's Baishakh Me Dalan Par, Rajdeo Mandal's Hamar Tol and other works) has created what did not previously exist: a publicly accessible, globally readable archive of Maithili Dalit literature.

८८०. (C) Paswan's fiction, by showing that the real guilt lies elsewhere (with Sujit Majhlik's family in 'Sunanda', with Folta in 'Kodar Chhap', with the caste-system in 'Tetar Das'), establishes the prama — the valid cognition — that corrects this bhrama. — The source discussion in Chapter 91 states: Paswan's fiction, by showing that the real guilt lies elsewhere (with Sujit Majhlik's family in 'Sunanda', with Folta in 'Kodar Chhap', with the caste-system in 'Tetar Das'), establishes the prama — the valid cognition — that corrects this bhrama.

८८१. (B) In Gangesa's terms, this is the work of literary epistemology: replacing false cognition with valid cognition — The source discussion in Chapter 91 states: In Gangesa's terms, this is the work of literary epistemology: replacing false cognition with valid cognition

८८२. (B) The mujrim is the subject who has been wrongly accused, and the recovery of dignity for the mujrim is the project of restoring justice. — The source discussion in Chapter 91 states: The mujrim is the subject who has been wrongly accused, and the recovery of dignity for the mujrim is the project of restoring justice.

८८३. (A) And the object of Umesh Paswan's knowledge — the Paswan community's life in contemporary rural Mithila — has, through his poetry and fiction, finally found its literary form. — The source discussion in Chapter 91 states: And the object of Umesh Paswan's knowledge — the Paswan community's life in contemporary rural Mithila — has, through his poetry and fiction, finally found its literary form.

८८४. (D) Bindeshwar Thakur, based in the Gulf Maithili diaspora (Qatar), brought out Nepālāk Nor Marubhūmi Me (2014, Shruti Prakashan)—a composite volume of ghazals, sher-o-shāirī, laghukathā, bihani kathā, and poems—that encodes the anguish of migrant labour within classical Maithili prosodic forms. — The source discussion in Chapter 92 states: Bindeshwar Thakur, based in the Gulf Maithili diaspora (Qatar), brought out Nepālāk Nor Marubhūmi Me (2014, Shruti Prakashan)—a composite volume of ghazals, sher-o-shāirī, laghukathā, bihani kathā, and poems—that encodes the anguish of migrant labour within classical Maithili prosodic forms.

८८५. (B) For the purposes of reading Vibha Rani's Maithili plays, three concepts from the Nāṭyaśāstra are especially productive. — The source discussion in Chapter 92 states: For the purposes of reading Vibha Rani's Maithili plays, three concepts from the Nāṭyaśāstra are especially productive.

८८६. (C) Each rasa is produced by the conjunction of vibhāvas (determinants), anubhāvas (consequents), and vyābhicāri-bhāvas (transitory emotional states). — The source discussion in Chapter 92 states: Each rasa is produced by the conjunction of vibhāvas (determinants), anubhāvas (consequents), and vyābhicāri-bhāvas (transitory emotional states).

८८७. (B) Vibha Rani is a national-level dramatist, fiction writer, and performer who writes in both Maithili and Hindi; her plays Bhāg Rau and Balchandā, published by Shruti Prakashan and archived on videha.co.in, constitute the primary textual corpus for this study. — The source discussion in Chapter 92 states: Vibha Rani is a national-level dramatist, fiction writer, and performer who writes in both Maithili and Hindi; her plays Bhāg Rau and Balchandā, published by Shruti Prakashan and archived on videha.co.in, constitute the primary textual corpus for this study.

८८८. (D) In Balchandā, Vibha Rani's mono-drama for and about female foeticide and the suppressed feminine, dhvani operates at every level. — The source discussion in Chapter 92 states: In Balchandā, Vibha Rani's mono-drama for and about female foeticide and the suppressed feminine, dhvani operates at every level.

८८९. (C) Vibha Rani's Bhāg Rau (Run Away) is a Maithili play set entirely in the milieu of street children, beggars, police brutality, and urban destitution. — The source discussion in Chapter 92 states: Vibha Rani's Bhāg Rau (Run Away) is a Maithili play set entirely in the milieu of street children, beggars, police brutality, and urban destitution.

८९०. (D) Abhinavagupta's commentary Locana deepens this: dhvani is not merely a trope but an ontological claim that poetic language operates on multiple semantic levels simultaneously. — The source discussion in Chapter 92 states: Abhinavagupta's commentary Locana deepens this: dhvani is not merely a trope but an ontological claim that poetic language operates on multiple semantic levels simultaneously.

८९१. (B) The play's language is contemporary colloquial Maithili—film-song references, bazaar idiom, the jargon of policebureaucratic Hindi—yet it is framed by a literary Maithili stage direction rhetoric. — The source discussion in Chapter 92 states: The play's language is contemporary colloquial Maithili—film-song references, bazaar idiom, the jargon of policebureaucratic Hindi—yet it is framed by a literary Maithili stage direction rhetoric.

८९२. (D) In Bhāg Rau, the stage directions explicitly invite the audience into the dramatic action: a 'Darśaka' (spectator) character is listed in the dramatis personae and delivers lines from within the audience space. — The source discussion in Chapter 92 states: In Bhāg Rau, the stage directions explicitly invite the audience into the dramatic action: a 'Darśaka' (spectator) character is listed in the dramatis personae and delivers lines from within the audience space.

८९३. (A) Vibha Rani thus occupies the tradition of social tragedy that runs from Büchner through Brecht to Dario Fo: tragedy without a tragic hero in the classical sense, tragedy without cathartic release. — The source discussion in Chapter 92 states: Vibha Rani thus occupies the tradition of social tragedy that runs from Büchner through Brecht to Dario Fo: tragedy without a tragic hero in the classical sense, tragedy without cathartic release.

८९४. (A) Bhāg Rau invites but resists Aristotelian framing: Mangtū's pathos evokes both pity and fear, but his 'flaw' is simply his birth (he is illegitimate, abandoned in a drain, later crippled by a bus accident). — The source discussion in Chapter 92 states: Bhāg Rau invites but resists Aristotelian framing: Mangtū's pathos evokes both pity and fear, but his 'flaw' is simply his birth (he is illegitimate, abandoned in a drain, later crippled by a bus accident).

८९५. (A) The effect is profoundly Brechtian: the audience is moved (karuṇa) but simultaneously jolted into reflection (a rasa-V-Effekt synthesis). — The source discussion in Chapter 92 states: The effect is profoundly Brechtian: the audience is moved (karuṇa) but simultaneously jolted into reflection (a rasa-V-Effekt synthesis).

८९६. (C) Feminist Theory Simone de Beauvoir's insight that 'woman is not born, but made' and Judith Butler's theory of gender as performativity are essential for reading Balchandā. — The source discussion in Chapter 92 states: Feminist Theory Simone de Beauvoir's insight that 'woman is not born, but made' and Judith Butler's theory of gender as performativity are essential for reading Balchandā.

८९७. (B) Diasporic Studies Stuart Hall's theorisation of diasporic identity as 'not a fixed origin to which we can make some final and absolute Return' but a 'production... never complete, always in process' is directly applicable to Bindeshwar Thakur's poetry and prose. — The source discussion in Chapter 92 states: Diasporic Studies Stuart Hall's theorisation of diasporic identity as 'not a fixed origin to which we can make some final and absolute Return' but a 'production... never complete, always in process' is directly applicable to Bindeshwar Thakur's poetry and prose.

८९८. (D) Bhabha's 'third space' of enunciation—where colonial and colonised cultures meet and hybridise—describes the condition of Maithili writers who inhabit the interstices between Maithili and Hindi (in Vibha Rani's case), or between Maithili and Nepali/global Arabic (in Bindeshwar Thakur's case). — The source discussion in Chapter 92 states: Bhabha's 'third space' of enunciation—where colonial and colonised cultures meet and hybridise—describes the condition of Maithili writers who inhabit the interstices between Maithili and Hindi (in Vibha Rani's case), or between Maithili and Nepali/global Arabic (in Bindeshwar Thakur's case).

८९९. (B) Vibha Rani's Bhāg Rau and Balchandā were published by Shruti Prakashan and archived on videha.co.in. —

The source discussion in Chapter 92 states: Vibha Rani's Bhāg Rau and Balchandā were published by Shruti Prakashan and archived on videha.co.in.

९००. (C) Anmol Jha's CCRT research was enabled by the community of scholars and texts that the Videha platform made accessible. — The source discussion in Chapter 92 states: Anmol Jha's CCRT research was enabled by the community of scholars and texts that the Videha platform made accessible.

९०१. (B) All three have their primary publication-and-critical reception through the Videha/Shruti Prakashan network, which constitutes the 'parallel' literary-publishing ecosystem against the Akademi-centred mainstream. — The source discussion in Chapter 92 states: All three have their primary publication-and-critical reception through the Videha/Shruti Prakashan network, which constitutes the 'parallel' literary-publishing ecosystem against the Akademi-centred mainstream.

९०२. (A) Maithili has always existed in multilingual contact with Sanskrit, Braj, Hindi, Bengali, Nepali, and now English. — The source discussion in Chapter 92 states: Maithili has always existed in multilingual contact with Sanskrit, Braj, Hindi, Bengali, Nepali, and now English.

९०३. (D) The Videha school, however, argues that bihani kathā (also spelled vihanikathā) is formally and ontologically distinct from laghukathā: it is not merely 'shorter' but operates on a different phenomenological principle. — The source discussion in Chapter 92 states: The Videha school, however, argues that bihani kathā (also spelled vihanikathā) is formally and ontologically distinct from laghukathā: it is not merely 'shorter' but operates on a different phenomenological principle.

९०४. (A) The Videha school's theorisation of bihani kathā as an indigenous Maithili form (rather than a borrowing from Hindi laghukathā) is part of the Parallel History project of asserting Maithili's formal distinctiveness and autochthonous literary heritage. — The source discussion in Chapter 92 states: The Videha school's theorisation of bihani kathā as an indigenous Maithili form (rather than a borrowing from Hindi laghukathā) is part of the Parallel History project of asserting Maithili's formal distinctiveness and autochthonous literary heritage.

९०५. (A) The progressive position—articulated within the Videha framework— holds that bilingualism is a resource, not a deficit: that writers like Vibha Rani who move between Maithili and Hindi enrich both languages and create potential audiences for Maithili among Hindi readers. — The source discussion in Chapter 92 states: The progressive position—articulated within the Videha framework— holds that bilingualism is a resource, not a deficit: that writers like Vibha Rani who move between Maithili and Hindi enrich both languages and create potential audiences for Maithili among Hindi readers.

९०६. (B) Gajendra Thakur's historical research (the Panji Prabandh project) reveals that the political boundaries between India and Nepal were imposed by British colonialism and the subsequent Sugauli Treaty (1816) and that the Mithila cultural region predates and transcends these borders. — The source discussion in Chapter 92 states: Gajendra Thakur's historical research (the Panji Prabandh project) reveals that the political boundaries between India and Nepal were imposed by British colonialism and the subsequent Sugauli Treaty (1816) and that the Mithila cultural region predates and transcends these borders.

९०७. (B) The Videha Parallel History Framework explicitly addresses this asymmetry: it positions itself as a trans-national Maithili project and publishes writers from both the Indian and Nepali sides of the Mithila cultural region without prioritising either. — The source discussion in Chapter 92 states: The Videha Parallel History Framework explicitly addresses this asymmetry: it positions itself as a trans-national Maithili project and publishes writers from both the Indian and Nepali sides of the Mithila cultural region without prioritising either.

९०८. (A) Despite this formal parity, the cultural and institutional centres of Maithili literary production have historically been in India (Darbhanga, Madhubani, Patna), and Nepali Maithili writers have consistently complained of marginalisation by the Indian literary establishment. — The source discussion in Chapter 92 states: Despite this formal parity, the cultural and institutional centres of Maithili literary production have historically been in India (Darbhanga, Madhubani, Patna), and Nepali Maithili writers have consistently complained of marginalisation by the Indian literary establishment.

१०९. (C) As a performer, Rani is a pioneer of solo theatre (ekānt raṅgamanc) and has acted in Hindi films (Laal Kaptaan, Shamshera) and web series (Maharani). — The source discussion in Chapter 92 states: As a performer, Rani is a pioneer of solo theatre (ekānt raṅgamanc) and has acted in Hindi films (Laal Kaptaan, Shamshera) and web series (Maharani).

११०. (A) Navya-Nyāya techniques, as Jonardon Ganeri has shown, proved so versatile that they were applied not only in philosophy but in poetics, linguistics, and legal theory. — The source discussion in Chapter 92 states: Navya-Nyāya techniques, as Jonardon Ganeri has shown, proved so versatile that they were applied not only in philosophy but in poetics, linguistics, and legal theory.

१११. (A) Crucially, Gaṅgeśa was himself a Maithili—born and working in Mithila—and Navya-Nyāya remained an active intellectual tradition centred in Mithila and subsequently Bengal until the 18th century. — The source discussion in Chapter 92 states: Crucially, Gaṅgeśa was himself a Maithili—born and working in Mithila—and Navya-Nyāya remained an active intellectual tradition centred in Mithila and subsequently Bengal until the 18th century.

११२. (D) Fourth, pakṣatā (suppositional reasoning) models the interpretive act itself: the reader forms a supposition about a text's meaning and tests it against the textual evidence—a process structurally analogous to NavyaNyāya inference. — The source discussion in Chapter 92 states: Fourth, pakṣatā (suppositional reasoning) models the interpretive act itself: the reader forms a supposition about a text's meaning and tests it against the textual evidence—a process structurally analogous to NavyaNyāya inference.

११३. (D) The play is staged primarily at a bus-stand/train-station and on the streets of an unnamed North Indian city. — The source discussion in Chapter 92 states: The play is staged primarily at a bus-stand/train-station and on the streets of an unnamed North Indian city.

११४. (C) Each form of exploitation is represented by a specific character or scene, creating a systemic rather than individual analysis. — The source discussion in Chapter 92 states: Each form of exploitation is represented by a specific character or scene, creating a systemic rather than individual analysis.

११५. (D) Thematic Analysis The play's central theme is the paradox of visible invisibility: Mangtū is hyper-visible as a disabled beggar (people see his disability immediately) yet invisible as a person (no one sees his literacy, his inner life, his capacity for labour). — The source discussion in Chapter 92 states: Thematic Analysis The play's central theme is the paradox of visible invisibility: Mangtū is hyper-visible as a disabled beggar (people see his disability immediately) yet invisible as a person (no one sees his literacy, his inner life, his capacity for labour).

११६. (D) The hijrā (transgender) characters are given extended stage time and political voice: they articulate with bitter clarity their exclusion from both 'man' and 'woman' categories, their economic marginalisation (one rupee per shop per week), and their experience of dignity-denial in formal — The source discussion in Chapter 92 states: The hijrā (transgender) characters are given extended stage time and political voice: they articulate with bitter clarity their exclusion from both 'man' and 'woman' categories, their economic marginalisation (one rupee per shop per week), and their experience of dignity-denial in formal

११७. (A) Formal and Linguistic Analysis The play's language is one of its most distinctive achievements. — The source discussion in Chapter 92 states: Formal and Linguistic Analysis The play's language is one of its most distinctive achievements.

११८. (D) Applying Navya-Nyāya's concept of vyāpti (pervasion), we can identify a structural invariant across the play: wherever there is literacy in Bhāg Rau, there is deprivation. — The source discussion in Chapter 92 states: Applying Navya-Nyāya's concept of vyāpti (pervasion), we can identify a structural invariant across the play: wherever there is literacy in Bhāg Rau, there is deprivation.

११९. (D) The songs—sohara, kajari, barsāt ke gīt—embedded in the play's second act are not mere decorative folk-lore insertions. — The source discussion in Chapter 92 states: The songs—sohara, kajari, barsāt ke gīt—embedded in the play's second act are not mere decorative folk-lore insertions.

१२०. (A) The newspaper is both epistemic enabler and epistemic wound: it gives him knowledge that cannot help him and knowledge that hurts him. — The source discussion in Chapter 92 states: The newspaper is both epistemic enabler and

epistemic wound: it gives him knowledge that cannot help him and knowledge that hurts him.

१२१. (A) Feminist Critical Reading Read through Judith Butler's lens of gender performativity, Balchandā is literally a performance of the performance of femininity. — The source discussion in Chapter 92 states: Feminist Critical Reading Read through Judith Butler's lens of gender performativity, Balchandā is literally a performance of the performance of femininity.

१२२. (D) The play's theatrical climax—the sequential amputation of the actress's limbs in mime as the foetus is aborted piece by piece—is among the most viscerally powerful theatrical moments in contemporary Indian drama. — The source discussion in Chapter 92 states: The play's theatrical climax—the sequential amputation of the actress's limbs in mime as the foetus is aborted piece by piece—is among the most viscerally powerful theatrical moments in contemporary Indian drama.

१२३. (B) The play's Maithili songs—Vidyapati bhajana, the traditional bihāh gīt (wedding song)—are mobilised to expose rather than celebrate tradition: they are sung as the actress enacts increasingly violent marital subjugation. — The source discussion in Chapter 92 states: The play's Maithili songs—Vidyapati bhajana, the traditional bihāh gīt (wedding song)—are mobilised to expose rather than celebrate tradition: they are sung as the actress enacts increasingly violent marital subjugation.

१२४. (B) foeticide: the dowry calculation, the mother-in-law's preference for male children, the husband's acquiescence to family pressure, the journalist's dispassionate documentation, and the foetus's dream-voice calling to be born. — The source discussion in Chapter 92 states: foeticide: the dowry calculation, the mother-in-law's preference for male children, the husband's acquiescence to family pressure, the journalist's dispassionate documentation, and the foetus's dream-voice calling to be born.

१२५. (C) The Maithili ghazal tradition has its roots in the Persian-Urdu influence mediated through Bihari Urdu literary culture (Darbhanga, Muzaffarpur). — The source discussion in Chapter 92 states: The Maithili ghazal tradition has its roots in the Persian-Urdu influence mediated through Bihari Urdu literary culture (Darbhanga, Muzaffarpur).

१२६. (A) The word 'norana' (tear) recurs as both radif and thematic anchor across multiple ghazals: it is simultaneously the personal tear of separation — The source discussion in Chapter 92 states: The word 'norana' (tear) recurs as both radif and thematic anchor across multiple ghazals: it is simultaneously the personal tear of separation

१२७. (B) Thakur's ghazals follow the traditional sher-o-shāirī conventions and are composed in what he calls 'saral bāñik bakhar' (simple prosodic metre), with the syllable-count indicated after each ghazal (a practice derived from Urdu prosody). — The source discussion in Chapter 92 states: Thakur's ghazals follow the traditional sher-o-shāirī conventions and are composed in what he calls 'saral bāñik bakhar' (simple prosodic metre), with the syllable-count indicated after each ghazal (a practice derived from Urdu prosody).

१२८. (B) The Navya-Nyāya concept of pakṣatā (suppositional/inferential reasoning) is useful here: each sher presents a pakṣa (thesis) and sādhyā (what is to be proved) in compressed couplet form. — The source discussion in Chapter 92 states: The Navya-Nyāya concept of pakṣatā (suppositional/inferential reasoning) is useful here: each sher presents a pakṣa (thesis) and sādhyā (what is to be proved) in compressed couplet form.

१२९. (A) The sher-o-shāirī also includes muktā (independent couplets) addressing themes of love-betrayal and the migrant condition. — The source discussion in Chapter 92 states: The sher-o-shāirī also includes muktā (independent couplets) addressing themes of love-betrayal and the migrant condition.

१३०. (A) longing, the political tear of exploitation, and the literary tear of the ghazal tradition itself (ghazal is etymologically related to Arabic words for grief and lamentation). — The source discussion in Chapter 92 states: longing, the political tear of exploitation, and the literary tear of the ghazal tradition itself (ghazal is etymologically related to Arabic words for grief and lamentation).

१३१. (B) Lines such as 'Ahīm chī hamar bhavānī maiyā ham ahāmk mānai chī' (You alone are my Bhavānī, my mother—I worship you) directly echo Vidyapati's padāvalī devotional idiom within a Persian-Urdu formal structure—a productive intercultural synthesis. — The source discussion in Chapter 92 states: Lines such as 'Ahīm chī hamar bhavānī

maiya ham ahāṃk mānai chī' (You alone are my Bhavānī, my mother—I worship you) directly echo Vidyapati's padāvalī devotional idiom within a Persian-Urdu formal structure—a productive intercultural synthesis.

१३३. (C) The Indian literary establishment treats Nepali Maithili writers as secondary to Bihar-based Maithili writers.

— The source discussion in Chapter 92 states: The Indian literary establishment treats Nepali Maithili writers as secondary to Bihar-based Maithili writers.

१३३. (D) The Nepali literary establishment has given him minimal attention (the Nepal Prajñā Pratiṣṭhān's Maithili focus has historically been weak). — The source discussion in Chapter 92 states: The Nepali literary establishment has given him minimal attention (the Nepal Prajñā Pratiṣṭhān's Maithili focus has historically been weak).

१३४. (B) In Navya-Nyāya terms: the laghukathā produces jñāna (veridical cognition) through anumāna (inference)—the reader infers the full social picture from the particular instance. — The source discussion in Chapter 92 states: In Navya-Nyāya terms: the laghukathā produces jñāna (veridical cognition) through anumāna (inference)—the reader infers the full social picture from the particular instance.

१३५. (B) The resulting 745-page report, submitted September 2025, is among the most comprehensive critical surveys of Maithili children's literature ever produced. — The source discussion in Chapter 92 states: The resulting 745-page report, submitted September 2025, is among the most comprehensive critical surveys of Maithili children's literature ever produced.

१३६. (C) Each story is a shard of social testimony rather than a complete narrative arc, consistent with the genre's epistemology of the flash-observation. — The source discussion in Chapter 92 states: Each story is a shard of social testimony rather than a complete narrative arc, consistent with the genre's epistemology of the flash-observation.

१३७. (D) The collection belongs to the tradition of sociopolitical laghukathā in the Hindi-Maithili sphere, depicting the struggles of ordinary people against systemic injustice: political corruption, gender discrimination, poverty, rural-urban migration. — The source discussion in Chapter 92 states: The collection belongs to the tradition of sociopolitical laghukathā in the Hindi-Maithili sphere, depicting the struggles of ordinary people against systemic injustice: political corruption, gender discrimination, poverty, rural-urban migration.

१३८. (A) Children's literature has been systematically undervalued by the literary establishment (the Sahitya Akademi has no children's literature award in Maithili comparable to other languages), and Jha's comprehensive survey makes this gap visible and measurable. — The source discussion in Chapter 92 states: Children's literature has been systematically undervalued by the literary establishment (the Sahitya Akademi has no children's literature award in Maithili comparable to other languages), and Jha's comprehensive survey makes this gap visible and measurable.

१३९. (A) The report's preface (bhūmikā) articulates a philosophy of children's literature grounded in the idea that children's imaginative range is conditioned by the literary environment provided to them. — The source discussion in Chapter 92 states: The report's preface (bhūmikā) articulates a philosophy of children's literature grounded in the idea that children's imaginative range is conditioned by the literary environment provided to them.

१४०. (B) None writes from within the traditional geographic and institutional centres of Maithili literary production (Darbhanga, Madhubani, Patna). — The source discussion in Chapter 92 states: None writes from within the traditional geographic and institutional centres of Maithili literary production (Darbhanga, Madhubani, Patna).

१४१. (D) Vibha Rani's choice of drama—specifically a drama in colloquial, plurilingual Maithili staged for mass audiences—is a political choice within a literary field that has historically privileged Sanskritinfluenced literary Maithili in poetry. — The source discussion in Chapter 92 states: Vibha Rani's choice of drama—specifically a drama in colloquial, plurilingual Maithili staged for mass audiences—is a political choice within a literary field that has historically privileged Sanskritinfluenced literary Maithili in poetry.

१४२. (C) Jha's children's literature survey reveals that Maithili children's literature has historically underrepresented girl protagonists and female authors—a gap his research makes visible and actionable. — The source discussion in Chapter 92 states: Jha's children's literature survey reveals that Maithili children's literature has historically underrepresented girl protagonists and female authors—a gap his research makes visible and actionable.

- १४३. (D) For Thakur: the conditioning of his Maithili by Nepali linguistic influence and Gulf diasporic experience (his Maithili is not identical to standard Bihar Maithili).** — The source discussion in Chapter 92 states: For Thakur: the conditioning of his Maithili by Nepali linguistic influence and Gulf diasporic experience (his Maithili is not identical to standard Bihar Maithili).
- १४४. (B) For Rani: the conditioning of her work by her bilingual Hindi/Maithili practice (some of her Maithili dramatic vocabulary is influenced by Hindi theatrical conventions).** — The source discussion in Chapter 92 states: For Rani: the conditioning of her work by her bilingual Hindi/Maithili practice (some of her Maithili dramatic vocabulary is influenced by Hindi theatrical conventions).
- १४५. (B) Bindeshwar Thakur's choice of the ghazal—an Urdu-Persian import that is nonetheless deeply naturalised in Maithili culture through the Bihar Urdu literary tradition—makes a claim for Maithili's cosmopolitan openness.** — The source discussion in Chapter 92 states: Bindeshwar Thakur's choice of the ghazal—an Urdu-Persian import that is nonetheless deeply naturalised in Maithili culture through the Bihar Urdu literary tradition—makes a claim for Maithili's cosmopolitan openness.
- १४६. (A) Bindeshwar Thakur's Nepālak Nor Marubhūmi Me is a landmark in the literature of the Maithili diaspora and specifically in the emerging genre of Gulf migrant labour literature.** — The source discussion in Chapter 92 states: Bindeshwar Thakur's Nepālak Nor Marubhūmi Me is a landmark in the literature of the Maithili diaspora and specifically in the emerging genre of Gulf migrant labour literature.
- १४७. (B) The research report is especially significant: it is likely the most comprehensive survey of Maithili children's literature ever attempted, and it both documents and implicitly advocates for the linguistic rights of Maithilispeaking children in Bihar's educational system.** — The source discussion in Chapter 92 states: The research report is especially significant: it is likely the most comprehensive survey of Maithili children's literature ever attempted, and it both documents and implicitly advocates for the linguistic rights of Maithilispeaking children in Bihar's educational system.
- १४८. (B) In this report, the works in issues 351-438 are evaluated as systems of valid cognition (pramāṇa).** — The source discussion in Chapter 93 states: In this report, the works in issues 351-438 are evaluated as systems of valid cognition (pramāṇa).
- १४९. (A) By centering voices that are "ignored and non-represented," the framework redefines the Maithili canon as a democratic and inclusive project.** — The source discussion in Chapter 93 states: By centering voices that are "ignored and non-represented," the framework redefines the Maithili canon as a democratic and inclusive project.
- १५०. (D) The Navya-Nyāya Epistemological Technique The Maithili literary tradition is unique in its historical proximity to the Navya-Nyāya school of logic, founded by Gaṅgeśa Upādhyāya in Mithila during the thirteenth century.** — The source discussion in Chapter 93 states: The Navya-Nyāya Epistemological Technique The Maithili literary tradition is unique in its historical proximity to the Navya-Nyāya school of logic, founded by Gaṅgeśa Upādhyāya in Mithila during the thirteenth century.
- १५१. (D) The Videha Parallel History Framework The Videha Parallel History Framework serves as a counter-narrative to the "mainstream" history of Maithili literature, which the movement argues has been curated to promote an upper-caste, predominantly Maithil Brahmin, canon.** — The source discussion in Chapter 93 states: The Videha Parallel History Framework The Videha Parallel History Framework serves as a counter-narrative to the "mainstream" history of Maithili literature, which the movement argues has been curated to promote an upper-caste, predominantly Maithil Brahmin, canon.
- १५२. (A) The evolution of Maithili literature in the early twenty-first century is marked by a profound digital and philosophical shift, centered largely on the interventions of the Videha e-journal.** — The source discussion in Chapter 93 states: The evolution of Maithili literature in the early twenty-first century is marked by a profound digital and philosophical shift, centered largely on the interventions of the Videha e-journal.
- १५३. (A) The following table provides a structural overview of the publication calendar and the specific thematic focuses of each issue.** — The source discussion in Chapter 93 states: The following table provides a structural overview of the

publication calendar and the specific thematic focuses of each issue.

१५४. (A) Each entry includes a brief critical appreciation based on the integrated theoretical frameworks described above. — The source discussion in Chapter 93 states: Each entry includes a brief critical appreciation based on the integrated theoretical frameworks described above.

१५५. (D) D Dinesh Kumar Mishra A civil engineer whose research on Mithila's rivers is treated as a landmark in "Ecological Maithili Literature". — The source discussion in Chapter 93 states: D Dinesh Kumar Mishra A civil engineer whose research on Mithila's rivers is treated as a landmark in "Ecological Maithili Literature".

१५६. (B) Arvind Thakur The subject of a significant special issue (Issue 438) edited by Ashish Anchinhar, focusing on his contributions to regional Maithili activism and prose. — The source discussion in Chapter 93 states: Arvind Thakur The subject of a significant special issue (Issue 438) edited by Ashish Anchinhar, focusing on his contributions to regional Maithili activism and prose.

१५७. (A) Bhavnath Jha A scholar, epigraphist, and manuscriptologist whose contributions to cultural preservation are documented in the Videha Bhavnath Jha Special Issue (Issue 427). — The source discussion in Chapter 93 states: Bhavnath Jha A scholar, epigraphist, and manuscriptologist whose contributions to cultural preservation are documented in the Videha Bhavnath Jha Special Issue (Issue 427).

१५८. (A) writing is analyzed through the Parallel History Framework as a voice of the "Jan Kavi" tradition, prioritizing the linguistic and social realities of the marginalized over Sanskritized academic norms. — The source discussion in Chapter 93 states: writing is analyzed through the Parallel History Framework as a voice of the "Jan Kavi" tradition, prioritizing the linguistic and social realities of the marginalized over Sanskritized academic norms.

१५९. (C) Jagdish Prasad Mandal A novelist and short-story writer who represents the "farmer-litterateur" perspective. — The source discussion in Chapter 93 states: Jagdish Prasad Mandal A novelist and short-story writer who represents the "farmer-litterateur" perspective.

१६०. (D) Kirtinath Jha A physician and scholar whose translations of Tamil poetry (Kural) and Kahlil Gibran (Tootal Pankhi) have expanded the thematic horizons of Maithili literature. — The source discussion in Chapter 93 states: Kirtinath Jha A physician and scholar whose translations of Tamil poetry (Kural) and Kahlil Gibran (Tootal Pankhi) have expanded the thematic horizons of Maithili literature.

१६१. (A) Gopalji Jha 'Gopesh' A poet and cultural critic analyzed in Part 96 for his role in maintaining the continuity of Maithili lyric traditions amidst the pressures of modernization. — The source discussion in Chapter 93 states: Gopalji Jha 'Gopesh' A poet and cultural critic analyzed in Part 96 for his role in maintaining the continuity of Maithili lyric traditions amidst the pressures of modernization.

१६२. (B) Kamini Kamayini A poet whose work is frequently featured in the Sadeha archives for its emotive depth and its exploration of the feminine experience in the modern Maithil diaspora. — The source discussion in Chapter 93 states: Kamini Kamayini A poet whose work is frequently featured in the Sadeha archives for its emotive depth and its exploration of the feminine experience in the modern Maithil diaspora.

१६३. (D) Kalikant Jha 'Buch' Analyzed as "The Cursed Poet" in Part 99 of the Parallel History, his work is re-evaluated as a testimonial of internal displacement and the psychological toll of social exclusion. — The source discussion in Chapter 93 states: Kalikant Jha 'Buch' Analyzed as "The Cursed Poet" in Part 99 of the Parallel History, his work is re-evaluated as a testimonial of internal displacement and the psychological toll of social exclusion.

१६४. (A) Kusum Thakur A memoirist and poet whose work provides a unique feminine perspective on the historical and familial structures of Mithila. — The source discussion in Chapter 93 states: Kusum Thakur A memoirist and poet whose work provides a unique feminine perspective on the historical and familial structures of Mithila.

१६५. (C) M Mala Jha A writer of Maithili fiction whose works are often analyzed in the context of the evolving domestic and social roles of women in Mithila. — The source discussion in Chapter 93 states: M Mala Jha A writer of Maithili fiction

whose works are often analyzed in the context of the evolving domestic and social roles of women in Mithila.

१६६. (C) O Om Prakash Jha One of the "Three Voices of the Maithili Ghazal" analyzed in Part 79 for his mastery of ghazal prosody and his role in the form's revival. — The source discussion in Chapter 93 states: O Om Prakash Jha One of the "Three Voices of the Maithili Ghazal" analyzed in Part 79 for his mastery of ghazal prosody and his role in the form's revival.

१६७. (C) N Nagendra Kumar A poet and scholar analyzed in the collective research of Part 96, recognized for his contribution to the intellectualization of Maithili verse. — The source discussion in Chapter 93 states: N Nagendra Kumar A poet and scholar analyzed in the collective research of Part 96, recognized for his contribution to the intellectualization of Maithili verse.

१६८. (A) Lallan Prasad Thakur A playwright and actor whose contributions to the Parallel Theatre movement have helped preserve the folk motifs of Mithila in a modern dramatic context. — The source discussion in Chapter 93 states: Lallan Prasad Thakur A playwright and actor whose contributions to the Parallel Theatre movement have helped preserve the folk motifs of Mithila in a modern dramatic context.

१६९. (D) Umesh Mandal A poet, scholar, and digital pioneer whose work is central to the "democratized wave" of the Videha movement. — The source discussion in Chapter 93 states: Umesh Mandal A poet, scholar, and digital pioneer whose work is central to the "democratized wave" of the Videha movement.

१७०. (D) Ramesh Narayan Analyzed alongside other regional poets in Part 96 for his role in sustaining the tradition of Maithili lyricism. — The source discussion in Chapter 93 states: Ramesh Narayan Analyzed alongside other regional poets in Part 96 for his role in sustaining the tradition of Maithili lyricism.

१७१. (B) Santosh Kumar Mishra A poet and cultural activist whose work is analyzed for its integration of activist motifs with lyrical beauty. — The source discussion in Chapter 93 states: Santosh Kumar Mishra A poet and cultural activist whose work is analyzed for its integration of activist motifs with lyrical beauty.

१७२. (D) Ram Vilas Sahu A storyteller whose works in the Nit Naval series are praised for their precise observation of rural life and their grounding in Navya-Nyāya pratyakṣa. — The source discussion in Chapter 93 states: Ram Vilas Sahu A storyteller whose works in the Nit Naval series are praised for their precise observation of rural life and their grounding in Navya-Nyāya pratyakṣa.

१७३. (A) Shiv Kumar Jha 'Tillu' A poet and critic described as a "Cultural Witness" and a "Parallel Voice" of Mithila, whose work provides a lyrical record of social transitions. — The source discussion in Chapter 93 states: Shiv Kumar Jha 'Tillu' A poet and critic described as a "Cultural Witness" and a "Parallel Voice" of Mithila, whose work provides a lyrical record of social transitions.

१७४. (C) The Anchinhar Aakhar movement, in particular, represents a rigorous application of prosodic grammar to the Maithili Ghazal. — The source discussion in Chapter 93 states: The Anchinhar Aakhar movement, in particular, represents a rigorous application of prosodic grammar to the Maithili Ghazal.

१७५. (A) Vineet Utpal A scholar and writer whose research on translation theory and the Parallel History framework has helped institutionalize the movement's intellectual goals. — The source discussion in Chapter 93 states: Vineet Utpal A scholar and writer whose research on translation theory and the Parallel History framework has helped institutionalize the movement's intellectual goals.

१७६. (A) V Vibha Rani A multifaceted researcher and writer whose work in the Parallel History series explores the intersections of folk traditions, women's performance, and modern realism. — The source discussion in Chapter 93 states: V Vibha Rani A multifaceted researcher and writer whose work in the Parallel History series explores the intersections of folk traditions, women's performance, and modern realism.

१७७. (B) Technical Discourse: Prosody, Formalism, and Navya-Nyāya Logic A significant portion of the research in issues 351-438 is dedicated to the formal restoration of Maithili literary genres. — The source discussion in Chapter 93

states: Technical Discourse: Prosody, Formalism, and Navya-Nyāya Logic A significant portion of the research in issues 351-438 is dedicated to the formal restoration of Maithili literary genres.

१७८. (D) Y Yogendra Pathak Viyogi A physicist and science-fiction pioneer who has expanded the thematic boundaries of Maithili literature to include scientific rationalism and speculative narratives. — The source discussion in Chapter 93 states: Y Yogendra Pathak Viyogi A physicist and science-fiction pioneer who has expanded the thematic boundaries of Maithili literature to include scientific rationalism and speculative narratives.

१७९. (C) Applying Navya-Nyāya, this is an act of resolving a crisis of śabda (verbal testimony), where the writer makes speakable what society had suppressed. — The source discussion in Chapter 93 states: Applying Navya-Nyāya, this is an act of resolving a crisis of śabda (verbal testimony), where the writer makes speakable what society had suppressed.

१८०. (C) By reclaiming the logic of Gaṅgeśa and the social realism of the "Parallel Tradition," the Videha movement has provided a robust framework for linguistic revitalization. — The source discussion in Chapter 93 states: By reclaiming the logic of Gaṅgeśa and the social realism of the "Parallel Tradition," the Videha movement has provided a robust framework for linguistic revitalization.

१८१. (A) From the perspective of the Parallel History Framework, this is "literature from below" that documents agrarian suffering in visceral detail, much like the colonial-era protest poetry of Faturilal. — The source discussion in Chapter 93 states: From the perspective of the Parallel History Framework, this is "literature from below" that documents agrarian suffering in visceral detail, much like the colonial-era protest poetry of Faturilal.

१८२. (C) Social Realism and the Feminine "Unwriteable": The Contribution of Meena Jha The critical appreciation of Meena Jha (Sadeha 31 and Issue 420) focuses on her role as a pioneer of women's social realism. — The source discussion in Chapter 93 states: Social Realism and the Feminine "Unwriteable": The Contribution of Meena Jha The critical appreciation of Meena Jha (Sadeha 31 and Issue 420) focuses on her role as a pioneer of women's social realism.

१८३. (C) Conclusion: The Digital Resurgence and the Democratic Canon The research into Videha issues 351-438 reveals a movement that has successfully transformed Maithili literature from a caste-stratified academic pursuit into a vibrant, democratic, and intellectually rigorous digital archive. — The source discussion in Chapter 93 states: Conclusion: The Digital Resurgence and the Democratic Canon The research into Videha issues 351-438 reveals a movement that has successfully transformed Maithili literature from a caste-stratified academic pursuit into a vibrant, democratic, and intellectually rigorous digital archive.

१८४. (A) The archive posits that the refusal to honor Jha in 1967 was a seminal moment that revealed the caste-based selection templates of the era. — The source discussion in Chapter 93 states: The archive posits that the refusal to honor Jha in 1967 was a seminal moment that revealed the caste-based selection templates of the era.

१८५. (A) Central to this critique is the legacy of Harimohan Jha (1908–1984), a novelist and satirist whose direct attacks on caste orthodoxy and Brahmin hypocrisy led to his systematic exclusion from institutional accolades like the Sahitya Akademi Award. — The source discussion in Chapter 93 states: Central to this critique is the legacy of Harimohan Jha (1908–1984), a novelist and satirist whose direct attacks on caste orthodoxy and Brahmin hypocrisy led to his systematic exclusion from institutional accolades like the Sahitya Akademi Award.

१८६. (D) Since its inception, Videha has served not merely as a repository of texts but as an active participant in the construction of a "Parallel Tradition". — The source discussion in Chapter 93 states: Since its inception, Videha has served not merely as a repository of texts but as an active participant in the construction of a "Parallel Tradition".

१८७. (B) The alphabetical compendium of authors demonstrates a remarkable diversity of voices—from engineers like Dinesh Kumar Mishra and physicists like Yogendra Pathak Viyogi to Dalit poets like Umesh Paswan and diaspora voices like Laxman Jha 'Sagar'. — The source discussion in Chapter 93 states: The alphabetical compendium of authors demonstrates a remarkable diversity of voices—from engineers like Dinesh Kumar Mishra and physicists like Yogendra Pathak Viyogi to Dalit poets like Umesh Paswan and diaspora voices like Laxman Jha 'Sagar'.

१८८. (C) In the Parallel Tradition, Vidyapati is viewed through a subaltern lens, as evidenced by the Videha movement's logo, which depicts a version of the poet whose caste status is historically uncertain and who is contested as an elite appropriation. — The source discussion in Chapter 93 states: In the Parallel Tradition, Vidyapati is viewed through a subaltern lens, as evidenced by the Videha movement's logo, which depicts a version of the poet whose caste status is historically uncertain and who is contested as an elite appropriation.

१८९. (A) Each issue is meticulously curated to serve both the academic community and students preparing for competitive examinations, particularly the UPSC Maithili Compulsory paper. — The source discussion in Chapter 93 states: Each issue is meticulously curated to serve both the academic community and students preparing for competitive examinations, particularly the UPSC Maithili Compulsory paper.

१९०. (C) Detailed List of the 37 Videha Special Issues (विशेषांक) The "Videha Visheshank" (Special Issue) series represents a targeted effort to archive specific genres, movements, and authors within the Parallel Tradition. — The source discussion in Chapter 93 states: Detailed List of the 37 Videha Special Issues (विशेषांक) The "Videha Visheshank" (Special Issue) series represents a targeted effort to archive specific genres, movements, and authors within the Parallel Tradition.

१९१. (C) The Videha-Sadeh Archive: Detailed Analysis of the 37 Special Issues The "Videha-Sadeh" series constitutes the most vital thematic collection within the journal, extracting and refining the best compositions from the first 350 issues. — The source discussion in Chapter 93 states: The Videha-Sadeh Archive: Detailed Analysis of the 37 Special Issues The "Videha-Sadeh" series constitutes the most vital thematic collection within the journal, extracting and refining the best compositions from the first 350 issues.

१९२. (B) The series also recovers democratic voices like Somdev (1934–2022), whose "Aanjur" collection was identified as a critical but long-ignored component of the modern canon. — The source discussion in Chapter 93 states: The series also recovers democratic voices like Somdev (1934–2022), whose "Aanjur" collection was identified as a critical but long-ignored component of the modern canon.

१९३. (C) Through the monograph "Nit Naval Rajkamal" by Subhash Chandra Yadav, Videha has highlighted Chaudhary's role as the true avantgarde of Maithili. — The source discussion in Chapter 93 states: Through the monograph "Nit Naval Rajkamal" by Subhash Chandra Yadav, Videha has highlighted Chaudhary's role as the true avantgarde of Maithili.

१९४. (B) The series is particularly focused on those entities, individuals, or organizations that have not yet received a dedicated special issue but are essential to the tapestry of the Parallel Tradition. — The source discussion in Chapter 93 states: The series is particularly focused on those entities, individuals, or organizations that have not yet received a dedicated special issue but are essential to the tapestry of the Parallel Tradition.

१९५. (C) The series has been instrumental in the recovery of "suppressed radical modernity," most notably seen in the recovery of Rajkamal Chaudhary's legacy. — The source discussion in Chapter 93 states: The series has been instrumental in the recovery of "suppressed radical modernity," most notably seen in the recovery of Rajkamal Chaudhary's legacy.

१९६. (C) The documented entries for this series include: □ Entry 1: Ashish Anachinhar (आशीष अनचिन्हार) — 01 August 2021. □ Entry 1(a): Ashish Anachinhar (आशीष अनचिन्हार) — 01 March 2023. □ Entry 2: Gajendra Thakur (गजेन्द्र ठाकुर) — 01 September 2022. — The source discussion in Chapter 93 states: The documented entries for this series include: □ Entry 1: Ashish Anachinhar (आशीष अनचिन्हार) — 01 August 2021. □ Entry 1(a): Ashish Anachinhar (आशीष अनचिन्हार) — 01 March 2023. □ Entry 2: Gajendra Thakur (गजेन्द्र ठाकुर) — 01 September 2022.

१९७. (C) Linguistic Precision and the Formal Criticism of the Maithili Ghazal One of the most rigorous aspects of the Videha archive is its focus on the formal metrics of poetry, particularly the ghazal. — The source discussion in Chapter 93 states: Linguistic Precision and the Formal Criticism of the Maithili Ghazal One of the most rigorous aspects of the Videha archive is its focus on the formal metrics of poetry, particularly the ghazal.

१९८. (A) The Nepal-Maithili Tradition In the courts of Nepal, Maithili was used as a sophisticated medium for drama and poetry, particularly under the Malla kings. — The source discussion in Chapter 93 states: The Nepal-Maithili Tradition In the courts of Nepal, Maithili was used as a sophisticated medium for drama and poetry, particularly under the Malla kings.

- १११. (A) The analysis of ghazals in the archive reveals a high standard for traditional metrics.** — The source discussion in Chapter 93 states: The analysis of ghazals in the archive reveals a high standard for traditional metrics.
- १००. (C) provides a detailed critique of the technical aspects of contemporary ghazal writing.** — The source discussion in Chapter 93 states: provides a detailed critique of the technical aspects of contemporary ghazal writing.
- १००१. (B) The Parallel Tradition is no longer a peripheral movement but a central pillar of modern Maithili identity.** — The source discussion in Chapter 93 states: The Parallel Tradition is no longer a peripheral movement but a central pillar of modern Maithili identity.
- १००२. (B) Technological Sovereignty: Digital Standards and Accessibility The Videha archive is a pioneer in digital inclusion.** — The source discussion in Chapter 93 states: Technological Sovereignty: Digital Standards and Accessibility The Videha archive is a pioneer in digital inclusion.
- १००३. (B) In Assam, the 15th-century reformer Srimanta Sankardeva created a unique hybrid language, Brajavali, based largely on Maithili.** — The source discussion in Chapter 93 states: In Assam, the 15th-century reformer Srimanta Sankardeva created a unique hybrid language, Brajavali, based largely on Maithili.
- १००४. (D) The "Ankia Nat" plays archived in Videha, such as "Parijathan" and "Ramvijay," are treated as essential components of the Maithili literary heritage.** — The source discussion in Chapter 93 states: The "Ankia Nat" plays archived in Videha, such as "Parijathan" and "Ramvijay," are treated as essential components of the Maithili literary heritage.
- १००५. (C) Founded in 2004 by the polymathic editor Gajendra Thakur, the archive operates under the auspices of the first Maithili fortnightly e-journal (ISSN 2229-547X), which has consistently challenged the centralized, elitecaste hegemony of state-sponsored literary academies.** — The source discussion in Chapter 94 states: Founded in 2004 by the polymathic editor Gajendra Thakur, the archive operates under the auspices of the first Maithili fortnightly e-journal (ISSN 2229-547X), which has consistently challenged the centralized, elitecaste hegemony of state-sponsored literary academies.
- १००६. (C) 100 BC - 500 AD Middle Indo-Aryan Dramatic Prakrits; emergence of popular speech forms.** — The source discussion in Chapter 94 states: 100 BC - 500 AD Middle Indo-Aryan Dramatic Prakrits; emergence of popular speech forms.
- १००७. (D) The "Parallel History" framework, which underpins the archive, was developed as a direct response to this exclusion.** — The source discussion in Chapter 94 states: The "Parallel History" framework, which underpins the archive, was developed as a direct response to this exclusion.
- १००८. (D) Since the language's inclusion in the Eighth Schedule of the Indian Constitution in 2003, the literary establishment has often remained under the control of patronage networks that marginalize non-represented castes and voices.** — The source discussion in Chapter 94 states: Since the language's inclusion in the Eighth Schedule of the Indian Constitution in 2003, the literary establishment has often remained under the control of patronage networks that marginalize non-represented castes and voices.
- १००९. (A) However, the modern history of the Maithili language has been marked by significant stratification.** — The source discussion in Chapter 94 states: However, the modern history of the Maithili language has been marked by significant stratification.
- १०१०. (C) Historically identified with the ancient kingdom of Videha—the homeland of Sita and the intellectual cradle of the Navya Nyāya school of logic— Mithila has long been a center of Indian civilization.** — The source discussion in Chapter 94 states: Historically identified with the ancient kingdom of Videha—the homeland of Sita and the intellectual cradle of the Navya Nyāya school of logic— Mithila has long been a center of Indian civilization.
- १०११. (B) One of the most innovative features of the archive is the "Maithili Read Aloud & Sign Language" project.** — The source discussion in Chapter 94 states: One of the most innovative features of the archive is the "Maithili Read Aloud & Sign Language" project.
- १०१२. (D) The "Parallel" view of Mithila art emphasizes its role as a living, democratic practice rather than a static aesthetic category.** — The source discussion in Chapter 94 states: The "Parallel" view of Mithila art emphasizes its role as a

living, democratic practice rather than a static aesthetic category.

१०१३. (A) Mithila has a rich history of oral narratives, characterized by compression and wit, such as the Dāka Vachan and the Dhūrta Samāgama. — The source discussion in Chapter 94 states: Mithila has a rich history of oral narratives, characterized by compression and wit, such as the Dāka Vachan and the Dhūrta Samāgama.

१०१४. (C) Documentation of Folk Arts and Ritual Performance A significant portion of the video archive is dedicated to the documentation of Mithila's ritualistic paintings and folk songs. — The source discussion in Chapter 94 states: Documentation of Folk Arts and Ritual Performance A significant portion of the video archive is dedicated to the documentation of Mithila's ritualistic paintings and folk songs.

१०१५. (C) The archive documents various forms of art, including: □ Bhittichitra (Wall Painting): Specifically the Kohbar Ghar (nuptial room) murals that are traditionally created by women to symbolize fertility and joy. — The source discussion in Chapter 94 states: The archive documents various forms of art, including: □ Bhittichitra (Wall Painting): Specifically the Kohbar Ghar (nuptial room) murals that are traditionally created by women to symbolize fertility and joy.

१०१६. (B) Technical Architecture and Multimedia Preservation The technical infrastructure of the Videha Parallel Audio Video Archive is designed to address the specific needs of a low-resource language while ensuring maximum accessibility for a diverse user base. — The source discussion in Chapter 94 states: Technical Architecture and Multimedia Preservation The technical infrastructure of the Videha Parallel Audio Video Archive is designed to address the specific needs of a low-resource language while ensuring maximum accessibility for a diverse user base.

१०१७. (D) □ Aripāna (Floor Art): Ritualistic drawings created during festivals and life-cycle ceremonies. □ Pata-Chitra (Canvas Painting): More contemporary adaptations of traditional motifs. — The source discussion in Chapter 94 states: □ Aripāna (Floor Art): Ritualistic drawings created during festivals and life-cycle ceremonies. □ Pata-Chitra (Canvas Painting): More contemporary adaptations of traditional motifs.

१०१८. (C) The State of Maithili Music in Nepal Contributor Dinesh Yadav provides a stark assessment of Maithili music in Nepal, noting that while the region is rich in artists like Udit Narayan Jha and Muralidhar, the industry is plagued by "syndicates" and institutional neglect. — The source discussion in Chapter 94 states: The State of Maithili Music in Nepal Contributor Dinesh Yadav provides a stark assessment of Maithili music in Nepal, noting that while the region is rich in artists like Udit Narayan Jha and Muralidhar, the industry is plagued by "syndicates" and institutional neglect.

१०१९. (B) The archive systematically records the songs associated with these rituals, which are often passed down verbally across generations in the woman-dominated space of the Angana (courtyard). — The source discussion in Chapter 94 states: The archive systematically records the songs associated with these rituals, which are often passed down verbally across generations in the woman-dominated space of the Angana (courtyard).

१०२०. (D) Yadav critiques the "baniya-giri" (commercialism) where institutional funds meant for the promotion of Vidyapati's music are often mired in controversy and — The source discussion in Chapter 94 states: Yadav critiques the "baniya-giri" (commercialism) where institutional funds meant for the promotion of Vidyapati's music are often mired in controversy and

१०२१. (C) Launched on April 11, 2008, this movement sought to correct a "dark interlude" in Maithili literary history during which the formal constraints of the ghazal—such as Behr (meter) and Qaafiyaa (rhyme)—were largely abandoned. — The source discussion in Chapter 94 states: Launched on April 11, 2008, this movement sought to correct a "dark interlude" in Maithili literary history during which the formal constraints of the ghazal—such as Behr (meter) and Qaafiyaa (rhyme)—were largely abandoned.

१०२२. (B) The archive attempts to fill this gap by documenting and providing links to the few existing resources, such as Ramesh Ranjan's plays and the Bal Mandali recordings. — The source discussion in Chapter 94 states: The archive attempts to fill this gap by documenting and providing links to the few existing resources, such as Ramesh Ranjan's plays and the Bal Mandali recordings.

१०२३. (D) Standardization of the Mithila Anthem A key intellectual proposal in Issue 217 is Yogendra Pathak 'Viyogi's' call for the standardization of the Bhagwati Vandana ("Jai Jai Bhairavi"). — The source discussion in Chapter 94 states: Standardization of the Mithila Anthem A key intellectual proposal in Issue 217 is Yogendra Pathak 'Viyogi's' call for the standardization of the Bhagwati Vandana ("Jai Jai Bhairavi").

१०२४. (B) The Anchinhar Movement: Restoring the Maithili Ghazal The Videha archive has been instrumental in the revitalization of the Maithili ghazal through the "Anchinhar Aakhar" (Unfamiliar Word) movement. — The source discussion in Chapter 94 states: The Anchinhar Movement: Restoring the Maithili Ghazal The Videha archive has been instrumental in the revitalization of the Maithili ghazal through the "Anchinhar Aakhar" (Unfamiliar Word) movement.

१०२५. (C) The archive highlights the transition of Maithili music into the digital era, noting that while recording studios are proliferating, the lack of professional training for new entrants has led to the "invasion" of Hindi and Bhojpuri influences on the authentic Maithili "flavor". — The source discussion in Chapter 94 states: The archive highlights the transition of Maithili music into the digital era, noting that while recording studios are proliferating, the lack of professional training for new entrants has led to the "invasion" of Hindi and Bhojpuri influences on the authentic Maithili "flavor".

१०२६. (D) Tirhuta was the dominant script for Maithili for over a thousand years, used in academic, religious, and genealogical records. — The source discussion in Chapter 94 states: Tirhuta was the dominant script for Maithili for over a thousand years, used in academic, religious, and genealogical records.

१०२७. (C) Ashish Anchinhar, a key figure in this movement, is credited with constructing new Bahars (meters) specific to Maithili, expanding the genre into children's literature and devotional verse. — The source discussion in Chapter 94 states: Ashish Anchinhar, a key figure in this movement, is credited with constructing new Bahars (meters) specific to Maithili, expanding the genre into children's literature and devotional verse.

१०२८. (A) The archive documents the "legitimate lineage" of Maithili ghazal writers, tracing the form from its earliest experiments by Pandit Jivan Jha in the early 20th century through to modern masters. — The source discussion in Chapter 94 states: The archive documents the "legitimate lineage" of Maithili ghazal writers, tracing the form from its earliest experiments by Pandit Jivan Jha in the early 20th century through to modern masters.

१०२९. (B) Script Revitalization and Digital Localization One of the most significant technical achievements associated with the Videha Parallel Archive is the revitalization of the Tirhuta (Mithilakshar) script. — The source discussion in Chapter 94 states: Script Revitalization and Digital Localization One of the most significant technical achievements associated with the Videha Parallel Archive is the revitalization of the Tirhuta (Mithilakshar) script.

१०३०. (A) To this end, the archive provided the resources and research necessary for the successful proposal to include Tirhuta in the Unicode Standard (encoded in 2014). — The source discussion in Chapter 94 states: To this end, the archive provided the resources and research necessary for the successful proposal to include Tirhuta in the Unicode Standard (encoded in 2014).

१०३१. (B) The Videha movement asserts that linguistic sovereignty is inextricably linked to script sovereignty. — The source discussion in Chapter 94 states: The Videha movement asserts that linguistic sovereignty is inextricably linked to script sovereignty.

१०३२. (C) In addition to script research, Videha has spearheaded localization efforts for Google Translate and Wikipedia. — The source discussion in Chapter 94 states: In addition to script research, Videha has spearheaded localization efforts for Google Translate and Wikipedia.

१०३३. (A) By digitizing and releasing the "Dooshan Panji" records in 2009, Videha has exposed "secrets" that elite historians reportedly suppressed to maintain social hierarchies. — The source discussion in Chapter 94 states: By digitizing and releasing the "Dooshan Panji" records in 2009, Videha has exposed "secrets" that elite historians reportedly suppressed to maintain social hierarchies.

१०३४. (C) The Epistemological Framework: Navya Nyāya and Modern Logic A unique aspect of the Videha archive is its engagement with the Navya Nyāya school of Indian logic. — The source discussion in Chapter 94 states: The

Epistemological Framework: Navya Nyāya and Modern Logic A unique aspect of the Videha archive is its engagement with the Navya Nyāya school of Indian logic.

१०३५. (D) The creation of the first Maithili Braille site further demonstrates the movement's commitment to ensuring that technological progress serves all members of the community, regardless of physical ability. — The source discussion in Chapter 94 states: The creation of the first Maithili Braille site further demonstrates the movement's commitment to ensuring that technological progress serves all members of the community, regardless of physical ability.

१०३६. (C) The archive hosts critical appreciations of contemporary writers—such as Shiv Kumar Jha 'Tillu' and Dr. Umesh Mandal—analyzed through the lenses of both Western critical theory and Navya Nyāya epistemology. — The source discussion in Chapter 94 states: The archive hosts critical appreciations of contemporary writers—such as Shiv Kumar Jha 'Tillu' and Dr. Umesh Mandal—analyzed through the lenses of both Western critical theory and Navya Nyāya epistemology.

१०३७. (A) For example, the archive provides evidence that the philosopher Gaṅgeśa Upādhyāya married a woman from the Charmkar (cobbler) community—a fact that complicates the Brahmin-centric narrative of the Navya Nyāya school. — The source discussion in Chapter 94 states: For example, the archive provides evidence that the philosopher Gaṅgeśa Upādhyāya married a woman from the Charmkar (cobbler) community—a fact that complicates the Brahmin-centric narrative of the Navya Nyāya school.

१०३८. (C) By applying the precision of Navya Nyāya to the challenges of modern translation, the archive strengthens the intellectual foundations of the Maithili language. — The source discussion in Chapter 94 states: By applying the precision of Navya Nyāya to the challenges of modern translation, the archive strengthens the intellectual foundations of the Maithili language.

१०३९. (B) The archive has digitized numerous Maithili dramas from this period, which are often better preserved in Nepal's manuscript traditions than in the heartland of North Bihar. — The source discussion in Chapter 94 states: The archive has digitized numerous Maithili dramas from this period, which are often better preserved in Nepal's manuscript traditions than in the heartland of North Bihar.

१०४०. (A) The Nepal-Maithili Legacy and Trans-Regional Identity The Videha Parallel Audio Video Archive is distinctive in its refusal to treat the Maithili culture of Nepal as a regional footnote. — The source discussion in Chapter 94 states: The Nepal-Maithili Legacy and Trans-Regional Identity The Videha Parallel Audio Video Archive is distinctive in its refusal to treat the Maithili culture of Nepal as a regional footnote.

१०४१. (C) Writers like Rajdeo Mandal and Jagdish Prasad Mandal are celebrated in the archive for representing the subaltern voice in modern fiction. — The source discussion in Chapter 94 states: Writers like Rajdeo Mandal and Jagdish Prasad Mandal are celebrated in the archive for representing the subaltern voice in modern fiction.

१०४२. (A) The archive serves as a vital bridge between the Maithili-speaking communities of India and Nepal, fostering a unified linguistic community. — The source discussion in Chapter 94 states: The archive serves as a vital bridge between the Maithili-speaking communities of India and Nepal, fostering a unified linguistic community.

१०४३. (C) The archive provides these writers with a global platform, ensuring that their critiques of caste, economic struggle, and social injustice are heard. — The source discussion in Chapter 94 states: The archive provides these writers with a global platform, ensuring that their critiques of caste, economic struggle, and social injustice are heard.

१०४४. (D) Contemporary Prose: The Bihani Kathā and Modern Realism The Videha archive is a major institutional home for contemporary Maithili fiction, particularly the Bihani Kathā (Seed Story). — The source discussion in Chapter 94 states: Contemporary Prose: The Bihani Kathā and Modern Realism The Videha archive is a major institutional home for contemporary Maithili fiction, particularly the Bihani Kathā (Seed Story).

१०४५. (B) By embracing new media and experimental forms, the archive demonstrates that Maithili is a language capable of modern innovation. — The source discussion in Chapter 94 states: By embracing new media and experimental forms, the archive demonstrates that Maithili is a language capable of modern innovation.

- १०४६. (D) The archive's collection of contemporary prose also includes experimental works such as the first Maithili graphic novel, Sahasrabadhani (The Comet), by Gajendra Thakur.** — The source discussion in Chapter 94 states: The archive's collection of contemporary prose also includes experimental works such as the first Maithili graphic novel, Sahasrabadhani (The Comet), by Gajendra Thakur.
- १०४७. (D) The archive documents how figures like Govindadasa Kabiraja and Srimanta Sankaradeva adopted Maithili forms to create some of the most enduring works of eastern Indian literature.** — The source discussion in Chapter 94 states: The archive documents how figures like Govindadasa Kabiraja and Srimanta Sankaradeva adopted Maithili forms to create some of the most enduring works of eastern Indian literature.
- १०४८. (C) Comparative Literary Influence: Maithili, Bengali, and Assamese The Videha archive places Maithili within a broader "pan-eastern" literary context, documenting its profound influence on the development of Bengali and Assamese literatures.** — The source discussion in Chapter 94 states: Comparative Literary Influence: Maithili, Bengali, and Assamese The Videha archive places Maithili within a broader "pan-eastern" literary context, documenting its profound influence on the development of Bengali and Assamese literatures.
- १०४९. (D) Conclusion The Videha Parallel Audio Video Archive is a monumental achievement in the field of digital humanities and linguistic preservation.** — The source discussion in Chapter 94 states: Conclusion The Videha Parallel Audio Video Archive is a monumental achievement in the field of digital humanities and linguistic preservation.
- १०५०. (C) By operating as a "decentralized institution," Videha has successfully bypassed the economic and social barriers that often stifle regional literatures.** — The source discussion in Chapter 94 states: By operating as a "decentralized institution," Videha has successfully bypassed the economic and social barriers that often stifle regional literatures.
- १०५१. (D) By combining the rigorous logic of Navya Nyāya with the democratic potential of the internet, it has created a space where the marginalized voices of Mithila can reclaim their history.** — The source discussion in Chapter 94 states: By combining the rigorous logic of Navya Nyāya with the democratic potential of the internet, it has created a space where the marginalized voices of Mithila can reclaim their history.
- १०५२. (A) Through its systematic documentation of folk art, its revitalization of the Tirhuta script, and its courageous critique of social hierarchies via the "Dooshan Panji," Videha has fundamentally reshaped the Maithili literary landscape.** — The source discussion in Chapter 94 states: Through its systematic documentation of folk art, its revitalization of the Tirhuta script, and its courageous critique of social hierarchies via the "Dooshan Panji," Videha has fundamentally reshaped the Maithili literary landscape.
- १०५३. (B) Future Outlook: The Archive as a Model for Low-Resource Languages The Videha Parallel Audio Video Archive serves as a powerful model for how low-resource and marginalized languages can leverage digital technology to achieve cultural sovereignty.** — The source discussion in Chapter 94 states: Future Outlook: The Archive as a Model for Low-Resource Languages The Videha Parallel Audio Video Archive serves as a powerful model for how low-resource and marginalized languages can leverage digital technology to achieve cultural sovereignty.
- १०५४. (D) Role as singer at the gatherings positions one within this classical understanding of the performing artist as rasaproducer.** — The source discussion in Chapter 94 states: Role as singer at the gatherings positions one within this classical understanding of the performing artist as rasaproducer.
- १०५५. (A) A singer who participates in Maithili literary gatherings bridges the oral and written traditions that the Videha movement sees as inseparable.** — The source discussion in Chapter 94 states: A singer who participates in Maithili literary gatherings bridges the oral and written traditions that the Videha movement sees as inseparable.
- १०५६. (D) The Maithili singing tradition is ancient and central to Mithila's cultural identity — from the Vidyapati padas (songs in the Vidyapati tradition sung across Mithila as religious and seasonal music) to the lokgeet (folk songs), to the more recent classical Maithili song forms.** — The source discussion in Chapter 94 states: The Maithili singing tradition is ancient and central to Mithila's cultural identity — from the Vidyapati padas (songs in the Vidyapati tradition sung across Mithila as religious and seasonal music) to the lokgeet (folk songs), to the more recent classical Maithili song forms.

१०५७. (A) The singer is therefore, in the classical Indian framework, a primary rasa-medium: the one through whose voice the emotional essences of the text are made audible and felt. — The source discussion in Chapter 94 states: The singer is therefore, in the classical Indian framework, a primary rasa-medium: the one through whose voice the emotional essences of the text are made audible and felt.

१०५८. (D) Historically, Mithila—the ancient kingdom of Videha—has served as a pivotal center of Indian civilization, producing foundational works in Sanskrit logic (Navya Nyāya) and the devotional lyrical poetry of Vidyāpati. — The source discussion in Chapter 95 states: Historically, Mithila—the ancient kingdom of Videha—has served as a pivotal center of Indian civilization, producing foundational works in Sanskrit logic (Navya Nyāya) and the devotional lyrical poetry of Vidyāpati.

१०५९. (C) The institutional history, often mediated through influential figures like Ramanath Jha, prioritized a high-born, Sanskritized aesthetic while neglecting the organic, subaltern traditions of the broader linguistic community. — The source discussion in Chapter 95 states: The institutional history, often mediated through influential figures like Ramanath Jha, prioritized a high-born, Sanskritized aesthetic while neglecting the organic, subaltern traditions of the broader linguistic community.

१०६०. (C) At the heart of this modern cultural landscape is the Videha Maithili Parallel Theatre movement, a decentralized intellectual and artistic initiative that has redefined the boundaries of the Mithila region's cultural identity. — The source discussion in Chapter 95 states: At the heart of this modern cultural landscape is the Videha Maithili Parallel Theatre movement, a decentralized intellectual and artistic initiative that has redefined the boundaries of the Mithila region's cultural identity.

१०६१. (A) Under the theoretical leadership of Gajendra Thakur, the movement has meticulously chronicled segments of society—including Dalits, women, and rural laborers—whose voices were previously relegated to the peripheral margins of the Maithili canon. — The source discussion in Chapter 95 states: Under the theoretical leadership of Gajendra Thakur, the movement has meticulously chronicled segments of society—including Dalits, women, and rural laborers—whose voices were previously relegated to the peripheral margins of the Maithili canon.

१०६२. (A) Contextual Foundations: The Concept of Parallel Literature The term "Parallel Maithili Literature" (Samanantar Maithili Sahitya) identifies a stream of creative production that exists independently of traditional patronage networks and elite castebased literary establishments. — The source discussion in Chapter 95 states: Contextual Foundations: The Concept of Parallel Literature The term "Parallel Maithili Literature" (Samanantar Maithili Sahitya) identifies a stream of creative production that exists independently of traditional patronage networks and elite castebased literary establishments.

१०६३. (D) By positioning itself as a "parallel" tradition, it systematically challenges the caste-centric, institutionalized narratives that have historically dominated Maithili letters, specifically critiquing the aesthetic and linguistic hegemony sanctioned by mainstream bodies such as the Sahitya Akademi. — The source discussion in Chapter 95 states: By positioning itself as a "parallel" tradition, it systematically challenges the caste-centric, institutionalized narratives that have historically dominated Maithili letters, specifically critiquing the aesthetic and linguistic hegemony sanctioned by mainstream bodies such as the Sahitya Akademi.

१०६४. (B) The Exposure of the "Black Book" A pivotal moment in the parallel historiography was the 2009 release and digitization of the "Black Book" of genealogical records (Dooshan Panji), which documented historical "defects" or social — The source discussion in Chapter 95 states: The Exposure of the "Black Book" A pivotal moment in the parallel historiography was the 2009 release and digitization of the "Black Book" of genealogical records (Dooshan Panji), which documented historical "defects" or social

१०६५. (D) A notable example is the framework's documentation of the "honor killing" of the legacy of Gaṅgeśa Upādhyāya, the 12th-century philosopher who founded the Navya Nyāya school. — The source discussion in Chapter 95 states: A notable example is the framework's documentation of the "honor killing" of the legacy of Gaṅgeśa Upādhyāya, the 12th-century philosopher who founded the Navya Nyāya school.

१०६६. (C) Most fully articulated by Gajendra Thakur in his series "Parallel Literature in Maithilī and Videha Maithilī Literature Movement," this framework posits that linguistic identity is a field of struggle (Kṣetra). — The source discussion in Chapter 95 states: Most fully articulated by Gajendra Thakur in his series "Parallel Literature in Maithilī and Videha Maithilī Literature Movement," this framework posits that linguistic identity is a field of struggle (Kṣetra).

१०६७. (C) Revisionist Historiography and Institutional Critique A central intervention of the Parallel History Framework is the systematic exposure of institutional biases and erasures in Maithili literary historiography. — The source discussion in Chapter 95 states: Revisionist Historiography and Institutional Critique A central intervention of the Parallel History Framework is the systematic exposure of institutional biases and erasures in Maithili literary historiography.

१०६८. (C) By unearthing these suppressed narratives, the framework demonstrates how the Panji system (the sophisticated genealogical record-keeping of Maithil Brahmins) was historically used as a tool of social engineering and cultural gatekeeping. — The source discussion in Chapter 95 states: By unearthing these suppressed narratives, the framework demonstrates how the Panji system (the sophisticated genealogical record-keeping of Maithil Brahmins) was historically used as a tool of social engineering and cultural gatekeeping.

१०६९. (A) The framework argues that the loss of a language's indigenous script (Tirhuta) and its surrender to external linguistic structures, particularly Hindi-calques, is functionally equivalent to the loss of a kingdom. — The source discussion in Chapter 95 states: The framework argues that the loss of a language's indigenous script (Tirhuta) and its surrender to external linguistic structures, particularly Hindi-calques, is functionally equivalent to the loss of a kingdom.

१०७०. (B) Hetvābhāsa (Logical Fallacies): The analysis of hetvābhāsa (pseudo-reasons) is applied to critique the structural flaws of traditional dramas. — The source discussion in Chapter 95 states: Hetvābhāsa (Logical Fallacies): The analysis of hetvābhāsa (pseudo-reasons) is applied to critique the structural flaws of traditional dramas.

१०७१. (D) Traditionally, Navya Nyāya—consolidated by Gaṅgeśa Upādhyāya in Mithila during the 14th century—was reserved for dry theological and metaphysical debates. — The source discussion in Chapter 95 states: Traditionally, Navya Nyāya—consolidated by Gaṅgeśa Upādhyāya in Mithila during the 14th century—was reserved for dry theological and metaphysical debates.

१०७२. (A) In the context of parallel theatre, this serves as the epistemological foundation for social realism. — The source discussion in Chapter 95 states: In the context of parallel theatre, this serves as the epistemological foundation for social realism.

१०७३. (A) Avacchedakatva (The Theory of Limitors): The concept of avacchedaka (limiting property) is utilized to define the boundaries of linguistic and cultural identity. — The source discussion in Chapter 95 states: Avacchedakatva (The Theory of Limitors): The concept of avacchedaka (limiting property) is utilized to define the boundaries of linguistic and cultural identity.

१०७४. (D) Pratyakṣa (Qualified Perception): Navya Nyāya defines Pratyakṣa not as simple sensory experience but as Viśiṣṭa-pratyakṣa—the cognitive act of perceiving the universal (sāmānya) through the specific (viśeṣa). — The source discussion in Chapter 95 states: Pratyakṣa (Qualified Perception): Navya Nyāya defines Pratyakṣa not as simple sensory experience but as Viśiṣṭa-pratyakṣa—the cognitive act of perceiving the universal (sāmānya) through the specific (viśeṣa).

१०७५. (C) Epistemological Foundations: The Application of Navya Nyāya to Drama The most intellectually distinctive feature of the Videha movement is its application of the technical apparatus of Navya Nyāya (New Logic) to literary criticism and performance theory. — The source discussion in Chapter 95 states: Epistemological Foundations: The Application of Navya Nyāya to Drama The most intellectually distinctive feature of the Videha movement is its application of the technical apparatus of Navya Nyāya (New Logic) to literary criticism and performance theory.

१०७६. (A) Synthesis with Classical Indian Theory: Bharata's Nāṭyaśāstra While the Videha movement is radically modernist in its political orientation, it is deeply conservative—in the original sense of "preserving"—regarding classical performance theory. — The source discussion in Chapter 95 states: Synthesis with Classical Indian Theory: Bharata's Nāṭyaśāstra While the Videha movement is radically modernist in its political orientation, it is deeply conservative—in the original sense of "preserving"—regarding classical performance theory.

१०७७. (B) Mandal's plays, including Mithilak Beti and Veerangana, are foundational texts of social realism in Maithili.

— The source discussion in Chapter 95 states: Mandal's plays, including Mithilak Beti and Veerangana, are foundational texts of social realism in Maithili.

१०७८. (C) Following Chapter 27 of the Nāṭyaśāstra, the Parallel Theatre movement defines the success of a performance by its ability to transform the audience into Sahṛdaya—those with an empathetic, "same-hearted" connection to the aesthetic experience.

— The source discussion in Chapter 95 states: Following Chapter 27 of the Nāṭyaśāstra, the Parallel Theatre movement defines the success of a performance by its ability to transform the audience into Sahṛdaya—those with an empathetic, "same-hearted" connection to the aesthetic experience.

१०७९. (C) The village of Berma has emerged as a crucial node in the movement, hosting regular "Katha Goshtis" (storytelling circles) where writers like Lakshmi Das and Umash Mandal collaborate with laborers and farmers to produce literature that reflects their lived reality.

— The source discussion in Chapter 95 states: The village of Berma has emerged as a crucial node in the movement, hosting regular "Katha Goshtis" (storytelling circles) where writers like Lakshmi Das and Umash Mandal collaborate with laborers and farmers to produce literature that reflects their lived reality.

१०८०. (C) The movement explicitly rejects the "performative defects" (Doshas) of mainstream theatre, which include grammatical sloppiness, lack of focus, and the use of "corrupt Hindi" to elicit cheap laughter.

— The source discussion in Chapter 95 states: The movement explicitly rejects the "performative defects" (Doshas) of mainstream theatre, which include grammatical sloppiness, lack of focus, and the use of "corrupt Hindi" to elicit cheap laughter.

१०८१. (B) The movement has shifted the center of Maithili dramatic activity away from urban administrative centers to rural villages like Berma and Chanauraganj, where performance is integrated into community life.

— The source discussion in Chapter 95 states: The movement has shifted the center of Maithili dramatic activity away from urban administrative centers to rural villages like Berma and Chanauraganj, where performance is integrated into community life.

१०८२. (B) Bechan Thakur: The Director-Educator Bechan Thakur is arguably the most significant practitioner of the parallel movement, serving as both a director and a mentor to a new generation of artists.

— The source discussion in Chapter 95 states: Bechan Thakur: The Director-Educator Bechan Thakur is arguably the most significant practitioner of the parallel movement, serving as both a director and a mentor to a new generation of artists.

१०८३. (D) No Entry: Mā Praviśa: The Postmodern Absurd Nachiketa's No Entry: Mā Praviśa is the most significant postmodern work in the Maithili canon.

— The source discussion in Chapter 95 states: No Entry: Mā Praviśa: The Postmodern Absurd Nachiketa's No Entry: Mā Praviśa is the most significant postmodern work in the Maithili canon.

१०८४. (A) Ulkamukha: Magic Realism and Natyadharmi Prowess Ulkamukha, written by Gajendra Thakur and directed by Bechan Thakur, represents a landmark in modern Maithili drama for its integration of "magic realism" and classical Natyadharmi stagecraft.

— The source discussion in Chapter 95 states: Ulkamukha: Magic Realism and Natyadharmi Prowess Ulkamukha, written by Gajendra Thakur and directed by Bechan Thakur, represents a landmark in modern Maithili drama for its integration of "magic realism" and classical Natyadharmi stagecraft.

१०८५. (A) The play is evaluated by the Parallel movement as a "full circle" back to the absurdity of

— The source discussion in Chapter 95 states: The play is evaluated by the Parallel movement as a "full circle" back to the absurdity of

१०८६. (B) The play follows a series of souls arriving at the gates of the afterlife, only to discover that the bureaucratic mechanisms of heaven and hell are fraudulent and that the entire system is a sham.

— The source discussion in Chapter 95 states: The play follows a series of souls arriving at the gates of the afterlife, only to discover that the bureaucratic mechanisms of heaven and hell are fraudulent and that the entire system is a sham.

१०८७. (D) The movement's insistence on documenting the "Parallel History" of marginalized groups is an act of historiographical justice, reclaiming the agency of the subaltern.

— The source discussion in Chapter 95 states: The movement's insistence on documenting the "Parallel History" of marginalized groups is an act of historiographical justice, reclaiming the agency of the subaltern.

१०८८. (B) Chhinardevi and Vishwaasghaat: Radical Materialism Directed by Bechan Thakur, these plays address the immediate material and psychological crises of rural Mithila. □ Chhinardevi: This play explores the tension between traditional superstition and the emerging scientific consciousness of the youth. — The source discussion in Chapter 95 states: Chhinardevi and Vishwaasghaat: Radical Materialism Directed by Bechan Thakur, these plays address the immediate material and psychological crises of rural Mithila. □ Chhinardevi: This play explores the tension between traditional superstition and the emerging scientific consciousness of the youth.

१०८९. (B) The "angel in the house" (the pativrata) is contrasted with the "woman who writes," an act that is itself seen as a radical disruption of Maithili domestic norms. — The source discussion in Chapter 95 states: The "angel in the house" (the pativrata) is contrasted with the "woman who writes," an act that is itself seen as a radical disruption of Maithili domestic norms.

१०९०. (D) Jha's treatment of breast cancer—the first such fiction in Maithili—is analyzed as an "encroachment" on the territory of women's bodily experience, which had been rendered invisible by patriarchal taboos. — The source discussion in Chapter 95 states: Jha's treatment of breast cancer—the first such fiction in Maithili—is analyzed as an "encroachment" on the territory of women's bodily experience, which had been rendered invisible by patriarchal taboos.

१०९१. (A) The play argues that "labor" (Shram) is the only effective weapon against the "diseases" of caste and dowry. □ Balchanda (Vibha Rani): This searing one-act play tackles the taboo subject of female foeticide. — The source discussion in Chapter 95 states: The play argues that "labor" (Shram) is the only effective weapon against the "diseases" of caste and dowry. □ Balchanda (Vibha Rani): This searing one-act play tackles the taboo subject of female foeticide.

१०९२. (D) Recognition and Institutional Resistance: The 2012 Videha Samman The movement's commitment to "Parallel Merit" is most clearly seen in the annual Videha Samman awards, which recognize contributions to the arts based on community impact rather than institutional favor. — The source discussion in Chapter 95 states: Recognition and Institutional Resistance: The 2012 Videha Samman The movement's commitment to "Parallel Merit" is most clearly seen in the annual Videha Samman awards, which recognize contributions to the arts based on community impact rather than institutional favor.

१०९३. (C) Trans-regional Connectivity Through its online presence, the Parallel Theatre has fostered a globalized Maithili identity. — The source discussion in Chapter 95 states: Trans-regional Connectivity Through its online presence, the Parallel Theatre has fostered a globalized Maithili identity.

१०९४. (B) The movement connects the Maithili speakers of the Nepal Terai with the diaspora in industrial cities like Bokaro and metropolitan hubs like Delhi. — The source discussion in Chapter 95 states: The movement connects the Maithili speakers of the Nepal Terai with the diaspora in industrial cities like Bokaro and metropolitan hubs like Delhi.

१०९५. (A) The journal also promotes "Videha e-Learning" to facilitate linguistic literacy among the youth who may have been alienated by conservative academic standards. — The source discussion in Chapter 95 states: The journal also promotes "Videha e-Learning" to facilitate linguistic literacy among the youth who may have been alienated by conservative academic standards.

१०९६. (D) The Digital Frontier and Archival Activism The survival and expansion of the Maithili Parallel Theatre are inextricably linked to its use of digital technology. — The source discussion in Chapter 95 states: The Digital Frontier and Archival Activism The survival and expansion of the Maithili Parallel Theatre are inextricably linked to its use of digital technology.

१०९७. (B) By bypassing traditional print gatekeepers, the movement has created an autonomous cultural space. — The source discussion in Chapter 95 states: By bypassing traditional print gatekeepers, the movement has created an autonomous cultural space.

१०९८. (C) Reclaiming Linguistic Limitors (Avacchedaka): The continued reclamation of the Tirhuta script and the removal of "corrupt" Hindi-calques from Maithili dialogue are essential to maintaining a distinct cultural field. — The

source discussion in Chapter 95 states: Reclaiming Linguistic Limitors (Avacchedaka): The continued reclamation of the Tirhuta script and the removal of "corrupt" Hindi-calques from Maithili dialogue are essential to maintaining a distinct cultural field.

१०९९. (B) By applying Navya Nyāya—a school of logic traditionally associated with high-caste theological gatekeeping—to the realm of subaltern drama and social realism, the movement has enacted a radical "democratization of logic". — The source discussion in Chapter 95 states: By applying Navya Nyāya—a school of logic traditionally associated with high-caste theological gatekeeping—to the realm of subaltern drama and social realism, the movement has enacted a radical "democratization of logic".

११००. (B) The inclusion of artisans like woodworkers (Vastukala) and clay artists (Murti-kala) alongside playwrights signifies a fundamental shift in the definition of "Maithili Literature." It posits that the science of making is inseparable from the science of words. — The source discussion in Chapter 95 states: The inclusion of artisans like woodworkers (Vastukala) and clay artists (Murti-kala) alongside playwrights signifies a fundamental shift in the definition of "Maithili Literature." It posits that the science of making is inseparable from the science of words.

११०१. (C) Synthesis and Conclusion: Actionable Observations for Cultural Revitalization The analysis of the Videha Maithili Parallel Theatre movement reveals several critical strategies for linguistic and cultural revitalization in the face of institutional stagnation and external pressures. — The source discussion in Chapter 95 states: Synthesis and Conclusion: Actionable Observations for Cultural Revitalization The analysis of the Videha Maithili Parallel Theatre movement reveals several critical strategies for linguistic and cultural revitalization in the face of institutional stagnation and external pressures.

११०२. (B) Theoretical Rigor as Resistance: By moving beyond simple plot summaries and engaging with complex Indian and Western theories, the parallel movement provides a model for "high-merit" — The source discussion in Chapter 95 states: Theoretical Rigor as Resistance: By moving beyond simple plot summaries and engaging with complex Indian and Western theories, the parallel movement provides a model for "high-merit"

११०३. (C) The most substantive literary-cultural reference is the Videha Samman 2013 nomination. — The source discussion in Chapter 95 states: The most substantive literary-cultural reference is the Videha Samman 2013 nomination.

११०४. (B) ADDENDUM APARNA KUMARI Actress · Cultural Personality · Methodological Note All factual claims are grounded exclusively in the Videha archive. — The source discussion in Chapter 95 states: ADDENDUM APARNA KUMARI Actress · Cultural Personality · Methodological Note All factual claims are grounded exclusively in the Videha archive.

११०५. (B) The Videha Maithili Parallel Theatre is not merely a stage movement; it is a profound intellectual intervention that asserts the dignity of a language and its people against centuries of curated silence. — The source discussion in Chapter 95 states: The Videha Maithili Parallel Theatre is not merely a stage movement; it is a profound intellectual intervention that asserts the dignity of a language and its people against centuries of curated silence.

११०६. (A) The Integration of "Craft" into "Art": The movement's recognition of woodcarvers, farmers, and rasan-chauki players as "Artists" is a necessary step in dismantling the caste-based hierarchies of institutional literature. — The source discussion in Chapter 95 states: The Integration of "Craft" into "Art": The movement's recognition of woodcarvers, farmers, and rasan-chauki players as "Artists" is a necessary step in dismantling the caste-based hierarchies of institutional literature.

११०७. (D) The four-fold critical methodology of the Videha Parallel History Series is applied: (1) Indian Rasa-Dhvani-Vakrokti Aesthetics; (2) Western Critical Theory; (3) Navya-Nyaya Epistemology of Gangesa Upadhyaya; (4) Videha Parallel History Framework. — The source discussion in Chapter 95 states: The four-fold critical methodology of the Videha Parallel History Series is applied: (1) Indian Rasa-Dhvani-Vakrokti Aesthetics; (2) Western Critical Theory; (3) Navya-Nyaya Epistemology of Gangesa Upadhyaya; (4) Videha Parallel History Framework.

११०८. (C) In Gangesa's terms, the board functions as an apta (reliable authority) whose testimony about cultural merit creates valid shabda-pramana for the purpose of the parallel archive. — The source discussion in Chapter 95 states: In

Gangesa's terms, the board functions as an apta (reliable authority) whose testimony about cultural merit creates valid shabda-pramana for the purpose of the parallel archive.

११०९. (C) The Videha Parallel History Framework proposes its own vyāpti: wherever there is genuine Maithili literary vitality, there is inclusivity of — The source discussion in Chapter 96 states: The Videha Parallel History Framework proposes its own vyāpti: wherever there is genuine Maithili literary vitality, there is inclusivity of

१११०. (B) 14th century CE, born in Mithilā region) composed the Tattvacintāmaṇi- the foundational text of Navya Nyāya, the New Logic school of Indian philosophy. — The source discussion in Chapter 96 states: 14th century CE, born in Mithilā region) composed the Tattvacintāmaṇi- the foundational text of Navya Nyāya, the New Logic school of Indian philosophy.

११११. (C) The presence of Virendra Kumar Yadav in the same critical anthology that carries Sanskrit ālankārika scholarship and Maithili Dalit studies marks precisely the democratic amplitude that the journal was constructing. — The source discussion in Chapter 96 states: The presence of Virendra Kumar Yadav in the same critical anthology that carries Sanskrit ālankārika scholarship and Maithili Dalit studies marks precisely the democratic amplitude that the journal was constructing.

१११२. (D) Endorsing intellectuals, community-members, and poets functions as a confirming instance (sapakṣa) of this vyāpti, providing the positive evidence that the Videha thesis requires. — The source discussion in Chapter 96 states: Endorsing intellectuals, community-members, and poets functions as a confirming instance (sapakṣa) of this vyāpti, providing the positive evidence that the Videha thesis requires.

१११३. (C) Pierre Bourdieu's sociology of culture (The Field of Cultural Production, 1993) argues that what constitutes cultural legitimacy in any field is determined by the positions of agents within it, their accumulated cultural, social, and symbolic capital and by the struggles over those positions. — The source discussion in Chapter 96 states: Pierre Bourdieu's sociology of culture (The Field of Cultural Production, 1993) argues that what constitutes cultural legitimacy in any field is determined by the positions of agents within it, their accumulated cultural, social, and symbolic capital and by the struggles over those positions.

१११४. (C) 9th century CE): Ānandavardhana argues that the highest poetry operates through dhvani- suggestion or resonancewhereby what is not directly said becomes the primary meaning. — The source discussion in Chapter 96 states: 9th century CE): Ānandavardhana argues that the highest poetry operates through dhvani- suggestion or resonancewhereby what is not directly said becomes the primary meaning.

१११५. (A) The endorsements of Videha in 2008 is an act of reception-theory in practice: they are helping to construct the horizon of expectations against which all subsequent Maithili digital literature will be measured. — The source discussion in Chapter 96 states: The endorsements of Videha in 2008 is an act of reception-theory in practice: they are helping to construct the horizon of expectations against which all subsequent Maithili digital literature will be measured.

१११६. (A) As Ravi Bhushan Pathak's essay in Sadeha 10 (drawing directly on this text) argues, it is literary art precisely because of its truth, not despite it. — The source discussion in Chapter 96 states: As Ravi Bhushan Pathak's essay in Sadeha 10 (drawing directly on this text) argues, it is literary art precisely because of its truth, not despite it.

१११७. (A) Crucially, the essay does not oppose East and West but synthesises them, treating both as resources for the same critical project, which is the development of a Maithili literary-critical practice adequate to the complexity of the present. — The source discussion in Chapter 96 states: Crucially, the essay does not oppose East and West but synthesises them, treating both as resources for the same critical project, which is the development of a Maithili literary-critical practice adequate to the complexity of the present.

१११८. (B) A critical reading of its architecture reveals the intellectual ecology that parallel literatteurs endorsed and inhabited. — The source discussion in Chapter 96 states: A critical reading of its architecture reveals the intellectual ecology that parallel literatteurs endorsed and inhabited.

१११९. (D) The Sandesh section of the 2010 and 2011 issues reveals the expanded list: the entries, now including voices from Nepal's Janakpur radio community, the Maithili diaspora in the UK, institutional figures at the Sahitya Akademi, and younger voices alongside the senior establishment. — The source discussion in Chapter 96 states: The Sandesh section of the 2010 and 2011 issues reveals the expanded list: the entries, now including voices from Nepal's Janakpur radio community, the Maithili diaspora in the UK, institutional figures at the Sahitya Akademi, and younger voices alongside the senior establishment.

११२०. (C) Videha replaced this mechanism with the listing of endorsers and the listing was curated. — The source discussion in Chapter 96 states: Videha replaced this mechanism with the listing of endorsers and the listing was curated.

११२१. (C) The Navya Nyāya tradition, for all its philosophical rigor, was appropriated by the same Brahmin-dominated institutional apparatus that the Videha Parallel History Framework contests. — The source discussion in Chapter 96 states: The Navya Nyāya tradition, for all its philosophical rigor, was appropriated by the same Brahmin-dominated institutional apparatus that the Videha Parallel History Framework contests.

११२२. (B) Both roles were essential to the journal's selfunderstanding; the Sandesh section was not a consolation prize but a foundational feature, not a reduced version of the active-contributor role. — The source discussion in Chapter 96 states: Both roles were essential to the journal's selfunderstanding; the Sandesh section was not a consolation prize but a foundational feature, not a reduced version of the active-contributor role.

११२३. (D) Dhvani theory demands that what is most significant be found not in what is said but in what resonates beyond the saying. — The source discussion in Chapter 96 states: Dhvani theory demands that what is most significant be found not in what is said but in what resonates beyond the saying.

११२४. (B) The parallel literature announces this ambition; its community of reception- the Videha movement, with its commitment to inclusive democratic Maithili literature- provides the saḥṛdaya readership capable of receiving it. — The source discussion in Chapter 96 states: The parallel literature announces this ambition; its community of reception- the Videha movement, with its commitment to inclusive democratic Maithili literature- provides the saḥṛdaya readership capable of receiving it.

११२५. (C) The Institutional Architecture of the Videha Movement The Videha movement, initiated around 2000 and formalised with the launch of the Videha ejournal on 1 January, 2008, represents a conscious counter-project to the Maithili literary establishment. — The source discussion in Chapter 96 states: The Institutional Architecture of the Videha Movement The Videha movement, initiated around 2000 and formalised with the launch of the Videha ejournal on 1 January, 2008, represents a conscious counter-project to the Maithili literary establishment.

११२६. (A) The Videha Sadeha (विदेह-सदेह) series is the physical or "embodied" archive of this digital movement. — The source discussion in Chapter 96 states: The Videha Sadeha (विदेह-सदेह) series is the physical or "embodied" archive of this digital movement.

११२७. (D) The Dhātuvāda chapter of the Tattvacintāmaṇi is particularly relevant to the analysis of modern Maithili verbs and actions. — The source discussion in Chapter 96 states: The Dhātuvāda chapter of the Tattvacintāmaṇi is particularly relevant to the analysis of modern Maithili verbs and actions.

११२८. (C) In the Videha framework, this is used to identify the "limiting criteria" of Maithili identity itself. — The source discussion in Chapter 96 states: In the Videha framework, this is used to identify the "limiting criteria" of Maithili identity itself.

११२९. (C) The Videha-Sadeh Archive: Detailed Analysis of the 37 Special Issues Inventory and Analysis of Videha Sadeha 1–37 The Videha Sadeha series is structured to provide a comprehensive survey of Maithili literature across genres, themes, and developmental stages. — The source discussion in Chapter 96 states: The Videha-Sadeh Archive: Detailed Analysis of the 37 Special Issues Inventory and Analysis of Videha Sadeha 1–37 The Videha Sadeha series is structured to provide a comprehensive survey of Maithili literature across genres, themes, and developmental stages.

११३०. (A) The "Videha-Sadeh" series constitutes the most vital thematic collection within the journal, extracting and refining the best compositions from the first 350 issues. — The source discussion in Chapter 96 states: The "Videha-Sadeh" series constitutes the most vital thematic collection within the journal, extracting and refining the best compositions from the first 350 issues.

११३१. (A) Similarly, the "Beehani Katha" (Seed Stories) in Volume 5 represent a formal innovation designed specifically for the digital medium, characterized by brevity and intense psychological focus, which has since become a hallmark of the Videha era. — The source discussion in Chapter 96 states: Similarly, the "Beehani Katha" (Seed Stories) in Volume 5 represent a formal innovation designed specifically for the digital medium, characterized by brevity and intense psychological focus, which has since become a hallmark of the Videha era.

११३२. (C) The series is noted for its pedagogical utility, with volumes 17, 21, 23, 26, 29, 30, 32, 33, 34, and 35 being specifically identified as essential resources for the — The source discussion in Chapter 96 states: The series is noted for its pedagogical utility, with volumes 17, 21, 23, 26, 29, 30, 32, 33, 34, and 35 being specifically identified as essential resources for the

११३३. (B) For instance, Gajendra Thakur's "Learn Japanese Script for Haiku" (2009) and the "Maithili-English Dictionary" volumes co-authored with Ashish Anchinhar are foundational efforts to standardize and internationalize the language. — The source discussion in Chapter 96 states: For instance, Gajendra Thakur's "Learn Japanese Script for Haiku" (2009) and the "Maithili-English Dictionary" volumes co-authored with Ashish Anchinhar are foundational efforts to standardize and internationalize the language.

११३४. (A) Specialized Thematic and Author-Centric Volumes Issues 26 through 31 highlight specific voices that have significantly shaped the contemporary discourse. — The source discussion in Chapter 96 states: Specialized Thematic and Author-Centric Volumes Issues 26 through 31 highlight specific voices that have significantly shaped the contemporary discourse.

११३५. (B) Stories (Vihani Katha) Two versions; focuses on the flash fiction innovation of the movement. — The source discussion in Chapter 96 states: Stories (Vihani Katha) Two versions; focuses on the flash fiction innovation of the movement.

११३६. (C) The following catalog provides a gist of authors identified within the series and the broader archive. — The source discussion in Chapter 96 states: The following catalog provides a gist of authors identified within the series and the broader archive.

११३७. (A) The Videha platform is explicitly closed to "practitioners of plagiarism" and those who cannot withstand critical scrutiny. — The source discussion in Chapter 96 states: The Videha platform is explicitly closed to "practitioners of plagiarism" and those who cannot withstand critical scrutiny.

११३८. (B) Ethical Governance and the Policing of Plagiarism A defining characteristic of the Videha movement is its rigorous stance on intellectual property and ethical literary conduct. — The source discussion in Chapter 96 states: Ethical Governance and the Policing of Plagiarism A defining characteristic of the Videha movement is its rigorous stance on intellectual property and ethical literary conduct.

११३९. (D) The controversy is documented across issues 363, 364, and 366 of Videha, suggesting it was a sustained and publicly debated episode. — The source discussion in Chapter 96 states: The controversy is documented across issues 363, 364, and 366 of Videha, suggesting it was a sustained and publicly debated episode.

११४०. (C) The four-fold methodology of the Videha Parallel History Series is applied: (1) Indian Rasa-Dhvani-Vakrokti Aesthetics (Bharata, Abhinavagupta, Anandavardhana, Kuntaka, Kshemendra); (2) Western Critical Theory; (3) NavyaNyaya Epistemology of Gangesa Upadhyaya; (4) Videha Parallel History Framework. — The source discussion in Chapter 96 states: The four-fold methodology of the Videha Parallel History Series is applied: (1) Indian Rasa-Dhvani-Vakrokti Aesthetics (Bharata, Abhinavagupta, Anandavardhana, Kuntaka, Kshemendra); (2) Western Critical Theory; (3) NavyaNyaya Epistemology of Gangesa Upadhyaya; (4) Videha Parallel History Framework.

- ११४१. (D) By exposing plagiarism and institutional corruption, the Videha movement establishes itself as an ethical alternative to the orthodox establishment.** — The source discussion in Chapter 96 states: By exposing plagiarism and institutional corruption, the Videha movement establishes itself as an ethical alternative to the orthodox establishment.
- ११४२. (A) The Maithili literary world is a small public sphere: a community of readers, writers, and editors who share texts, debate their quality, and hold each other accountable to shared standards.** — The source discussion in Chapter 96 states: The Maithili literary world is a small public sphere: a community of readers, writers, and editors who share texts, debate their quality, and hold each other accountable to shared standards.
- ११४३. (D) Digital Preservation and Technological Sovereignty The Videha movement is fundamentally a technology-centric venture.** — The source discussion in Chapter 96 states: Digital Preservation and Technological Sovereignty The Videha movement is fundamentally a technology-centric venture.
- ११४४. (B) Script Reclamation and Linguistic Identity A critical part of the movement's mission is the preservation of traditional scripts.** — The source discussion in Chapter 96 states: Script Reclamation and Linguistic Identity A critical part of the movement's mission is the preservation of traditional scripts.
- ११४५. (C) Archived documents and "Learn Kaithi" (2009) guides support scholarly research into regional history.** — The source discussion in Chapter 96 states: Archived documents and "Learn Kaithi" (2009) guides support scholarly research into regional history.
- ११४६. (A) Archiving of Malla-period drama like Haragauri Vivah Natak demonstrates the trans-border legacy of Maithili.** — The source discussion in Chapter 96 states: Archiving of Malla-period drama like Haragauri Vivah Natak demonstrates the trans-border legacy of Maithili.
- ११४७. (B) Comprehensive Index of Featured Authors The Videha archive is notable for its expansive contributor list.** — The source discussion in Chapter 96 states: Comprehensive Index of Featured Authors The Videha archive is notable for its expansive contributor list.
- ११४८. (B) The Anuvad (Translation) Movement: Volumes 27 and 37 A critical component of the archive is its effort to internationalize Maithili literature through translation.** — The source discussion in Chapter 96 states: The Anuvad (Translation) Movement: Volumes 27 and 37 A critical component of the archive is its effort to internationalize Maithili literature through translation.
- ११४९. (C) Qualitative Synthesis of Literary Impact The inclusion of these work alongside the broader Videha archive has several long-term implications for the field of Maithili studies.** — The source discussion in Chapter 96 states: Qualitative Synthesis of Literary Impact The inclusion of these work alongside the broader Videha archive has several long-term implications for the field of Maithili studies.
- ११५०. (B) Qualitative Synthesis of Literary Impact By focusing on all native/ diaspora region, it challenges the traditional Darbhanga-centric view of Maithili culture, providing a more geographically inclusive literary map.** — The source discussion in Chapter 96 states: Qualitative Synthesis of Literary Impact By focusing on all native/ diaspora region, it challenges the traditional Darbhanga-centric view of Maithili culture, providing a more geographically inclusive literary map.
- ११५१. (B) Conclusions and Future Outlook The Videha Sadeha series (1–37) represents a definitive turning point in Maithili literary history.** — The source discussion in Chapter 96 states: Conclusions and Future Outlook The Videha Sadeha series (1–37) represents a definitive turning point in Maithili literary history.
- ११५२. (A) Western Critical Perspectives □ Marxist and Social Realism: In these works observation of problem of small towns/ villages provides a materialist critique of Bihar's administrative shifts.** — The source discussion in Chapter 96 states: Western Critical Perspectives □ Marxist and Social Realism: In these works observation of problem of small towns/ villages provides a materialist critique of Bihar's administrative shifts.
- ११५३. (B) ADDENDUM Dr. ShivPrasad Yadav (डॉ. शिवप्रसाद यादव), his independently published poetry collection Yug Prabha (2016), though outside the Videha archive.** — The source discussion in Chapter 96 states: ADDENDUM Dr.

ShivPrasad Yadav (डॉ. शिवप्रसाद यादव), his independently published poetry collection *Yug Prabha* (2016), though outside the Videha archive.

११५४. (B) The entire weight of the language's literary history — from Vidyāpati's 14th-century padāvali through the Darbhanga manuscript tradition to the first Sahitya Akademi prize of 1966 — had been transmitted through manuscript, palmleaf, and print. — The source discussion in Chapter 96 states: The entire weight of the language's literary history — from Vidyāpati's 14th-century padāvali through the Darbhanga manuscript tradition to the first Sahitya Akademi prize of 1966 — had been transmitted through manuscript, palmleaf, and print.

११५५. (D) Dr. ShivPrasad Yadav's founding endorsement had, by 2012, been validated by a critical community that practised exactly what his endorsement had welcomed. — The source discussion in Chapter 96 states: Dr. ShivPrasad Yadav's founding endorsement had, by 2012, been validated by a critical community that practised exactly what his endorsement had welcomed.

११५६. (D) The Maithili social-realist tradition that Jagdish Prasad Mandal had extended in fiction, and that the — The source discussion in Chapter 96 states: The Maithili social-realist tradition that Jagdish Prasad Mandal had extended in fiction, and that the

११५७. (D) Yug Prabha (2016): The Poetic Achievement in Context Dr. ShivPrasad Yadav's poetry collection Yug Prabha, published in 2016 in Maithili, is the creative crystallisation of a decade-long participation in the Videha literary movement. — The source discussion in Chapter 96 states: *Yug Prabha* (2016): The Poetic Achievement in Context Dr. ShivPrasad Yadav's poetry collection *Yug Prabha*, published in 2016 in Maithili, is the creative crystallisation of a decade-long participation in the Videha literary movement.

११५८. (B) Dr. ShivPrasad Yadav's endorsement of Videha in 2008 is an act of reception-theory in practice: he is helping to construct the horizon of expectations against which all subsequent Maithili digital literature will be measured. — The source discussion in Chapter 96 states: Dr. ShivPrasad Yadav's endorsement of Videha in 2008 is an act of reception-theory in practice: he is helping to construct the horizon of expectations against which all subsequent Maithili digital literature will be measured.

११५९. (B) Dr. ShivPrasad Yadav, by endorsing Videha in 2008 and by producing Yug Prabha in 2016, enacted that demand in practice- which is, in the end, the only place where epistemological justice can actually be achieved. — The source discussion in Chapter 96 states: Dr. ShivPrasad Yadav, by endorsing Videha in 2008 and by producing *Yug Prabha* in 2016, enacted that demand in practice- which is, in the end, the only place where epistemological justice can actually be achieved.

११६०. (A) long excluded from canonical Maithili literary representation- is itself part of what constitutes the age's radiance. — The source discussion in Chapter 96 states: long excluded from canonical Maithili literary representation- is itself part of what constitutes the age's radiance.

११६१. (A) Among its most significant contributions is the Videha Maithili Shishu Utsav — a curated anthology of children's literature that functions as a 'parallel' corpus to the mainstream canon. — The source discussion in Chapter 96 states: Among its most significant contributions is the Videha Maithili Shishu Utsav — a curated anthology of children's literature that functions as a 'parallel' corpus to the mainstream canon.

११६२. (D) The present study examines this corpus through the dual lens of Indian (with special attention to Navya-Nyāya epistemology) and Western literary theories of children's literature, and situates it within the Videha Parallel History framework. — The source discussion in Chapter 96 states: The present study examines this corpus through the dual lens of Indian (with special attention to Navya-Nyāya epistemology) and Western literary theories of children's literature, and situates it within the Videha Parallel History framework.

११६३. (D) The portal's holdings, drawn from the Videha Shishu Utsav series and direct contributions, include the following categories: Format / Genre Description & Key Works PDF Books (Free Download) All books freely downloadable from or Archive.org. — The source discussion in Chapter 96 states: The portal's holdings, drawn from the

Videha Shishu Utsav series and direct contributions, include the following categories: Format / Genre Description & Key Works PDF Books (Free Download) All books freely downloadable from or Archive.org.

११६४. (C) The novel uses this structured fantasy to alert children to environmental pollution — the desert beyond the Northern Embankment results from the Queen's misuse of science. — The source discussion in Chapter 96 states: The novel uses this structured fantasy to alert children to environmental pollution — the desert beyond the Northern Embankment results from the Queen's misuse of science.

११६५. (A) Theoretically, the novel operates in the tradition of Ursula Le Guin's socially structured fantasy worlds: the imaginative architecture is not decorative but epistemological, teaching children that — The source discussion in Chapter 96 states: Theoretically, the novel operates in the tradition of Ursula Le Guin's socially structured fantasy worlds: the imaginative architecture is not decorative but epistemological, teaching children that

११६६. (A) The Navya-Nyāya criterion of anumāna (sound inferential logic embedded in narrative) is amply fulfilled: the cause-and-effect of environmental degradation is dramatised through fantasy rather than didactically stated. — The source discussion in Chapter 96 states: The Navya-Nyāya criterion of anumāna (sound inferential logic embedded in narrative) is amply fulfilled: the cause-and-effect of environmental degradation is dramatised through fantasy rather than didactically stated.

११६७. (B) Diaspora Continuity The corpus explicitly includes contributions from Maithili authors in Nepal, the UK, Singapore, and the Indian diaspora, refusing the nation-state as the boundary of the literary tradition. — The source discussion in Chapter 96 states: Diaspora Continuity The corpus explicitly includes contributions from Maithili authors in Nepal, the UK, Singapore, and the Indian diaspora, refusing the nation-state as the boundary of the literary tradition.

११६८. (C) Does it preserve trustworthy testimonial knowledge (śabda)? — is to read Maithili children's literature with the tools of its own civilizational tradition. — The source discussion in Chapter 96 states: Does it preserve trustworthy testimonial knowledge (śabda)? — is to read Maithili children's literature with the tools of its own civilizational tradition.

११६९. (B) The rasa is a combination of adbhuta (the monstrous donor) and hāsyā (the greed-comedy of Sukhanī). — The source discussion in Chapter 96 states: The rasa is a combination of adbhuta (the monstrous donor) and hāsyā (the greed-comedy of Sukhanī).

११७०. (A) Videha dedicated its 191st issue (1 December 2015) entirely to 'Anil' — an honour that marks his stature in the contemporary Maithili literary world. — The source discussion in Chapter 96 states: Videha dedicated its 191st issue (1 December 2015) entirely to 'Anil' — an honour that marks his stature in the contemporary Maithili literary world.

११७१. (A) The poem's central rasa is adbhuta (wonder) — one of the cardinal rasas for children's literature in the Nāṭyaśāstra framework. — The source discussion in Chapter 96 states: The poem's central rasa is adbhuta (wonder) — one of the cardinal rasas for children's literature in the Nāṭyaśāstra framework.

११७२. (B) Poem 2: Bucci Baṛhatī (बुच्ची बड़ती) — "The Girl Grows" The second poem is a feminist counter-narrative of striking directness and power. — The source discussion in Chapter 96 states: Poem 2: Bucci Baṛhatī (बुच्ची बड़ती) — "The Girl Grows" The second poem is a feminist counter-narrative of striking directness and power.

११७३. (D) The Navya-Nyāya assessment of his children's poetry is strongly positive across all four pramāṇa criteria. — The source discussion in Chapter 96 states: The Navya-Nyāya assessment of his children's poetry is strongly positive across all four pramāṇa criteria.

११७४. (B) The tale's dhvani operates through the inversion of the king's literal reading and the labourer's metaphorical one. — The source discussion in Chapter 96 states: The tale's dhvani operates through the inversion of the king's literal reading and the labourer's metaphorical one.

११७५. (C) If You Do Wrong, Who Is Great?) The third major narrative in the Videha Shishu Utsav section is a complex philosophical tale about a royal tutor (pandit) who has spent his life teaching his students: "If you do good, who becomes great? — The source discussion in Chapter 96 states: If You Do Wrong, Who Is Great?) The third major narrative in

the Videha Shishu Utsav section is a complex philosophical tale about a royal tutor (pandit) who has spent his life teaching his students: "If you do good, who becomes great?"

११७६. (B) Jyoti Sunit Chaudhary's Dhvani-Pratidhvani (the tale whose very title is dhvani theory) enacts gendered voicelessness through the mythology of Echo. — The source discussion in Chapter 96 states: Jyoti Sunit Chaudhary's Dhvani-Pratidhvani (the tale whose very title is dhvani theory) enacts gendered voicelessness through the mythology of Echo.

११७७. (D) Wolfgang Iser's implied-reader theory is fully activated in 'Anil's Bucci Baṛhaṭi: the poem constructs multiple implied readers simultaneously — the girl child who internalises the feminist message; the mother who receives the reassurance; the adult reader who recognises the social critique. — The source discussion in Chapter 96 states: Wolfgang Iser's implied-reader theory is fully activated in 'Anil's Bucci Baṛhaṭi: the poem constructs multiple implied readers simultaneously — the girl child who internalises the feminist message; the mother who receives the reassurance; the adult reader who recognises the social critique.

११७८. (C) From a Navya-Nyāya perspective, these tales represent śabda-pramāṇa at its most concentrated: the āpta is the — The source discussion in Chapter 96 states: From a Navya-Nyāya perspective, these tales represent śabda-pramāṇa at its most concentrated: the āpta is the

११७९. (A) The NCERT Bhasha Sangam Maithili video (mp4), downloadable from Archive.org and linked from the kids.htm portal, is a landmark resource: it includes Maithili — The source discussion in Chapter 96 states: The NCERT Bhasha Sangam Maithili video (mp4), downloadable from Archive.org and linked from the kids.htm portal, is a landmark resource: it includes Maithili

११८०. (B) Sign Language (मैथिली संकेत भाषा) for the first time in Maithili history, making the language accessible to children who are hearing-impaired. — The source discussion in Chapter 96 states: Sign Language (मैथिली संकेत भाषा) for the first time in Maithili history, making the language accessible to children who are hearing-impaired.

११८१. (D) The Videha Parallel Children's Literature project represents one of the most significant systematic efforts to create, document, and theorize children's literature in any minority/classical Indian language in the 21st century. — The source discussion in Chapter 96 states: The Videha Parallel Children's Literature project represents one of the most significant systematic efforts to create, document, and theorize children's literature in any minority/classical Indian language in the 21st century.

११८२. (A) assembled, but in the theoretical clarity with which its editor has articulated the critical criteria by which such a literature must be evaluated. — The source discussion in Chapter 96 states: assembled, but in the theoretical clarity with which its editor has articulated the critical criteria by which such a literature must be evaluated.

११८३. (A) The Videha Movement and the Philosophy of Parallel Literature The concept of parallel literature is the heart of the Videha movement. — The source discussion in Chapter 96 states: The Videha Movement and the Philosophy of Parallel Literature The concept of parallel literature is the heart of the Videha movement.

११८४. (A) Basis for Definition and Classification The Videha movement classifies children's literature based on age groups and cognitive development. — The source discussion in Chapter 96 states: Basis for Definition and Classification The Videha movement classifies children's literature based on age groups and cognitive development.

११८५. (A) Literary and Social Analysis of Major Stories The stories included in Videha's collection are not merely imaginative; they are reflections of society. — The source discussion in Chapter 96 states: Literary and Social Analysis of Major Stories The stories included in Videha's collection are not merely imaginative; they are reflections of society.

११८६. (D) The Intersection of Science and Fantasy: 'Tarharime Pariloke' This novel by Gajendra Thakur is an excellent example of magical realism. — The source discussion in Chapter 96 states: The Intersection of Science and Fantasy: 'Tarharime Pariloke' This novel by Gajendra Thakur is an excellent example of magical realism.

११८७. (D) Script, Unicode, and Digital Sovereignty A large part of the Videha movement is dedicated to the preservation and modernization of the "Tirhuta" (Mithilakshar) script. — The source discussion in Chapter 96 states: Script, Unicode,

and Digital Sovereignty A large part of the Videha movement is dedicated to the preservation and modernization of the "Tirhuta" (Mithilakshar) script.

११८८. (C) Social Reform and the Voice of Children The Videha movement does not just write literature; it is also a vehicle for social reform. — The source discussion in Chapter 96 states: Social Reform and the Voice of Children The Videha movement does not just write literature; it is also a vehicle for social reform.

११८९. (C) Videha (ISSN 2229-547X), founded as Bhalsarik Gachh on 5 July 2004 and relaunched as a fortnightly e-journal from 1 January 2008, is edited by Gajendra Thakur and constitutes the first Maithili fortnightly e-journal. — The source discussion in Chapter 97 states: Videha (ISSN 2229-547X), founded as Bhalsarik Gachh on 5 July 2004 and relaunched as a fortnightly e-journal from 1 January 2008, is edited by Gajendra Thakur and constitutes the first Maithili fortnightly e-journal.

११९०. (D) PART II: PRIMARY WORKS — DESCRIPTION AND ANALYSIS 2.1 Hum Puchhait Chhi (We Are Asking), 2009 Publication data: Shruti Prakashan, New Delhi. — The source discussion in Chapter 97 states: PART II: PRIMARY WORKS — DESCRIPTION AND ANALYSIS 2.1 Hum Puchhait Chhi (We Are Asking), 2009 Publication data: Shruti Prakashan, New Delhi.

११९१. (B) The collection's title — Hum Puchhait Chhi (We Are Asking / I Keep Asking) — announces an interrogative poetic consciousness, one that refuses settlement and comfort, that insists on the unresolved question as the proper posture of the engaged citizen-poet. — The source discussion in Chapter 97 states: The collection's title — Hum Puchhait Chhi (We Are Asking / I Keep Asking) — announces an interrogative poetic consciousness, one that refuses settlement and comfort, that insists on the unresolved question as the proper posture of the engaged citizen-poet.

११९२. (D) Uday Prakash's prose style is notably cinematic, hallucinatory, and elliptical — characteristics that present significant translation challenges. — The source discussion in Chapter 97 states: Uday Prakash's prose style is notably cinematic, hallucinatory, and elliptical — characteristics that present significant translation challenges.

११९३. (D) Ek dhur jamin (One dhur of land) — agrarian question, dispossession The preface (written by Utpal himself) is a remarkable document of poetic self-awareness. — The source discussion in Chapter 97 states: Ek dhur jamin (One dhur of land) — agrarian question, dispossession The preface (written by Utpal himself) is a remarkable document of poetic self-awareness.

११९४. (C) The section-heading of the preface to Gunjan's introduction, "Kaviak Atmokti: Kavitaak Aena" (The Poet's Self-Liberation: The Mirror of Poetry), offers a striking conceptual frame: poetry as both the poet's self-release and the mirror in which society sees its own face. — The source discussion in Chapter 97 states: The section-heading of the preface to Gunjan's introduction, "Kaviak Atmokti: Kavitaak Aena" (The Poet's Self-Liberation: The Mirror of Poetry), offers a striking conceptual frame: poetry as both the poet's self-release and the mirror in which society sees its own face.

११९५. (D) Utpal's Maithili rendering, opens with the evocative original's description of colour and fear: the translator mobilizes a Maithili that is simultaneously classical in its morphology and urgent in its contemporary register. — The source discussion in Chapter 97 states: Utpal's Maithili rendering, opens with the evocative original's description of colour and fear: the translator mobilizes a Maithili that is simultaneously classical in its morphology and urgent in its contemporary register.

११९६. (C) Mohandas is a devastating novella about identity theft, bureaucratic violence, and the systematic dispossession of a Dalit protagonist whose name, certificates, and very existence are appropriated by an upper-caste impostor. — The source discussion in Chapter 97 states: Mohandas is a devastating novella about identity theft, bureaucratic violence, and the systematic dispossession of a Dalit protagonist whose name, certificates, and very existence are appropriated by an upper-caste impostor.

११९७. (D) Utpal's choice to translate this work is itself a critical act: he brings into Maithili a Hindi text that exposes precisely the caste-based institutional corruption that Videha's RTI work was simultaneously challenging in the Maithili literary world. — The source discussion in Chapter 97 states: Utpal's choice to translate this work is itself a critical act: he

brings into Maithili a Hindi text that exposes precisely the caste-based institutional corruption that Videha's RTI work was simultaneously challenging in the Maithili literary world.

११९८. (A) Subject: Rishyashringa, the Vedic sage-figure whose story appears in the Valmiki Ramayana, Mahabharata, Bhagavata, and Uttararamacharita of Bhavabhuti. — The source discussion in Chapter 97 states: Subject: Rishyashringa, the Vedic sage-figure whose story appears in the Valmiki Ramayana, Mahabharata, Bhagavata, and Uttararamacharita of Bhavabhuti.

११९९. (A) Kashinath Singh is known particularly for Kashi Ka Assi (on whose world Raghu also draws), and the translated text opens with a dedication to his “younger brother Kripashankar Chaubey.” Maithili translation: Vineet Utpal. — The source discussion in Chapter 97 states: Kashinath Singh is known particularly for Kashi Ka Assi (on whose world Raghu also draws), and the translated text opens with a dedication to his “younger brother Kripashankar Chaubey.” Maithili translation: Vineet Utpal.

१२००. (C) In Hum Puchhait Chhi, the dominant rasa is karuṇa (pathos/compassion), inflected throughout with vīra (the heroic impulse of moral protest) and with bībhatsa (the horrific, evoked by caste discrimination and agrarian dispossession). — The source discussion in Chapter 97 states: In Hum Puchhait Chhi, the dominant rasa is karuṇa (pathos/compassion), inflected throughout with vīra (the heroic impulse of moral protest) and with bībhatsa (the horrific, evoked by caste discrimination and agrarian dispossession).

१२०१. (A) PART III: CRITICAL APPRECIATION THROUGH MULTIPLE FRAMEWORKS 3.1 Indian Rasa-Dhvani Aesthetics (Bharata, Ānandavardhana, Abhinavagupta) The foundational framework of Indian literary criticism is the rasa theory, formulated by Bharata Muni in the Nāṭyaśāstra (c. — The source discussion in Chapter 97 states: PART III: CRITICAL APPRECIATION THROUGH MULTIPLE FRAMEWORKS 3.1 Indian Rasa-Dhvani Aesthetics (Bharata, Ānandavardhana, Abhinavagupta) The foundational framework of Indian literary criticism is the rasa theory, formulated by Bharata Muni in the Nāṭyaśāstra (c.

१२०२. (C) The text is published by a scholarly cultural institution and concerns the Koshi region's ancient cultural heritage, a topic of profound significance for Mithila. — The source discussion in Chapter 97 states: The text is published by a scholarly cultural institution and concerns the Koshi region's ancient cultural heritage, a topic of profound significance for Mithila.

१२०३. (A) Within this framework, the central evaluative question is: which rasa (aesthetic emotion) dominates, and how does the poem's dhvani (suggested meaning, the “soul of poetry”) operate beyond its vācārtha (expressed meaning) and lakṣārtha (indicated meaning)? — The source discussion in Chapter 97 states: Within this framework, the central evaluative question is: which rasa (aesthetic emotion) dominates, and how does the poem's dhvani (suggested meaning, the “soul of poetry”) operate beyond its vācārtha (expressed meaning) and lakṣārtha (indicated meaning)?

१२०४. (A) Theory (Spivak, Bhabha, Fanon) Gayatri Chakravorty Spivak's foundational essay “Can the Subaltern Speak?” (1988) is directly pertinent to reading Utpal's poetry and activism. — The source discussion in Chapter 97 states: Theory (Spivak, Bhabha, Fanon) Gayatri Chakravorty Spivak's foundational essay “Can the Subaltern Speak?” (1988) is directly pertinent to reading Utpal's poetry and activism.

१२०५. (A) Frantz Fanon's argument in The Wretched of the Earth (1961) about the necessity for colonized cultures to reclaim their own literary and historical narratives is structurally homologous to the Videha Parallel History project. — The source discussion in Chapter 97 states: Frantz Fanon's argument in The Wretched of the Earth (1961) about the necessity for colonized cultures to reclaim their own literary and historical narratives is structurally homologous to the Videha Parallel History project.

१२०६. (C) Utpal's poetry — written in Maithili, a language that has itself been systematically misclassified as a “dialect of Hindi” despite Grierson's and S.K. — The source discussion in Chapter 97 states: Utpal's poetry — written in Maithili, a language that has itself been systematically misclassified as a “dialect of Hindi” despite Grierson's and S.K.

१२०७. (A) Utpal's translation work — bringing Uday Prakash's Mohandas (the story of a Dalit whose identity is stolen by upper-caste usurpers) into Maithili — is precisely — The source discussion in Chapter 97 states: Utpal's translation work

— bringing Uday Prakash’s Mohandas (the story of a Dalit whose identity is stolen by upper-caste usurpers) into Maithili — is precisely

१२०८. (D) The irony, as Cleanth Brooks would note, is that both terms of the alternative are ultimately equivalent: modern Maithili rural life offers neither freedom nor dignity in employment. — The source discussion in Chapter 97 states: The irony, as Cleanth Brooks would note, is that both terms of the alternative are ultimately equivalent: modern Maithili rural life offers neither freedom nor dignity in employment.

१२०९. (B) The “tension” (John Crowe Ransom’s term) between the poem’s surface inquiry and its deep implication is what generates its aesthetic power. — The source discussion in Chapter 97 states: The “tension” (John Crowe Ransom’s term) between the poem’s surface inquiry and its deep implication is what generates its aesthetic power.

१२१०. (B) Erwartungshorizont (horizon of expectations, Toward an Aesthetic of Reception, 1970) is particularly illuminating for Utpal’s translation practice. — The source discussion in Chapter 97 states: Erwartungshorizont (horizon of expectations, Toward an Aesthetic of Reception, 1970) is particularly illuminating for Utpal’s translation practice.

१२११. (D) Raymond Williams’s concept of structures of feeling (Marxism and Literature, 1977) — the preformalized, emergent dimension of social experience that literature captures before ideology codifies it — describes exactly what Utpal’s poetry does. — The source discussion in Chapter 97 states: Raymond Williams’s concept of structures of feeling (Marxism and Literature, 1977) — the preformalized, emergent dimension of social experience that literature captures before ideology codifies it — describes exactly what Utpal’s poetry does.

१२१२. (D) Every act of translation is, in Jauss’s terms, an aesthetic event that restructures the receptor culture’s relationship to its own literary history. — The source discussion in Chapter 97 states: Every act of translation is, in Jauss’s terms, an aesthetic event that restructures the receptor culture’s relationship to its own literary history.

१२१३. (B) Utpal as translator performs a Gadamerian Horizontverschmelzung (fusion of horizons): the Varanasi world of Raghu and the Mithila world of Maithili readership are brought into dialogical fusion through the translator’s hermeneutic labour. — The source discussion in Chapter 97 states: Utpal as translator performs a Gadamerian Horizontverschmelzung (fusion of horizons): the Varanasi world of Raghu and the Mithila world of Maithili readership are brought into dialogical fusion through the translator’s hermeneutic labour.

१२१४. (D) The Videha movement’s commitment to including women’s writing — as documented in the Parallel History and the anthology Ijoriyak Angaithi-Mor — is an institutional correlate of the feminist critical position that women’s writing constitutes a suppressed counterarchive. — The source discussion in Chapter 97 states: The Videha movement’s commitment to including women’s writing — as documented in the Parallel History and the anthology Ijoriyak Angaithi-Mor — is an institutional correlate of the feminist critical position that women’s writing constitutes a suppressed counterarchive.

१२१५. (B) The drowned village (Gama dubi gael) is both a concrete, particular event (Koshi floods) and a historically typical figure for the systematic abandonment of agrarian communities by the postcolonial developmental state. — The source discussion in Chapter 97 states: The drowned village (Gama dubi gael) is both a concrete, particular event (Koshi floods) and a historically typical figure for the systematic abandonment of agrarian communities by the postcolonial developmental state.

१२१६. (D) The opening paragraphs of the translated Mohandas demonstrate this: Utpal’s Maithili captures the “colour of fear” (darak ranga kehan hoit achhi) through imagery that is simultaneously true to Uday Prakash and specifically Maithili in its tonal depth. — The source discussion in Chapter 97 states: The opening paragraphs of the translated Mohandas demonstrate this: Utpal’s Maithili captures the “colour of fear” (darak ranga kehan hoit achhi) through imagery that is simultaneously true to Uday Prakash and specifically Maithili in its tonal depth.

१२१७. (B) Translation, for Benjamin, is not primarily about conveying meaning but about revealing, through the foreign language’s syntax and imagery, the higher language that both source and target language approximate. — The source discussion in Chapter 97 states: Translation, for Benjamin, is not primarily about conveying meaning but about revealing, through the foreign language’s syntax and imagery, the higher language that both source and target language approximate.

- १२१८. (D) The translated Mohandas operates in a productive inbetween zone — what Venuti might call strategic foreignization — that preserves the Hindi text’s specificity while finding Maithili equivalents for its emotional registers.** — The source discussion in Chapter 97 states: The translated Mohandas operates in a productive inbetween zone — what Venuti might call strategic foreignization — that preserves the Hindi text’s specificity while finding Maithili equivalents for its emotional registers.
- १२१९. (A) The Videha Parallel History’s recovery of the “suppressed Gangesh” — revealing through original Dooshan Panji (genealogical) records that he was of inter** — The source discussion in Chapter 97 states: The Videha Parallel History’s recovery of the “suppressed Gangesh” — revealing through original Dooshan Panji (genealogical) records that he was of inter
- १२२०. (A) 1325 CE), born and working in Mithila, founded the Navya-Nyāya (New Logic) school through his magnum opus Tattvacintāmaṇi (Jewel of Reflection on Truth), revolutionizing Indian epistemology.** — The source discussion in Chapter 97 states: 1325 CE), born and working in Mithila, founded the Navya-Nyāya (New Logic) school through his magnum opus Tattvacintāmaṇi (Jewel of Reflection on Truth), revolutionizing Indian epistemology.
- १२२१. (D) The Parallel History documents the suppressed counter-tradition: Buddhist charyapada, Dalit and subaltern writing, women’s writing, Nepal-Terai Maithili, and the democratic-satiric tradition represented by Harimohan Jha.** — The source discussion in Chapter 97 states: The Parallel History documents the suppressed counter-tradition: Buddhist charyapada, Dalit and subaltern writing, women’s writing, Nepal-Terai Maithili, and the democratic-satiric tradition represented by Harimohan Jha.
- १२२२. (D) RTI Activism as Literary-Political Act: The Parallel History identifies the RTI exposé by Utpal and Anchinhar as a landmark moment in the Maithili literary struggle: an act that deployed the tools of democratic governance against the cultural bureaucracy of the postcolonial state.** — The source discussion in Chapter 97 states: RTI Activism as Literary-Political Act: The Parallel History identifies the RTI exposé by Utpal and Anchinhar as a landmark moment in the Maithili literary struggle: an act that deployed the tools of democratic governance against the cultural bureaucracy of the postcolonial state.
- १२२३. (D) When Utpal translates Mohandas into Maithili, the Benjaminian afterlife of Uday Prakash’s Hindi novella intersects with the sphoṭa-dimension of Maithili’s own linguistic being: the translation reveals, momentarily, a literary essence that neither Hindi nor Maithili alone can fully express.** — The source discussion in Chapter 97 states: When Utpal translates Mohandas into Maithili, the Benjaminian afterlife of Uday Prakash’s Hindi novella intersects with the sphoṭa-dimension of Maithili’s own linguistic being: the translation reveals, momentarily, a literary essence that neither Hindi nor Maithili alone can fully express.
- १२२४. (A) Utpal’s poetry belongs unambiguously to the Parallel tradition: socially engaged, rooted in the lives of ordinary Maithili people, formally modern rather than classicist, and institutionally marginalized before Videha created the platform for its recognition.** — The source discussion in Chapter 97 states: Utpal’s poetry belongs unambiguously to the Parallel tradition: socially engaged, rooted in the lives of ordinary Maithili people, formally modern rather than classicist, and institutionally marginalized before Videha created the platform for its recognition.
- १२२५. (D) When Utpal translates Mohandas into Maithili, he claims (implicitly) that his Maithili text is a valid śabdapramāṇa transmission of Uday Prakash’s Hindi original — that the translated text faithfully** — The source discussion in Chapter 97 states: When Utpal translates Mohandas into Maithili, he claims (implicitly) that his Maithili text is a valid śabdapramāṇa transmission of Uday Prakash’s Hindi original — that the translated text faithfully
- १२२६. (B) In “Nokari aaki aajivan karaawas,” the implicit vyāpti is: wherever there is modern employment in the Maithili social structure, there is loss of freedom (parigraha).** — The source discussion in Chapter 97 states: In “Nokari aaki aajivan karaawas,” the implicit vyāpti is: wherever there is modern employment in the Maithili social structure, there is loss of freedom (parigraha).
- १२२७. (D) The poem’s dhvani operates through the proliferation of these anuyogi relations — each activated by the single qualifying property “Ang” — in a way that Navya-Nyāya’s grammar of qualification (viśeṣaṇatā) can formally**

describe. — The source discussion in Chapter 97 states: The poem’s dhvani operates through the proliferation of these anuyogi relations — each activated by the single qualifying property “Ang” — in a way that Navya-Nyāya’s grammar of qualification (viśeṣaṇatā) can formally describe.

१२२८. (B) Abhāva (absence) as a poetic category: Navya-Nyāya’s analysis of abhāva (absence, nonexistence) as itself a genuine epistemic category — not merely the negation of presence but a positively cognizable entity — illuminates the profound absences in Utpal’s poetic world. — The source discussion in Chapter 97 states: Abhāva (absence) as a poetic category: Navya-Nyāya’s analysis of abhāva (absence, nonexistence) as itself a genuine epistemic category — not merely the negation of presence but a positively cognizable entity — illuminates the profound absences in Utpal’s poetic world.

१२२९. (C) “Nahin time apna lel” (No time for oneself) is a poem of abhāva: the absent time, the absent self, the absent interiority of the alienated modern worker are not simply described as lacking but are made present through their formal absence in the poem’s compressed, stripped diction. — The source discussion in Chapter 97 states: “Nahin time apna lel” (No time for oneself) is a poem of abhāva: the absent time, the absent self, the absent interiority of the alienated modern worker are not simply described as lacking but are made present through their formal absence in the poem’s compressed, stripped diction.

१२३०. (A) The Tattvacintāmaṇi — the greatest achievement of Maithili philosophical thought — was produced by a thinker whose social origins were subsequently suppressed by the Brahmin establishment. — The source discussion in Chapter 97 states: The Tattvacintāmaṇi — the greatest achievement of Maithili philosophical thought — was produced by a thinker whose social origins were subsequently suppressed by the Brahmin establishment.

१२३१. (B) Navya-Nyāya’s analysis of āptavākyaṃ (the utterance of a reliable authority) and the conditions for trustworthy testimony provides the logical framework within which the translator’s authority can be evaluated. — The source discussion in Chapter 97 states: Navya-Nyāya’s analysis of āptavākyaṃ (the utterance of a reliable authority) and the conditions for trustworthy testimony provides the logical framework within which the translator’s authority can be evaluated.

१२३२. (D) Utpal’s biography — a journalist who traveled between Madhepura’s villages, Delhi’s newsrooms, and Videha’s digital commons — positions him as precisely this kind of mobile, observant, testimonial consciousness. — The source discussion in Chapter 97 states: Utpal’s biography — a journalist who traveled between Madhepura’s villages, Delhi’s newsrooms, and Videha’s digital commons — positions him as precisely this kind of mobile, observant, testimonial consciousness.

१२३३. (C) Navya-Nyāya’s radical epistemological program (subjecting every claim to rigorous logical analysis, refusing to accept authority without reasoned examination) is itself subversive of the caste-hierarchical social order that claims to honour Gaṅgeśa while suppressing knowledge of his origins. — The source discussion in Chapter 97 states: Navya-Nyāya’s radical epistemological program (subjecting every claim to rigorous logical analysis, refusing to accept authority without reasoned examination) is itself subversive of the caste-hierarchical social order that claims to honour Gaṅgeśa while suppressing knowledge of his origins.

१२३४. (C) The Videha Parallel History framework situates him within the democratic, subaltern countertradition that constitutes the living alternative to the institutional Sahitya Akademi canon. — The source discussion in Chapter 97 states: The Videha Parallel History framework situates him within the democratic, subaltern countertradition that constitutes the living alternative to the institutional Sahitya Akademi canon.

१२३५. (B) In sum: Vineet Utpal is a significant minor master of contemporary Maithili poetry and a distinguished translator whose contributions to the digitally democratized Videha tradition of Maithili letters deserve far wider scholarly recognition than they have hitherto received. — The source discussion in Chapter 97 states: In sum: Vineet Utpal is a significant minor master of contemporary Maithili poetry and a distinguished translator whose contributions to the digitally democratized Videha tradition of Maithili letters deserve far wider scholarly recognition than they have hitherto received.

१२३६. (C) The critical framework employed in this appreciation is deliberately interdisciplinary. — The source discussion in Chapter 98 states: The critical framework employed in this appreciation is deliberately interdisciplinary.

१२३७. (B) Maithili was granted recognition by the Sahitya Akademi in 1965 and included in the Eighth Schedule of the Indian Constitution in 2003. — The source discussion in Chapter 98 states: Maithili was granted recognition by the Sahitya Akademi in 1965 and included in the Eighth Schedule of the Indian Constitution in 2003.

१२३८. (B) Maithili, as a literary language, was inaugurated by Jyotirishwar Thakur's Varnaratnakar (c. — The source discussion in Chapter 98 states: Maithili, as a literary language, was inaugurated by Jyotirishwar Thakur's Varnaratnakar (c.

१२३९. (B) The emergence of modern fiction, journalism, and scholarly writing in Maithili was driven by a cluster of writers including Harimohan Jha, Upendra Nath Jha 'Vyas', Yoganand Jha, Brajkishore Verma 'Manipadma', and Rajkamal Chaudhary. — The source discussion in Chapter 98 states: The emergence of modern fiction, journalism, and scholarly writing in Maithili was driven by a cluster of writers including Harimohan Jha, Upendra Nath Jha 'Vyas', Yoganand Jha, Brajkishore Verma 'Manipadma', and Rajkamal Chaudhary.

१२४०. (A) 1352-1448), whom Tagore described as 'a poet of happiness' and who was compared by modern scholars to Dante and Chaucer for the role he played in elevating the vernacular to a literary medium. — The source discussion in Chapter 98 states: 1352-1448), whom Tagore described as 'a poet of happiness' and who was compared by modern scholars to Dante and Chaucer for the role he played in elevating the vernacular to a literary medium.

१२४१. (B) The corpus archived in the Videha Digital Library represents the breadth of Jha's scholarly and creative output. — The source discussion in Chapter 98 states: The corpus archived in the Videha Digital Library represents the breadth of Jha's scholarly and creative output.

१२४२. (B) avacchedakatva (delimitation or qualification) provide a powerful analytical framework that is native to Mithila. — The source discussion in Chapter 98 states: avacchedakatva (delimitation or qualification) provide a powerful analytical framework that is native to Mithila.

१२४३. (A) When applied to literary criticism, this framework demands that we ask: What exactly is the object of literary cognition? — The source discussion in Chapter 98 states: When applied to literary criticism, this framework demands that we ask: What exactly is the object of literary cognition?

१२४४. (B) From the perspective of Navya Nyaya epistemology, this work operates through the pramana of sabda — verbal testimony — systematically gathering and validating the lexical — The source discussion in Chapter 98 states: From the perspective of Navya Nyaya epistemology, this work operates through the pramana of sabda — verbal testimony — systematically gathering and validating the lexical

१२४५. (B) Sanchayan (Collected Essays) The 57-page collection of essays represents Yoganand Jha as a critical and reflective prose writer. — The source discussion in Chapter 98 states: Sanchayan (Collected Essays) The 57-page collection of essays represents Yoganand Jha as a critical and reflective prose writer.

१२४६. (D) Applied through the Navya Nyaya framework, Jha's text can be analysed as an exercise in what Gangesa would call anuvyavasaya — the 'after-cognition' or meta-cognition that follows and examines a primary experience. — The source discussion in Chapter 98 states: Applied through the Navya Nyaya framework, Jha's text can be analysed as an exercise in what Gangesa would call anuvyavasaya — the 'after-cognition' or meta-cognition that follows and examines a primary experience.

१२४७. (C) Loksahitya (Folk Life and Folk Literature) This 77-page scholarly work is Yoganand Jha's systematic engagement with the folk tradition — the oral culture, custom, song, narrative, and ritual practice that forms the living substrate of Mithila's cultural identity. — The source discussion in Chapter 98 states: Loksahitya (Folk Life and Folk Literature) This 77-page scholarly work is Yoganand Jha's systematic engagement with the folk tradition — the oral culture, custom, song, narrative, and ritual practice that forms the living substrate of Mithila's cultural identity.

१२४८. (B) In Indian aesthetic theory, the concept of loka (the world, the people, lived experience) is central. — The source discussion in Chapter 98 states: In Indian aesthetic theory, the concept of loka (the world, the people, lived experience) is central.

१२४९. (C) Geet (Songs of the Deep Forest) This slim but significant 10-page collection of verse represents Yoganand Jha's poetic voice. — The source discussion in Chapter 98 states: Geet (Songs of the Deep Forest) This slim but significant 10-page collection of verse represents Yoganand Jha's poetic voice.

१२५०. (A) In the context of Maithili, the essay is one of the more recently developed genres, and practitioners like Yoganand Jha, Harimohan Jha, and Ramanath Jha helped establish its conventions and range. — The source discussion in Chapter 98 states: In the context of Maithili, the essay is one of the more recently developed genres, and practitioners like Yoganand Jha, Harimohan Jha, and Ramanath Jha helped establish its conventions and range.

१२५१. (D) The title Gahbar Geet — songs of the dense forest, or perhaps songs of depth and mystery — evokes a tradition of nature poetry and mystical or devotional lyric that has deep roots in Maithili poetry from Vidyapati onwards. — The source discussion in Chapter 98 states: The title Gahbar Geet — songs of the dense forest, or perhaps songs of depth and mystery — evokes a tradition of nature poetry and mystical or devotional lyric that has deep roots in Maithili poetry from Vidyapati onwards.

१२५२. (D) Narratologically (applying Gerard Genette's framework), the folktale operates through a fundamentally different narrative time and mood from the modern short story: its narrative time is the eternal present of myth, its mood is the indicative of collective truth rather than the conditional — The source discussion in Chapter 98 states: Narratologically (applying Gerard Genette's framework), the folktale operates through a fundamentally different narrative time and mood from the modern short story: its narrative time is the eternal present of myth, its mood is the indicative of collective truth rather than the conditional

१२५३. (C) In the cosmological imagination of Mithila, dawn is the time of Brahma — the moment of creative potentiality before the differentiated world asserts itself. — The source discussion in Chapter 98 states: In the cosmological imagination of Mithila, dawn is the time of Brahma — the moment of creative potentiality before the differentiated world asserts itself.

१२५४. (B) Sampada (Lexical Heritage of Folk Literature) At 71 pages, this work represents Jha's sustained engagement with the vocabulary — both in the narrow lexicographic sense and in the broader cultural sense — of the folk literary tradition. — The source discussion in Chapter 98 states: Sampada (Lexical Heritage of Folk Literature) At 71 pages, this work represents Jha's sustained engagement with the vocabulary — both in the narrow lexicographic sense and in the broader cultural sense — of the folk literary tradition.

१२५५. (A) From a feminist critical perspective (following the insights of Madhu Kishwar, Nabaneeta Dev Sen, and other critics who have engaged with Sita's story), the treatment of Sita in post-Valmiki literature is never innocent — it always negotiates between the celebration of Sita's — The source discussion in Chapter 98 states: From a feminist critical perspective (following the insights of Madhu Kishwar, Nabaneeta Dev Sen, and other critics who have engaged with Sita's story), the treatment of Sita in post-Valmiki literature is never innocent — it always negotiates between the celebration of Sita's

१२५६. (B) The brevity of Bhore Bhor (14 pages) suggests a text of lyric intensity rather than discursive argument. — The source discussion in Chapter 98 states: The brevity of Bhore Bhor (14 pages) suggests a text of lyric intensity rather than discursive argument.

१२५७. (D) The history of Maithili journalism — from Maithil Hit Sadhana (1905) through the numerous journals and newspapers of the twentieth century to the Videha eJournal in the digital age — is the history of Maithili's struggle for public recognition and institutional space. — The source discussion in Chapter 98 states: The history of Maithili journalism — from Maithil Hit Sadhana (1905) through the numerous journals and newspapers of the twentieth century to the Videha eJournal in the digital age — is the history of Maithili's struggle for public recognition and institutional space.

१२५८. (C) In Mithila, the concept of mangal is deeply embedded in ritual practice: mangal-geet (auspicious songs) are sung at weddings, births, and other life-cycle ceremonies. — The source discussion in Chapter 98 states: In Mithila, the concept of mangal is deeply embedded in ritual practice: mangal-geet (auspicious songs) are sung at weddings, births, and other life-cycle ceremonies.

१२५९. (C) Patrakarita (Maithili Journalism) This 34-page work on Maithili journalism is a contribution to the meta-critical and historical understanding of Maithili's public sphere. — The source discussion in Chapter 98 states: Patrakarita (Maithili Journalism) This 34-page work on Maithili journalism is a contribution to the meta-critical and historical understanding of Maithili's public sphere.

१२६०. (D) The Maithili press was not merely a vehicle for literary production; it was, as in many colonial and post-colonial contexts, an instrument of language politics and cultural assertion. — The source discussion in Chapter 98 states: The Maithili press was not merely a vehicle for literary production; it was, as in many colonial and post-colonial contexts, an instrument of language politics and cultural assertion.

१२६१. (D) Third, Jha's work demonstrates a social conscience that is characteristic of the best midtwentieth century Maithili fiction. — The source discussion in Chapter 98 states: Third, Jha's work demonstrates a social conscience that is characteristic of the best midtwentieth century Maithili fiction.

१२६२. (D) From the Navya Nyaya perspective, the analysis of Shakta literature raises the question of the pramana-status of religious and devotional experience: is the devotional experience (bhaktianubhava) a legitimate form of knowledge? — The source discussion in Chapter 98 states: From the Navya Nyaya perspective, the analysis of Shakta literature raises the question of the pramana-status of religious and devotional experience: is the devotional experience (bhaktianubhava) a legitimate form of knowledge?

१२६३. (C) Mithila has a rich Shakta tradition: the goddess Ugratara of Mahishi, the Kamakhya cult in the broader region, and the integration of Tantra and Nyaya philosophy that characterised Mithila's intellectual tradition. — The source discussion in Chapter 98 states: Mithila has a rich Shakta tradition: the goddess Ugratara of Mahishi, the Kamakhya cult in the broader region, and the integration of Tantra and Nyaya philosophy that characterised Mithila's intellectual tradition.

१२६४. (B) First, there is a consistent commitment to the documentation and elevation of Maithili cultural heritage — from the technical vocabulary of occupational communities to the oral narratives of the folk tradition to the philosophical richness of the Shakta literary heritage. — The source discussion in Chapter 98 states: First, there is a consistent commitment to the documentation and elevation of Maithili cultural heritage — from the technical vocabulary of occupational communities to the oral narratives of the folk tradition to the philosophical richness of the Shakta literary heritage.

१२६५. (C) Through the Navya Nyaya framework, the monak pauti presents itself as a study in upamana-pramana: the analogy or comparison through which the material object is understood through its resemblance to and difference from other signs in the cultural system. — The source discussion in Chapter 98 states: Through the Navya Nyaya framework, the monak pauti presents itself as a study in upamana-pramana: the analogy or comparison through which the material object is understood through its resemblance to and difference from other signs in the cultural system.

१२६६. (D) In Mithila, the ornamental vocabulary of married womanhood — the sindur (vermilion), the pag (headband), the monak pauti — constitutes a semiotic system of remarkable complexity, encoding status, identity, devotion, and social belonging in material objects worn on the body. — The source discussion in Chapter 98 states: In Mithila, the ornamental vocabulary of married womanhood — the sindur (vermilion), the pag (headband), the monak pauti — constitutes a semiotic system of remarkable complexity, encoding status, identity, devotion, and social belonging in material objects worn on the body.

१२६७. (A) The critical examination of this mythological dimension — the questioning of what appears 'natural' in the semiotic system of Maithili women's ornament — is implicitly feminist in its implications. — The source discussion in Chapter 98 states: The critical examination of this mythological dimension — the questioning of what appears 'natural' in the semiotic system of Maithili women's ornament — is implicitly feminist in its implications.

१२६८. (D) Gangesa's analysis of the structure of qualification (viseshana-visheshya-bhava) — the relationship between a qualified subject and its qualifying attribute — is directly applicable: the married woman — The source discussion in Chapter 98 states: Gangesa's analysis of the structure of qualification (viseshana-visheshya-bhava) — the relationship between a qualified subject and its qualifying attribute — is directly applicable: the married woman

१२६९. (A) The material culture of dress in Mithila is extraordinarily complex and culturally specific. — The source discussion in Chapter 98 states: The material culture of dress in Mithila is extraordinarily complex and culturally specific.

१२७०. (D) Gangesa's epistemological analysis of time is relevant here: in the Navya Nyaya system, temporal qualification (kala-avacchedaka) is one of the key analytical tools for specifying cognition. — The source discussion in Chapter 98 states: Gangesa's epistemological analysis of time is relevant here: in the Navya Nyaya system, temporal qualification (kala-avacchedaka) is one of the key analytical tools for specifying cognition.

१२७१. (C) Bhusha (Dress and Adornment) At 196 pages, Vesh Bhusha is Kamla Chaudhary's most substantial work in the Videha archive and one of the most important texts on Maithili material culture available. — The source discussion in Chapter 98 states: Bhusha (Dress and Adornment) At 196 pages, Vesh Bhusha is Kamla Chaudhary's most substantial work in the Videha archive and one of the most important texts on Maithili material culture available.

१२७२. (A) From the Rasa perspective, the vesh-bhusha tradition is directly connected to the abhinaya (expressive performance) dimension of classical Indian aesthetics. — The source discussion in Chapter 98 states: From the Rasa perspective, the vesh-bhusha tradition is directly connected to the abhinaya (expressive performance) dimension of classical Indian aesthetics.

१२७३. (B) The study of Maithili Vesh Bhusha is thus inevitably a study of the social structures within which Maithili women and men navigate identity, status, and belonging. — The source discussion in Chapter 98 states: The study of Maithili Vesh Bhusha is thus inevitably a study of the social structures within which Maithili women and men navigate identity, status, and belonging.

१२७४. (D) The application of Gangesa's Navya Nyaya framework to Vesh Bhusha is particularly illuminating: dress and adornment constitute a system of vishesha (qualification or distinction) — each garment and ornament functions as a viseshana (qualifier) that qualifies the person who wears it. — The source discussion in Chapter 98 states: The application of Gangesa's Navya Nyaya framework to Vesh Bhusha is particularly illuminating: dress and adornment constitute a system of vishesha (qualification or distinction) — each garment and ornament functions as a viseshana (qualifier) that qualifies the person who wears it.

१२७५. (C) The Maithili kitchen is simultaneously a site of cultural production, religious observance, social distinction, and aesthetic pleasure. — The source discussion in Chapter 98 states: The Maithili kitchen is simultaneously a site of cultural production, religious observance, social distinction, and aesthetic pleasure.

१२७६. (D) LeviStrauss's structural analysis of food traditions in The Raw and the Cooked (1964) suggests that what a culture cooks and how it cooks reveals its fundamental cognitive and social structures. — The source discussion in Chapter 98 states: LeviStrauss's structural analysis of food traditions in The Raw and the Cooked (1964) suggests that what a culture cooks and how it cooks reveals its fundamental cognitive and social structures.

१२७७. (D) The single work archived in the Videha Digital Library — Maithilik Bhojan Sambandhi Sabdavalī represents a focused and substantial contribution to the lexicography of Maithili food culture. — The source discussion in Chapter 98 states: The single work archived in the Videha Digital Library — Maithilik Bhojan Sambandhi Sabdavalī represents a focused and substantial contribution to the lexicography of Maithili food culture.

१२७८. (B) The rasas are 'tasted' (rasana) by the sahridaya (the connoisseur, literally 'person with a heart'). — The source discussion in Chapter 98 states: The rasas are 'tasted' (rasana) by the sahridaya (the connoisseur, literally 'person with a heart').

१२७९. (C) Lalita Jha's vocabulary of food is, in this sense, simultaneously a vocabulary of aesthetic experience — a documentation of the full range of sensory and cultural 'flavours' that constitute Maithili life. — The source discussion in Chapter 98 states: Lalita Jha's vocabulary of food is, in this sense, simultaneously a vocabulary of aesthetic experience — a documentation of the full range of sensory and cultural 'flavours' that constitute Maithili life.

१२८०. (A) Each food term documented by Lalita Jha is a particular (vishesha) within the general category (samanya) of food vocabulary; the precise definition and documentation of each particular is exactly the kind of analytical work that

Navya Nyaya demands of any serious cognitive project. — The source discussion in Chapter 98 states: Each food term documented by Lalita Jha is a particular (vishesha) within the general category (samanya) of food vocabulary; the precise definition and documentation of each particular is exactly the kind of analytical work that Navya Nyaya demands of any serious cognitive project.

१२८१. (D) Lalita Jha's contribution to this preservation project places her firmly in the tradition of cultural conservation that, in the Indian context, extends from the editors of the Vedic texts to the compilers of the Puranas and the collectors of folk literature in the colonial and post-colonial period. — The source discussion in Chapter 98 states: Lalita Jha's contribution to this preservation project places her firmly in the tradition of cultural conservation that, in the Indian context, extends from the editors of the Vedic texts to the compilers of the Puranas and the collectors of folk literature in the colonial and post-colonial period.

१२८२. (B) The compilation of folktales is a form of cultural translation — the transfer of oral narrative from the performative, communal, contextual register of live storytelling into the fixed, decontextualised register of the written text. — The source discussion in Chapter 98 states: The compilation of folktales is a form of cultural translation — the transfer of oral narrative from the performative, communal, contextual register of live storytelling into the fixed, decontextualised register of the written text.

१२८३. (D) Gangesa's concept of avacchedakatva (delimitation/qualification) is particularly productive for literary criticism. — The source discussion in Chapter 98 states: Gangesa's concept of avacchedakatva (delimitation/qualification) is particularly productive for literary criticism.

१२८४. (C) The rasa theory posits that the purpose of literature is the evocation of specific aesthetic flavours (rasas) in the cultivated reader-spectator (sahridaya). — The source discussion in Chapter 98 states: The rasa theory posits that the purpose of literature is the evocation of specific aesthetic flavours (rasas) in the cultivated reader-spectator (sahridaya).

१२८५. (C) 850 CE) posits that the highest form of poetic meaning operates through dhvani — resonance or suggestion — rather than through the literal (abhidha) or even the secondary (laksana) meaning of words. — The source discussion in Chapter 98 states: 850 CE) posits that the highest form of poetic meaning operates through dhvani — resonance or suggestion — rather than through the literal (abhidha) or even the secondary (laksana) meaning of words.

१२८६. (C) The eight (or nine) rasas are not merely emotional categories but complex aesthetic experiences that transform the personal emotions (bhava) of characters into universalised aesthetic experiences accessible to the connoisseur. — The source discussion in Chapter 98 states: The eight (or nine) rasas are not merely emotional categories but complex aesthetic experiences that transform the personal emotions (bhava) of characters into universalised aesthetic experiences accessible to the connoisseur.

१२८७. (D) Kuntaka's theory is particularly relevant to the evaluation of Yoganand Jha's creative writing — his poetry (Gahbar Geet, Bhore Bhor, Mangal Prabhat) and his fiction (Bhalamanusa, Sankalp) can be evaluated in terms of the specific kinds of vakrata they deploy. — The source discussion in Chapter 98 states: Kuntaka's theory is particularly relevant to the evaluation of Yoganand Jha's creative writing — his poetry (Gahbar Geet, Bhore Bhor, Mangal Prabhat) and his fiction (Bhalamanusa, Sankalp) can be evaluated in terms of the specific kinds of vakrata they deploy.

१२८८. (B) The New Critical concept of the 'intentional fallacy' (Wimsatt and Beardsley) — the rejection of authorial intention as a criterion for interpretation — is less directly applicable to the folk literature tradition, where the concept of individual authorial intention is in any case inapplicable. — The source discussion in Chapter 98 states: The New Critical concept of the 'intentional fallacy' (Wimsatt and Beardsley) — the rejection of authorial intention as a criterion for interpretation — is less directly applicable to the folk literature tradition, where the concept of individual authorial intention is in any case inapplicable.

१२८९. (D) The folk literature tradition itself is characterised by a distinctive kind of vakrata — the formulaic obliqueness of proverbs, riddles, and traditional song-forms that encode meaning in non-obvious ways. — The source discussion in

Chapter 98 states: The folk literature tradition itself is characterised by a distinctive kind of vakrata — the formulaic obliqueness of proverbs, riddles, and traditional song-forms that encode meaning in non-obvious ways.

११९०. (A) Yoganand Jha's engagement with Shakta literature and his attention to folk culture — which is the domain of women's creative and performative expression in Mithila — implicitly engages with the question of women's cultural agency. — The source discussion in Chapter 98 states: Yoganand Jha's engagement with Shakta literature and his attention to folk culture — which is the domain of women's creative and performative expression in Mithila — implicitly engages with the question of women's cultural agency.

११९१. (B) The Maithili folktale tradition documented by Yoganand Jha and Lalita Jha would benefit from a Proppian morphological analysis that identifies the specific structural features and their cultural variations within the Mithila tradition. — The source discussion in Chapter 98 states: The Maithili folktale tradition documented by Yoganand Jha and Lalita Jha would benefit from a Proppian morphological analysis that identifies the specific structural features and their cultural variations within the Mithila tradition.

११९२. (C) Structuralist narratology (Propp, Levi-Strauss, Greimas, Todorov) provides analytical tools for the study of folktale structure. — The source discussion in Chapter 98 states: Structuralist narratology (Propp, Levi-Strauss, Greimas, Todorov) provides analytical tools for the study of folktale structure.

११९३. (A) Lalita Jha represents the intersection of food studies, lexicography, and folklore — a — The source discussion in Chapter 98 states: Lalita Jha represents the intersection of food studies, lexicography, and folklore — a

११९४. (B) Kamla Chaudhary represents the specific domain of Maithili women's material culture and temporal experience. — The source discussion in Chapter 98 states: Kamla Chaudhary represents the specific domain of Maithili women's material culture and temporal experience.

११९५. (C) Yoganand Jha represents the broadest range: fiction, folk literature, lexicography, poetry, journalism, cultural studies, and devotional literature. — The source discussion in Chapter 98 states: Yoganand Jha represents the broadest range: fiction, folk literature, lexicography, poetry, journalism, cultural studies, and devotional literature.

११९६. (D) domain that is at once domestic and cosmic (given the foundational connection between rasa as taste and rasa as aesthetic experience in Indian tradition). — The source discussion in Chapter 98 states: domain that is at once domestic and cosmic (given the foundational connection between rasa as taste and rasa as aesthetic experience in Indian tradition).

११९७. (C) The inclusion of multiple genres — fiction, poetry, lexicography, journalism, folk literature, cultural studies — reflects a broad and inclusive understanding of what constitutes Maithili literary culture. — The source discussion in Chapter 98 states: The inclusion of multiple genres — fiction, poetry, lexicography, journalism, folk literature, cultural studies — reflects a broad and inclusive understanding of what constitutes Maithili literary culture.

११९८. (D) The open-access character of the Videha archive is itself a philosophical and political statement: it asserts that cultural heritage belongs to the community and to humanity, not to commercial publishers or institutional gatekeepers. — The source discussion in Chapter 98 states: The open-access character of the Videha archive is itself a philosophical and political statement: it asserts that cultural heritage belongs to the community and to humanity, not to commercial publishers or institutional gatekeepers.

११९९. (C) comparative food vocabulary of neighbouring regions; and (5) a sustained application of Gangesa's Navya Nyaya framework to the specific textual features of these authors' works, once full transcriptions are available. — The source discussion in Chapter 98 states: comparative food vocabulary of neighbouring regions; and (5) a sustained application of Gangesa's Navya Nyaya framework to the specific textual features of these authors' works, once full transcriptions are available.

१३००. (D) Introduction: A Fourteen-Sutra Approach to Maithili Literature Dr. Yoganand Jha's Chaturdash Sootra (Fourteen Aphorisms) is a collection of fourteen critical essays spanning poetry, prose, literary history, and folk literature. — The source discussion in Chapter 98 states: Introduction: A Fourteen-Sutra Approach to Maithili Literature Dr. Yoganand Jha's Chaturdash Sootra (Fourteen Aphorisms) is a collection of fourteen critical essays spanning poetry, prose, literary history, and folk literature.

- १३०१. (D) The book is divided into three sections: Kavya Vivechan (Poetry Analysis), Gadya Vishleshan (Prose Analysis), and Avdan Mulyankan (Contribution Evaluation).** — The source discussion in Chapter 98 states: The book is divided into three sections: Kavya Vivechan (Poetry Analysis), Gadya Vishleshan (Prose Analysis), and Avdan Mulyankan (Contribution Evaluation).
- १३०२. (B) Jha shows how Harimohan’s own experience of Maithili society’s rigidities shaped works like Dhalajha and TeaPati.** — The source discussion in Chapter 98 states: Jha shows how Harimohan’s own experience of Maithili society’s rigidities shaped works like Dhalajha and TeaPati.
- १३०३. (D) Jha treats the novel as a “homology” of Mithila’s post-independence social structure—examining caste, dowry, education, and rural decay.** — The source discussion in Chapter 98 states: Jha treats the novel as a “homology” of Mithila’s post-independence social structure—examining caste, dowry, education, and rural decay.
- १३०४. (D) For Sneh Lata, he identifies bhakti-rasa as the dominant sentiment, expressed through vatsalya and śānta.** — The source discussion in Chapter 98 states: For Sneh Lata, he identifies bhakti-rasa as the dominant sentiment, expressed through vatsalya and śānta.
- १३०५. (D) Countering Hindi-Centric Erasure: Jha explicitly notes how early 20th-century Hindi scholars tried to reduce Maithili to a “dialect.” His inclusion of Subhadra Jha’s linguistic work and Jayakant** — The source discussion in Chapter 98 states: Countering Hindi-Centric Erasure: Jha explicitly notes how early 20th-century Hindi scholars tried to reduce Maithili to a “dialect.” His inclusion of Subhadra Jha’s linguistic work and Jayakant
- १३०६. (A) For Pradeep ‘Swayamprabha’ , he traces bhakti fused with vīra (heroism) against dowry.** — The source discussion in Chapter 98 states: For Pradeep ‘Swayamprabha’ , he traces bhakti fused with vīra (heroism) against dowry.
- १३०७. (C) Sneh Lata’s Mithila-mahatmya verses are read as a counter-narrative to North Indian cultural centrism.** — The source discussion in Chapter 98 states: Sneh Lata’s Mithila-mahatmya verses are read as a counter-narrative to North Indian cultural centrism.
- १३०८. (D) Mishra’s campaign for Sahitya Akademi recognition is a direct VPHF move: reclaiming Maithili’s autonomous status.** — The source discussion in Chapter 98 states: Mishra’s campaign for Sahitya Akademi recognition is a direct VPHF move: reclaiming Maithili’s autonomous status.
- १३०९. (A) Parallel Genealogies: The essay on Sneh Lata traces a parallel lineage of Ram-bhakti poetry in Maithili—distinct from Tulsidas’s Awadhi tradition.** — The source discussion in Chapter 98 states: Parallel Genealogies: The essay on Sneh Lata traces a parallel lineage of Ram-bhakti poetry in Maithili—distinct from Tulsidas’s Awadhi tradition.
- १३१०. (C) Synthesis and Evaluation Chaturdash Sootra is not merely a collection of reviews but a methodological manifesto.** — The source discussion in Chapter 98 states: Synthesis and Evaluation Chaturdash Sootra is not merely a collection of reviews but a methodological manifesto.
- १३११. (C) E.g., “Kavita Kusumanjali is an invaluable gift to modern Maithili, despite its occasional pedantry.” This contrasts with postmodern indecisiveness.** — The source discussion in Chapter 98 states: E.g., “Kavita Kusumanjali is an invaluable gift to modern Maithili, despite its occasional pedantry.” This contrasts with postmodern indecisiveness.
- १३१२. (D) A single text (e.g., Harimohan Jha’s satire) is analyzed through formal, historical, and logical lenses.** — The source discussion in Chapter 98 states: A single text (e.g., Harimohan Jha’s satire) is analyzed through formal, historical, and logical lenses.
- १३१३. (B) Conclusion: A Sūtra for the 21st Century Dr. Yoganand Jha’s Chaturdash Sootra is a landmark in Maithili literary criticism.** — The source discussion in Chapter 98 states: Conclusion: A Sūtra for the 21st Century Dr. Yoganand Jha’s Chaturdash Sootra is a landmark in Maithili literary criticism.
- १३१४. (D) Finally: Chaturdash Sootra is a pramāṇa-grantha (valid source-text) for any future study of Maithili literature’s modern critical consciousness.** — The source discussion in Chapter 98 states: Finally: Chaturdash Sootra is a pramāṇa-grantha (valid source-text) for any future study of Maithili literature’s modern critical consciousness.

१३१५. (D) The book is recommended for scholars of Indian vernacular literatures, comparative literature, and postcolonial criticism. — The source discussion in Chapter 98 states: The book is recommended for scholars of Indian vernacular literatures, comparative literature, and postcolonial criticism.

१३१६. (B) Topics include atomic energy, solar energy, alternative energy sources, alien life, thermal imaging, AI and robotics, the Nobel Prize controversies, the Large Hadron Collider, cosmology, nuclear medicine, and magnetism. — The source discussion in Chapter 99 states: Topics include atomic energy, solar energy, alternative energy sources, alien life, thermal imaging, AI and robotics, the Nobel Prize controversies, the Large Hadron Collider, cosmology, nuclear medicine, and magnetism.

१३१७. (B) (Kolkata, Saraswati Printing Works): This is Viyogi's most celebrated literary-translation achievement—a full Maithili rendering of the 1920 Czech science fiction play R.U.R. — The source discussion in Chapter 99 states: (Kolkata, Saraswati Printing Works): This is Viyogi's most celebrated literary-translation achievement—a full Maithili rendering of the 1920 Czech science fiction play R.U.R.

१३१८. (A) The collection contains science fiction stories, satirical pieces, and narrative experiments. — The source discussion in Chapter 99 states: The collection contains science fiction stories, satirical pieces, and narrative experiments.

१३१९. (A) The title page of Viyogi's translation explicitly names the original (Rossumovi Univerzální Roboti), provides the subtitle 'Science Fiction / Artificial Intelligence / AI', and quotes the MIT warning about AI. — The source discussion in Chapter 99 states: The title page of Viyogi's translation explicitly names the original (Rossumovi Univerzální Roboti), provides the subtitle 'Science Fiction / Artificial Intelligence / AI', and quotes the MIT warning about AI.

१३२०. (A) Two stories are subtitled ('Acta Misiya (Khanda 1)' and 'Acta Misiya (Khanda 2)'), forming a paired narrative unit. — The source discussion in Chapter 99 states: Two stories are subtitled ('Acta Misiya (Khanda 1)' and 'Acta Misiya (Khanda 2)'), forming a paired narrative unit.

१३२१. (D) The drama weaves together AI/cybernetics (the scientist Anupam is an expert in 'artificial intelligence and cyborg technology') with Hindu cosmology (yama, narka, svarga). — The source discussion in Chapter 99 states: The drama weaves together AI/cybernetics (the scientist Anupam is an expert in 'artificial intelligence and cyborg technology') with Hindu cosmology (yama, narka, svarga).

१३२२. (A) Unfortunately it might also be the last, unless we learn how to avoid the risks.' This intertextual connection between the popular-science essay and the literary translation of R.U.R. is characteristic of Viyogi's integrated intellectual project. — The source discussion in Chapter 99 states: Unfortunately it might also be the last, unless we learn how to avoid the risks.' This intertextual connection between the popular-science essay and the literary translation of R.U.R. is characteristic of Viyogi's integrated intellectual project.

१३२३. (B) THEMATIC AND IDEOLOGICAL ANALYSIS 4.1 The Central Project: Democratising Science for Maithili Readers Viyogi's preface to Vigyanak Batkahi Part 1 states his programme with unusual clarity. — The source discussion in Chapter 99 states: THEMATIC AND IDEOLOGICAL ANALYSIS 4.1 The Central Project: Democratising Science for Maithili Readers Viyogi's preface to Vigyanak Batkahi Part 1 states his programme with unusual clarity.

१३२४. (D) The essay is richly researched—using Bob Bryer's audio lectures on Egyptology, original observations, and scientific analysis—to present Egypt's ancient civilisation, pyramid-building technology, and Nile geography to Maithili readers. — The source discussion in Chapter 99 states: The essay is richly researched—using Bob Bryer's audio lectures on Egyptology, original observations, and scientific analysis—to present Egypt's ancient civilisation, pyramid-building technology, and Nile geography to Maithili readers.

१३२५. (D) In Piramidak Desh Me, he opens with a Maithili reader's familiar concept—punarjanma (reincarnation), moksha, and the belief that the soul re-inhabits the body—and uses it to explain the Egyptian practice of mummification: why would people preserve bodies? — The source discussion in Chapter 99 states: In Piramidak Desh Me, he opens with a Maithili reader's familiar concept—punarjanma (reincarnation), moksha, and the belief that the soul re-inhabits the body—and uses it to explain the Egyptian practice of mummification: why would people preserve bodies?

१३२६. (C) Viyogi's essays in this tradition are remarkable for their simultaneous command of frontier scientific content and vernacular Maithili accessibility. — The source discussion in Chapter 99 states: Viyogi's essays in this tradition are remarkable for their simultaneous command of frontier scientific content and vernacular Maithili accessibility.

१३२७. (A) In Narak Vijay, the sacred and scientific intersect dramatically: the scientist Anupam Amit is not merely a laboratory figure but moves into dialogue with Hindu mythological figures (Narada, Yamaraja, Brahma). — The source discussion in Chapter 99 states: In Narak Vijay, the sacred and scientific intersect dramatically: the scientist Anupam Amit is not merely a laboratory figure but moves into dialogue with Hindu mythological figures (Narada, Yamaraja, Brahma).

१३२८. (A) Viyogi's novel is not nostalgic in the manner of a pastoral romance; it is the work of a physicist who grew up in Madhubani and has observed, with a scientist's precision, what has changed and what has not. — The source discussion in Chapter 99 states: Viyogi's novel is not nostalgic in the manner of a pastoral romance; it is the work of a physicist who grew up in Madhubani and has observed, with a scientist's precision, what has changed and what has not.

१३२९. (A) The range is extraordinary—from particle physics to marine archaeology in fifteen essays. — The source discussion in Chapter 99 states: The range is extraordinary—from particle physics to marine archaeology in fifteen essays.

१३३०. (B) The robotics chapter is particularly significant: it devotes several pages to Karel Čapek's R.U.R. and the etymology of the word 'robot,' and includes the MIT warning about AI. — The source discussion in Chapter 99 states: The robotics chapter is particularly significant: it devotes several pages to Karel Čapek's R.U.R. and the etymology of the word 'robot,' and includes the MIT warning about AI.

१३३१. (B) ACTA MISIYA: SHORT FICTION AND THE SF SHORT STORY FORM Acta Misiya is Viyogi's most formally experimental literary work. — The source discussion in Chapter 99 states: ACTA MISIYA: SHORT FICTION AND THE SF SHORT STORY FORM Acta Misiya is Viyogi's most formally experimental literary work.

१३३२. (B) fiction but has deep roots in the Sanskrit nāṭaka tradition, where divine and human planes of action coexist. — The source discussion in Chapter 99 states: fiction but has deep roots in the Sanskrit nāṭaka tradition, where divine and human planes of action coexist.

१३३३. (C) The title itself—'Acta' (Latin: proceedings, records) combined with 'Misiya' (mission)— suggests an archive of missions: each story is a record of a different kind of intervention into reality. — The source discussion in Chapter 99 states: The title itself—'Acta' (Latin: proceedings, records) combined with 'Misiya' (mission)— suggests an archive of missions: each story is a record of a different kind of intervention into reality.

१३३४. (B) The collection's formal range demonstrates that Viyogi is not merely a science communicator writing fictional wrappers around factual content but a genuine literary experimenter working with the full toolkit of narrative technique. — The source discussion in Chapter 99 states: The collection's formal range demonstrates that Viyogi is not merely a science communicator writing fictional wrappers around factual content but a genuine literary experimenter working with the full toolkit of narrative technique.

१३३५. (B) The scientist is not merely a victim but a figure of moral authority: while Ramesh and Suresh confess their crimes and express desire for redemption, it is Anupam who points out that 'the punishment for your own sins must be borne by yourselves'—the scientist as ethical philosopher. — The source discussion in Chapter 99 states: The scientist is not merely a victim but a figure of moral authority: while Ramesh and Suresh confess their crimes and express desire for redemption, it is Anupam who points out that 'the punishment for your own sins must be borne by yourselves'—the scientist as ethical philosopher.

१३३६. (D) The acknowledgements mention that the novel won a Pallavi Prakashan prize and was presented at a function on 24 April 2018. — The source discussion in Chapter 99 states: The acknowledgements mention that the novel won a Pallavi Prakashan prize and was presented at a function on 24 April 2018.

१३३७. (A) (Rossumovi Univerzální Roboti) premiered in Prague on 25 January 1921 and was translated into more than thirty languages by 1923. — The source discussion in Chapter 99 states: (Rossumovi Univerzální Roboti) premiered in Prague on 25 January 1921 and was translated into more than thirty languages by 1923.

१३३८. (D) HAMAR GAAM: NOVEL OF VILLAGE MEMORY AND SCIENTIFIC MODERNITY Hamar Gaam (Pallavi Publications, 2018) is Viyogi's most personal literary work—a novel memoir of his birth village that reads simultaneously as social history, cultural documentation, and scientific-humanist reflection. — The source discussion in Chapter 99 states: HAMAR GAAM: NOVEL OF VILLAGE MEMORY AND SCIENTIFIC MODERNITY Hamar Gaam (Pallavi Publications, 2018) is Viyogi's most personal literary work—a novel memoir of his birth village that reads simultaneously as social history, cultural documentation, and scientific-humanist reflection.

१३३९. (D) (1920) into Maithili is, in historical terms, perhaps the most significant of his literary achievements—because it addresses one of the most consequential science fiction texts in world literature: the play that coined the word 'robot.' R.U.R. — The source discussion in Chapter 99 states: (1920) into Maithili is, in historical terms, perhaps the most significant of his literary achievements—because it addresses one of the most consequential science fiction texts in world literature: the play that coined the word 'robot.' R.U.R.

१३४०. (C) Viyogi's translation (published by Saraswati Printing Works, Kolkata) makes this text available in Maithili for the first time. — The source discussion in Chapter 99 states: Viyogi's translation (published by Saraswati Printing Works, Kolkata) makes this text available in Maithili for the first time.

१३४१. (C) Viyogi draws on Bob Bryer's 48-lecture audio-book on Egyptology (which he downloaded free online), the tour-guide's local knowledge, and his own careful observation. — The source discussion in Chapter 99 states: Viyogi draws on Bob Bryer's 48-lecture audio-book on Egyptology (which he downloaded free online), the tour-guide's local knowledge, and his own careful observation.

१३४२. (C) In Narak Vijay, the novum is AI and cyborg technology within a mythological-cosmological framework—the scientifically imagined ('what if AI could be used to escape Yamaraja's judgement?') estranges the familiar Hindu cosmological narrative. — The source discussion in Chapter 99 states: In Narak Vijay, the novum is AI and cyborg technology within a mythological-cosmological framework—the scientifically imagined ('what if AI could be used to escape Yamaraja's judgement?') estranges the familiar Hindu cosmological narrative.

१३४३. (B) The historical content is rich and precise: the essay covers Egypt's three kingdoms (Old, Middle, New Kingdom, c. — The source discussion in Chapter 99 states: The historical content is rich and precise: the essay covers Egypt's three kingdoms (Old, Middle, New Kingdom, c.

१३४४. (B) The essay begins with a philosophical prologue: the Maithili (and wider Indic) concept of reincarnation, moksha, and the soul's journey through multiple bodies provides the hermeneutic key through which the Egyptian practice of mummification is interpreted for Maithili readers. — The source discussion in Chapter 99 states: The essay begins with a philosophical prologue: the Maithili (and wider Indic) concept of reincarnation, moksha, and the soul's journey through multiple bodies provides the hermeneutic key through which the Egyptian practice of mummification is interpreted for Maithili readers.

१३४५. (A) The French section is particularly notable for its family dimension—Viyogi was accompanied by his wife and (then) ten-year-old niece, whose school experiences in France provide a child's perspective on cultural difference. — The source discussion in Chapter 99 states: The French section is particularly notable for its family dimension—Viyogi was accompanied by his wife and (then) ten-year-old niece, whose school experiences in France provide a child's perspective on cultural difference.

१३४६. (C) Unlike Huxley or Sagan writing for a broadly educated English-reading public, Viyogi writes for a community that may have no formal scientific education but has a deep cultural tradition (Sanskrit learning, agricultural knowledge, folklore) that science writing can build upon. — The source discussion in Chapter 99 states: Unlike Huxley or Sagan writing for a broadly educated English-reading public, Viyogi writes for a community that may have no formal scientific education but has a deep cultural tradition (Sanskrit learning, agricultural knowledge, folklore) that science writing can build upon.

- १३४७. (D) Viyogi's Vigyanak Batkahi belongs to this tradition but with a distinctive vernacular inflection.** — The source discussion in Chapter 99 states: Viyogi's Vigyanak Batkahi belongs to this tradition but with a distinctive vernacular inflection.
- १३४८. (D) In his translation of R.U.R., Čapek's own novum—the biological robot as factoryproduced labour—is made strange anew for a Maithili readership encountering it for the first time.** — The source discussion in Chapter 99 states: In his translation of R.U.R., Čapek's own novum—the biological robot as factoryproduced labour—is made strange anew for a Maithili readership encountering it for the first time.
- १३४९. (D) familiar bureaucratic language applied to extraordinary events creates the double effect Suvin identifies.** — The source discussion in Chapter 99 states: familiar bureaucratic language applied to extraordinary events creates the double effect Suvin identifies.
- १३५०. (A) Jameson also argues that SF is essentially about 'our incapacity to imagine the future'— which is why it always tells us more about the present than the future.** — The source discussion in Chapter 99 states: Jameson also argues that SF is essentially about 'our incapacity to imagine the future'— which is why it always tells us more about the present than the future.
- १३५१. (C) 200 BCE–200 CE) identifies rasa as the essential aesthetic experience of a literary work.** — The source discussion in Chapter 99 states: 200 BCE–200 CE) identifies rasa as the essential aesthetic experience of a literary work.
- १३५२. (A) Bībhatsa rasa (disgust/uncanny): Activated in Narak Vijay when the criminal-politicians who are the play's moral villains are described—their nonchalance about killing, their use of scientific knowledge for criminal ends.** — The source discussion in Chapter 99 states: Bībhatsa rasa (disgust/uncanny): Activated in Narak Vijay when the criminal-politicians who are the play's moral villains are described—their nonchalance about killing, their use of scientific knowledge for criminal ends.
- १३५३. (B) While the classical rasas (śṛṅgāra, vīra, karuṇā, raudra, hāsyā, bībhatsa, bhayānaka, adbhuta) were developed for drama and poetry, their application to the genres Viyogi practises is illuminating: Adbhuta rasa (wonder/marvellous): The dominant rasa of the Vigyanak Batkahi essays and of Viyogi's SF.** — The source discussion in Chapter 99 states: While the classical rasas (śṛṅgāra, vīra, karuṇā, raudra, hāsyā, bībhatsa, bhayānaka, adbhuta) were developed for drama and poetry, their application to the genres Viyogi practises is illuminating: Adbhuta rasa (wonder/marvellous): The dominant rasa of the Vigyanak Batkahi essays and of Viyogi's SF.
- १३५४. (D) The vibhāva (stimulus) is the scientific fact itself—that the universe began in a single point, that atoms have empty space within them, that living tissue can be synthetically produced in a factory.** — The source discussion in Chapter 99 states: The vibhāva (stimulus) is the scientific fact itself—that the universe began in a single point, that atoms have empty space within them, that living tissue can be synthetically produced in a factory.
- १३५५. (D) Adbhuta rasa is precisely the aesthetic mode of science—both as practised (the scientist's wonder at nature's complexity) and as communicated (the popular scientist's attempt to transmit that wonder to a general audience).** — The source discussion in Chapter 99 states: Adbhuta rasa is precisely the aesthetic mode of science—both as practised (the scientist's wonder at nature's complexity) and as communicated (the popular scientist's attempt to transmit that wonder to a general audience).
- १३५६. (C) In Kichhu Teet Madhur, the travelogue's authority is also pratyakṣa—direct personal observation.** — The source discussion in Chapter 99 states: In Kichhu Teet Madhur, the travelogue's authority is also pratyakṣa—direct personal observation.
- १३५७. (D) 13th–14th century CE) was, like Viyogi, a native of the Madhubani region of Mithila—the intellectual heartland of the Navya-Nyāya school of Indian logic and epistemology.** — The source discussion in Chapter 99 states: 13th–14th century CE) was, like Viyogi, a native of the Madhubani region of Mithila—the intellectual heartland of the Navya-Nyāya school of Indian logic and epistemology.
- १३५८. (D) The structural parallel is striking: both are Madhubaniborn intellectuals who developed technically precise analytical systems; both worked at the boundary between specialised knowledge and its broader social application.** —

The source discussion in Chapter 99 states: The structural parallel is striking: both are Madhubaniborn intellectuals who developed technically precise analytical systems; both worked at the boundary between specialised knowledge and its broader social application.

१३५९. (C) Anumāna: The inferential structure is central to popular science writing: from the observed fact (carbon atoms in a rock sample), the physicist infers a general principle (radioactive decay laws), and from that infers an event (the rock was formed 4.5 billion years ago). — The source discussion in Chapter 99 states: Anumāna: The inferential structure is central to popular science writing: from the observed fact (carbon atoms in a rock sample), the physicist infers a general principle (radioactive decay laws), and from that infers an event (the rock was formed 4.5 billion years ago).

१३६०. (B) Viyogi's popular science writing can be analysed as operating through all four to establish valid knowledge for a general Maithili readership: Pratyakṣa: Viyogi grounds his essays in observational facts—the readings of instruments, the results of experiments, the observations of particle detectors. — The source discussion in Chapter 99 states: Viyogi's popular science writing can be analysed as operating through all four to establish valid knowledge for a general Maithili readership: Pratyakṣa: Viyogi grounds his essays in observational facts—the readings of instruments, the results of experiments, the observations of particle detectors.

१३६१. (D) Where Shonku's science is wonder-generating and benevolent, Viyogi's AI is potentially the 'biggest event in human history' that 'might also be the — The source discussion in Chapter 99 states: Where Shonku's science is wonder-generating and benevolent, Viyogi's AI is potentially the 'biggest event in human history' that 'might also be the

१३६२. (C) A language that can discuss the Large Hadron Collider, translate R.U.R., and imagine AI-driven mythological drama is a language of the 21st century. — The source discussion in Chapter 99 states: A language that can discuss the Large Hadron Collider, translate R.U.R., and imagine AI-driven mythological drama is a language of the 21st century.

१३६३. (C) Ray (Bengali SF) The most relevant Indian comparison is with Satyajit Ray (1921–1992), whose Professor Shonku series (from 1965, appearing in Sandesh magazine) is the canonical Indian-language SF. — The source discussion in Chapter 99 states: Ray (Bengali SF) The most relevant Indian comparison is with Satyajit Ray (1921–1992), whose Professor Shonku series (from 1965, appearing in Sandesh magazine) is the canonical Indian-language SF.

१३६४. (C) Viyogi's SF—particularly Narak Vijay—is less sanguine: the AI context is explicitly framed with the MIT warning about existential risk. — The source discussion in Chapter 99 states: Viyogi's SF—particularly Narak Vijay—is less sanguine: the AI context is explicitly framed with the MIT warning about existential risk.

१३६५. (B) Ray's Shonku is an inventor-scientist who creates fantastic gadgets and encounters adventures globally; his SF is fundamentally optimistic about science and tends toward the adbhuta rasa. — The source discussion in Chapter 99 states: Ray's Shonku is an inventor-scientist who creates fantastic gadgets and encounters adventures globally; his SF is fundamentally optimistic about science and tends toward the adbhuta rasa.

१३६६. (A) 1938)—the astrophysicist who writes SF in both Marathi and English (Virus, The Return of Vaman, The Comet, etc.). — The source discussion in Chapter 99 states: 1938)—the astrophysicist who writes SF in both Marathi and English (Virus, The Return of Vaman, The Comet, etc.).

१३६७. (C) Narlikar (Marathi/English SF) The closest structural parallel to Viyogi in Indian literature is Jayant Narlikar (b. — The source discussion in Chapter 99 states: Narlikar (Marathi/English SF) The closest structural parallel to Viyogi in Indian literature is Jayant Narlikar (b.

१३६८. (C) What makes Viyogi unique is the combination: no other Maithili writer has his scientific credentials (FNA, FNASc, Director of — The source discussion in Chapter 99 states: What makes Viyogi unique is the combination: no other Maithili writer has his scientific credentials (FNA, FNASc, Director of

१३६९. (C) last.' This reflects a generational shift: Ray wrote in the post-Independence science-optimist mood; Viyogi writes in the age of AI anxiety. — The source discussion in Chapter 99 states: last.' This reflects a generational shift: Ray wrote in the post-Independence science-optimist mood; Viyogi writes in the age of AI anxiety.

१३७०. (D) Like Viyogi, he writes for a vernacular audience (Marathi) while maintaining global scientific engagement. —

The source discussion in Chapter 99 states: Like Viyogi, he writes for a vernacular audience (Marathi) while maintaining global scientific engagement.

१३७१. (C) Founding of Maithili popular science writing: Vigyanak Batkahi (Parts 1 & 2) establishes a tradition of scientifically rigorous, literarily accomplished popular science writing in Maithili—a tradition that did not previously exist. — The source discussion in Chapter 99 states: Founding of Maithili popular science writing: Vigyanak Batkahi (Parts 1 & 2) establishes a tradition of scientifically rigorous, literarily accomplished popular science writing in Maithili—a tradition that did not previously exist.

१३७२. (B) For a language whose literary history is measured in over a thousand years (from Vidyapati to the present), the absence of science writing was a significant lacuna. — The source discussion in Chapter 99 states: For a language whose literary history is measured in over a thousand years (from Vidyapati to the present), the absence of science writing was a significant lacuna.

१३७३. (C) The scientist-as-vernacular-intellectual: Viyogi demonstrates that the highest level of scientific practice (experimental nuclear physics, direction of a national laboratory, international scientific leadership) is compatible with—and enriched by—deep engagement with vernacular literature. — The source discussion in Chapter 99 states: The scientist-as-vernacular-intellectual: Viyogi demonstrates that the highest level of scientific practice (experimental nuclear physics, direction of a national laboratory, international scientific leadership) is compatible with—and enriched by—deep engagement with vernacular literature.

१३७४. (B) Institute of Physics), and no Indian scientist of his stature has written as extensively and imaginatively in a vernacular language other than Bengali or English. — The source discussion in Chapter 99 states: Institute of Physics), and no Indian scientist of his stature has written as extensively and imaginatively in a vernacular language other than Bengali or English.

१३७५. (A) CIEFL Hyderabad in the late 1970s and early 1980s was among the foremost centres of Indian linguistics, and Yadava's doctoral work placed Maithili for the first time within the mainstream of international formal syntactic theory. — The source discussion in Chapter 100 states: CIEFL Hyderabad in the late 1970s and early 1980s was among the foremost centres of Indian linguistics, and Yadava's doctoral work placed Maithili for the first time within the mainstream of international formal syntactic theory.

१३७६. (D) In 2016, he was elected Honorary Life Member of the Linguistic Society of America — the most prestigious recognition in world linguistics, accorded to a small number of non-American scholars of exceptional distinction. — The source discussion in Chapter 100 states: In 2016, he was elected Honorary Life Member of the Linguistic Society of America — the most prestigious recognition in world linguistics, accorded to a small number of non-American scholars of exceptional distinction.

१३७७. (C) Postdoctoral Fellowships and International Affiliations Yadava's postdoctoral career is remarkable for its global reach and the distinction of the institutions that recognised his work. — The source discussion in Chapter 100 states: Postdoctoral Fellowships and International Affiliations Yadava's postdoctoral career is remarkable for its global reach and the distinction of the institutions that recognised his work.

१३७८. (B) Lincom Europa is the leading European publisher of specialist linguistic monographs, and publication there marked Yadava's work as a contribution to international formal linguistics rather than merely to South Asian area studies. — The source discussion in Chapter 100 states: Lincom Europa is the leading European publisher of specialist linguistic monographs, and publication there marked Yadava's work as a contribution to international formal linguistics rather than merely to South Asian area studies.

१३७९. (B) The dissertation addresses movement rules — operations by which constituents are displaced from their base positions — and analyses how Maithili data illuminates parametric variation in the GB framework. — The source

discussion in Chapter 100 states: The dissertation addresses movement rules — operations by which constituents are displaced from their base positions — and analyses how Maithili data illuminates parametric variation in the GB framework.

१३८०. (D) Yadava's trilingual dictionary gives Maithili the referential authority that it had long been denied by its institutional marginalisation. — The source discussion in Chapter 100 states: Yadava's trilingual dictionary gives Maithili the referential authority that it had long been denied by its institutional marginalisation.

१३८१. (B) As a lexicographic resource produced under the Nepal Academy, it serves both the scholarly community and the Maithili-speaking population of Nepal in educational, administrative, and cultural contexts. — The source discussion in Chapter 100 states: As a lexicographic resource produced under the Nepal Academy, it serves both the scholarly community and the Maithili-speaking population of Nepal in educational, administrative, and cultural contexts.

१३८२. (B) The paper has been cited over one thousand times. 'A Fresh Look at Grammatical Relations in Indo-Aryan' (with Balthasar Bickel). — The source discussion in Chapter 100 states: The paper has been cited over one thousand times. 'A Fresh Look at Grammatical Relations in Indo-Aryan' (with Balthasar Bickel).

१३८३. (C) Crucially, the paper shows that the system is reduced among lower-caste speakers less invested in maintaining the hierarchical style — a finding with profound sociolinguistic implications for the relationship between language and social structure in Mithila. — The source discussion in Chapter 100 states: Crucially, the paper shows that the system is reduced among lower-caste speakers less invested in maintaining the hierarchical style — a finding with profound sociolinguistic implications for the relationship between language and social structure in Mithila.

१३८४. (A) The Videha interview series functions within the Parallel History Framework as a form of oral-documentary history: the recorded testimony of living intellectual practitioners, whose voices the mainstream canonical institutions have not always privileged. — The source discussion in Chapter 100 states: The Videha interview series functions within the Parallel History Framework as a form of oral-documentary history: the recorded testimony of living intellectual practitioners, whose voices the mainstream canonical institutions have not always privileged.

१३८५. (A) Yadava appears as the second interviewee in Munnaji's celebrated series 'हम पुछैत छी' (I Ask / We Ask) — a series of extended interviews with twenty-four major figures of Maithili literature, linguistics, and culture, published across the Videha Sadeha 33 collected edition. — The source discussion in Chapter 100 states: Yadava appears as the second interviewee in Munnaji's celebrated series 'हम पुछैत छी' (I Ask / We Ask) — a series of extended interviews with twenty-four major figures of Maithili literature, linguistics, and culture, published across the Videha Sadeha 33 collected edition.

१३८६. (A) The placement of Yadava as the second interviewee in this series — after Ravindra Kumar Das — is significant. — The source discussion in Chapter 100 states: The placement of Yadava as the second interviewee in this series — after Ravindra Kumar Das — is significant.

१३८७. (A) The survey in Videha 151 identifies Yadava as one of the first linguists to assess the implications of movement rules for the theory of Government and Binding as applied to Maithili, a contribution of foundational importance. — The source discussion in Chapter 100 states: The survey in Videha 151 identifies Yadava as one of the first linguists to assess the implications of movement rules for the theory of Government and Binding as applied to Maithili, a contribution of foundational importance.

१३८८. (D) Mithila is politically split between India and Nepal, but the Videha archive insists on treating it as a cultural and linguistic unity. — The source discussion in Chapter 100 states: Mithila is politically split between India and Nepal, but the Videha archive insists on treating it as a cultural and linguistic unity.

१३८९. (D) The most famous parameter is the pro-drop parameter (whether a language allows subject omission), but GB posits many others relating to case, agreement, and movement. — The source discussion in Chapter 100 states: The most famous parameter is the pro-drop parameter (whether a language allows subject omission), but GB posits many others relating to case, agreement, and movement.

१३९०. (D) The paper's finding that lower-caste speakers reduce the agreement system is also of major significance for the Videha Parallel History Framework. — The source discussion in Chapter 100 states: The paper's finding that lower-caste

speakers reduce the agreement system is also of major significance for the Videha Parallel History Framework.

१३९१. (C) In Navya-Nyaya terms, this social knowledge constitutes a form of *pratyaksha* (direct perception) of the social world, which is systematically encoded in the language. — The source discussion in Chapter 100 states: In Navya-Nyaya terms, this social knowledge constitutes a form of *pratyaksha* (direct perception) of the social world, which is systematically encoded in the language.

१३९२. (D) Yadava demonstrates that in Maithili, raising from tensed clauses is possible, instantiated by a movement rule functionally analogous to English subject-to-subject raising but parametrically distinct. — The source discussion in Chapter 100 states: Yadava demonstrates that in Maithili, raising from tensed clauses is possible, instantiated by a movement rule functionally analogous to English subject-to-subject raising but parametrically distinct.

१३९३. (A) The identification of a systematic parametric difference based on Maithili data is a contribution to linguistic typology of the first order, comparable to the identification of pro-drop languages (Italian, Spanish) or scrambling languages (Japanese, German) as distinct parametric types. — The source discussion in Chapter 100 states: The identification of a systematic parametric difference based on Maithili data is a contribution to linguistic typology of the first order, comparable to the identification of pro-drop languages (Italian, Spanish) or scrambling languages (Japanese, German) as distinct parametric types.

१३९४. (D) Lexicography and Language Documentation Yadava's contribution to Maithili lexicography, most fully realised in the 2017 *Prajñā MaithilīNepālī-English Dictionary*, is grounded in an understanding of lexicography as a fundamental act of language preservation and empowerment. — The source discussion in Chapter 100 states: Lexicography and Language Documentation Yadava's contribution to Maithili lexicography, most fully realised in the 2017 *Prajñā MaithilīNepālī-English Dictionary*, is grounded in an understanding of lexicography as a fundamental act of language preservation and empowerment.

१३९५. (D) However, the 1999 BickelBisang-Yadava paper significantly complicates this distinction by showing that the langue of Maithili — specifically its agreement system — is itself constituted by social practices that belong to the parole domain. — The source discussion in Chapter 100 states: However, the 1999 BickelBisang-Yadava paper significantly complicates this distinction by showing that the langue of Maithili — specifically its agreement system — is itself constituted by social practices that belong to the parole domain.

१३९६. (B) Social interaction (face and empathy) is not merely contextual noise but is systematically encoded in the abstract grammar. — The source discussion in Chapter 100 states: Social interaction (face and empathy) is not merely contextual noise but is systematically encoded in the abstract grammar.

१३९७. (B) Saussurean Structuralism Ferdinand de Saussure's foundational distinction between langue (the abstract system of a language) and parole (individual speech acts) provides the theoretical backdrop against which Yadava's formal-syntactic work operates. — The source discussion in Chapter 100 states: Saussurean Structuralism Ferdinand de Saussure's foundational distinction between langue (the abstract system of a language) and parole (individual speech acts) provides the theoretical backdrop against which Yadava's formal-syntactic work operates.

१३९८. (C) Chomskyan Generative Grammar Yadava's formal work operates squarely within the Chomskyan programme, progressing from Government-and-Binding theory (dissertation, 1983; *Lincom Europa monograph*, 1998) through Minimalism (later work on possessor prominence). — The source discussion in Chapter 100 states: Chomskyan Generative Grammar Yadava's formal work operates squarely within the Chomskyan programme, progressing from Government-and-Binding theory (dissertation, 1983; *Lincom Europa monograph*, 1998) through Minimalism (later work on possessor prominence).

१३९९. (C) Yadava's work places Maithili in typological databases (WALS — the World Atlas of Language Structures — cites Maithili data), making it a reference point for researchers working on agreement, case, and grammatical relations in any language. — The source discussion in Chapter 100 states: Yadava's work places Maithili in typological databases

(WALS — the World Atlas of Language Structures — cites Maithili data), making it a reference point for researchers working on agreement, case, and grammatical relations in any language.

१४००. (D) Navya-Nyāya Epistemology of Gaṅgeśa The application of Navya-Nyāya epistemological tools to Yadava's linguistic work requires a step of theoretical translation that is itself illuminating. — The source discussion in Chapter 100 states: Navya-Nyāya Epistemology of Gaṅgeśa The application of Navya-Nyāya epistemological tools to Yadava's linguistic work requires a step of theoretical translation that is itself illuminating.

१४०१. (A) Gaṅgeśa's elaboration of these categories, particularly his analysis of anumāna through the concept of vyāpti (universal concomitance), provides a framework for evaluating the epistemological status of linguistic knowledge. — The source discussion in Chapter 100 states: Gaṅgeśa's elaboration of these categories, particularly his analysis of anumāna through the concept of vyāpti (universal concomitance), provides a framework for evaluating the epistemological status of linguistic knowledge.

१४०२. (A) Indian Alamkāra Tradition and Comparative Literary Linguistics As editor of Readings in Maithili Language, Literature and Culture (1999), Yadava bridges the purely linguistic and the literary-cultural. — The source discussion in Chapter 100 states: Indian Alamkāra Tradition and Comparative Literary Linguistics As editor of Readings in Maithili Language, Literature and Culture (1999), Yadava bridges the purely linguistic and the literary-cultural.

१४०३. (A) There is a deeper connection between Navya-Nyāya and Yadava's work, rooted in geography. — The source discussion in Chapter 100 states: There is a deeper connection between Navya-Nyāya and Yadava's work, rooted in geography.

१४०४. (B) The Navya-Nyāya school's centuries-long engagement with the epistemology of śabda (language as a knowledge source) and the formal analysis of vākya (sentence structure) is the ancient predecessor of the modern formal-linguistic enterprise that Yadava represents. — The source discussion in Chapter 100 states: The Navya-Nyāya school's centuries-long engagement with the epistemology of śabda (language as a knowledge source) and the formal analysis of vākya (sentence structure) is the ancient predecessor of the modern formal-linguistic enterprise that Yadava represents.

१४०५. (A) The volume includes essays on Vidyapati's aesthetics and the evolution of Maithili short stories, situating linguistic scholarship within the broader tradition of Maithili literary culture. — The source discussion in Chapter 100 states: The volume includes essays on Vidyapati's aesthetics and the evolution of Maithili short stories, situating linguistic scholarship within the broader tradition of Maithili literary culture.

१४०६. (B) Gaṅgeśa Upādhyāya was himself a Maithil — born in Karion, Darbhanga, the heart of Mithila — writing in Sanskrit in the fourteenth century about the nature of valid knowledge, including knowledge conveyed through language (śabda). — The source discussion in Chapter 100 states: Gaṅgeśa Upādhyāya was himself a Maithil — born in Karion, Darbhanga, the heart of Mithila — writing in Sanskrit in the fourteenth century about the nature of valid knowledge, including knowledge conveyed through language (śabda).

१४०७. (B) Yadava's Linguistic Survey of Nepal (2008–2009) — of which he was Founder Director — is explicitly a post-colonial updating and indigenisation of the Greyersonian project: it applies — The source discussion in Chapter 100 states: Yadava's Linguistic Survey of Nepal (2008–2009) — of which he was Founder Director — is explicitly a post-colonial updating and indigenisation of the Greyersonian project: it applies

१४०८. (B) Greyersonian Legacy and its Critique Sir George Abraham Grierson's Linguistic Survey of India (1903–1928) provides the colonial-era framework within which Maithili was first formally documented. — The source discussion in Chapter 100 states: Greyersonian Legacy and its Critique Sir George Abraham Grierson's Linguistic Survey of India (1903–1928) provides the colonial-era framework within which Maithili was first formally documented.

१४०९. (B) Yadava's Mithila Ratna Award (2010) — given at an International Maithili Conference — and his Vidyapati Anusandhan Puraskar (2013) from the Nepalese Ministry of Culture are markers of recognition by the transnational Maithili community itself, rather than by the narrow canonical establishment. — The source discussion in Chapter 100 states: Yadava's Mithila Ratna Award (2010) — given at an International Maithili Conference — and his Vidyapati Anusandhan

Puraskar (2013) from the Nepalese Ministry of Culture are markers of recognition by the transnational Maithili community itself, rather than by the narrow canonical establishment.

१४१०. (C) The Videha Parallel History Framework's attention to cross-border Maithili — treating the language as a cultural unity that transcends the India-Nepal border — is directly supported by Yadava's scholarly agenda. — The source discussion in Chapter 100 states: The Videha Parallel History Framework's attention to cross-border Maithili — treating the language as a cultural unity that transcends the India-Nepal border — is directly supported by Yadava's scholarly agenda.

१४११. (D) Joshua Fishman: Language Maintenance and Shift Joshua Fishman's theoretical framework for understanding language maintenance and shift (Reversing Language Shift, 1991) provides a sociolinguistic context for Yadava's language policy work. — The source discussion in Chapter 100 states: Joshua Fishman: Language Maintenance and Shift Joshua Fishman's theoretical framework for understanding language maintenance and shift (Reversing Language Shift, 1991) provides a sociolinguistic context for Yadava's language policy work.

१४१२. (B) Yadava's documentation of Maithili in the Nepal census and his advocacy for mother tongue-based multilingual education are explicitly concerned with reversing the shift from Maithili to Nepali that census data consistently shows in the younger population. — The source discussion in Chapter 100 states: Yadava's documentation of Maithili in the Nepal census and his advocacy for mother tongue-based multilingual education are explicitly concerned with reversing the shift from Maithili to Nepali that census data consistently shows in the younger population.

१४१३. (D) The reduction of this system by lower-caste speakers, documented in the paper, illustrates Bourdieu's point that linguistic capital is unequally distributed along social hierarchies — and that those positioned outside the dominant culture may resist or simplify its most elaborate linguistic forms. — The source discussion in Chapter 100 states: The reduction of this system by lower-caste speakers, documented in the paper, illustrates Bourdieu's point that linguistic capital is unequally distributed along social hierarchies — and that those positioned outside the dominant culture may resist or simplify its most elaborate linguistic forms.

१४१४. (A) Fishman's GIDS scale (Graded Intergenerational Disruption Scale) measures the degree to which a minority language is threatened by the dominant language in terms of intergenerational transmission. — The source discussion in Chapter 100 states: Fishman's GIDS scale (Graded Intergenerational Disruption Scale) measures the degree to which a minority language is threatened by the dominant language in terms of intergenerational transmission.

१४१५. (D) Maithili data appears in Linguistics, Lingua, Himalayan Linguistics, and Oxford University Press volumes alongside data from European, African, and East Asian languages, asserting Maithili's equivalence as a reference language for universal grammar theory. — The source discussion in Chapter 100 states: Maithili data appears in Linguistics, Lingua, Himalayan Linguistics, and Oxford University Press volumes alongside data from European, African, and East Asian languages, asserting Maithili's equivalence as a reference language for universal grammar theory.

१४१६. (B) Limitations and Open Questions Yadava's formal-syntactic work, while foundational, is almost entirely in English and addressed to — The source discussion in Chapter 100 states: Limitations and Open Questions Yadava's formal-syntactic work, while foundational, is almost entirely in English and addressed to

१४१७. (B) the argument that all children have a right to education in their mother tongue, and that denial of this right constitutes a form of 'linguistic genocide' (the destruction of a language through institutional suppression). — The source discussion in Chapter 100 states: the argument that all children have a right to education in their mother tongue, and that denial of this right constitutes a form of 'linguistic genocide' (the destruction of a language through institutional suppression).

१४१८. (B) Yadava's career-long advocacy for Maithili in Nepalese education is a practical application of this framework, and his academic engagement with the LHR tradition places him within the most progressive current of contemporary sociolinguistics. — The source discussion in Chapter 100 states: Yadava's career-long advocacy for Maithili in Nepalese education is a practical application of this framework, and his academic engagement with the LHR tradition places him within the most progressive current of contemporary sociolinguistics.

१४१९. (C) Kathmandu: Royal Nepal Academy. [Contains: 'The Maithili Language and Linguistics: An Overview', pp. 3–25; 'Anaphoric Relations in Maithili', pp. 102–114.] — The source discussion in Chapter 100 states: Kathmandu: Royal Nepal Academy. [Contains: 'The Maithili Language and Linguistics: An Overview', pp. 3–25; 'Anaphoric Relations in Maithili', pp. 102–114.]

१४२०. (B) And his presence in the Videha Munnaji interview series ensures that his voice — the voice of the native-speaker scholar, the transnational Maithil intellectual — is part of the digital archive of Maithili culture that the Videha Parallel History is building for the future. — The source discussion in Chapter 100 states: And his presence in the Videha Munnaji interview series ensures that his voice — the voice of the native-speaker scholar, the transnational Maithil intellectual — is part of the digital archive of Maithili culture that the Videha Parallel History is building for the future.

१४२१. (A) If the complex honorific agreement system is — as Yadava's paper shows — a grammatical encoding of the Brahmin-centric social hierarchy of Mithila, its analysis and documentation (however brilliant) is simultaneously a documentation of social inequality. — The source discussion in Chapter 100 states: If the complex honorific agreement system is — as Yadava's paper shows — a grammatical encoding of the Brahmin-centric social hierarchy of Mithila, its analysis and documentation (however brilliant) is simultaneously a documentation of social inequality.

१४२२. (C) 2023. 'Challenges in the Acknowledgement and Implementation of Linguistic Human Rights in Nepal'. — The source discussion in Chapter 100 states: 2023. 'Challenges in the Acknowledgement and Implementation of Linguistic Human Rights in Nepal'.

१४२३. (D) Kathmandu: Royal Nepal Academy. [Contains: 'Raising from a Tensed Clause and Linguistic Theory: Evidence from Maithili', pp. 250–270.] Bickel, B., Bisang, W. and Yadava, Y.P. — The source discussion in Chapter 100 states: Kathmandu: Royal Nepal Academy. [Contains: 'Raising from a Tensed Clause and Linguistic Theory: Evidence from Maithili', pp. 250–270.] Bickel, B., Bisang, W. and Yadava, Y.P.

अध्याय २ : A Survey of Maithili Literature — UPSC Prelims Level Quiz

१. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the title of the book?
- (A) A Survey of Maithili Literature
 - (B) Shruti Publications, Delhi
 - (C) Pallavi Distributors, Nirmali (Supaul)
 - (D) 2010
२. In the survey, which item is correctly associated with “A Survey of Maithili Literature”?
- (A) the firm that typeset and printed the book
 - (B) the title of the book
 - (C) the first Shruti Publications edition
 - (D) the author of the book
३. Which of the following pairs is correctly matched in the context of Title and publication?
- (A) the title of the book — Shruti Publications, Delhi
 - (B) the title of the book — Rs. 250
 - (C) the title of the book — 2010
 - (D) the title of the book — A Survey of Maithili Literature
४. Which of the following statements is correct according to A Survey of Maithili Literature?
- (A) The survey identifies the title of the book as A Survey of Maithili Literature.
 - (B) The survey identifies the title of the book as 978-93-80538-36-5.
 - (C) The survey identifies the title of the book as Radhakrishna Chaudhary.
 - (D) The survey identifies the title of the book as Pallavi Distributors, Nirmali (Supaul).
५. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the author of the book?
- (A) Pallavi Distributors, Nirmali (Supaul)
 - (B) Radhakrishna Chaudhary
 - (C) Shruti Publications, Delhi
 - (D) 2010
६. In the survey, which item is correctly associated with “Radhakrishna Chaudhary”?
- (A) the author of the book
 - (B) the ISBN of the Shruti Publications edition
 - (C) the distributor named in the book
 - (D) the publisher named on the title page
७. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the publisher named on the title page?
- (A) 978-93-80538-36-5
 - (B) Rs. 250
 - (C) Shruti Publications, Delhi
 - (D) 2010
८. In the survey, which item is correctly associated with “Shruti Publications, Delhi”?
- (A) the author of the book
 - (B) the printed price of the edition
 - (C) the publisher named on the title page
 - (D) the first Shruti Publications edition

१. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the first Shruti Publications edition?

- (A) Ajay Arts, New Delhi
- (B) Rs. 250
- (C) Pallavi Distributors, Nirmali (Supaul)
- (D) 2010

१०. In the survey, which item is correctly associated with “2010”?

- (A) the firm that typeset and printed the book
- (B) the author of the book
- (C) the first Shruti Publications edition
- (D) the distributor named in the book

११. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the ISBN of the Shruti Publications edition?

- (A) Ajay Arts, New Delhi
- (B) A Survey of Maithili Literature
- (C) Radhakrishna Chaudhary
- (D) 978-93-80538-36-5

१२. In the survey, which item is correctly associated with “978-93-80538-36-5”?

- (A) the distributor named in the book
- (B) the firm that typeset and printed the book
- (C) the title of the book
- (D) the ISBN of the Shruti Publications edition

१३. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the printed price of the edition?

- (A) Shruti Publications, Delhi
- (B) Ajay Arts, New Delhi
- (C) Rs. 250
- (D) Radhakrishna Chaudhary

१४. In the survey, which item is correctly associated with “Rs. 250”?

- (A) the printed price of the edition
- (B) the title of the book
- (C) the distributor named in the book
- (D) the first Shruti Publications edition

१५. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the distributor named in the book?

- (A) Pallavi Distributors, Nirmali (Supaul)
- (B) 978-93-80538-36-5
- (C) Rs. 250
- (D) Ajay Arts, New Delhi

१६. In the survey, which item is correctly associated with “Pallavi Distributors, Nirmali (Supaul)”?

- (A) the distributor named in the book
- (B) the printed price of the edition
- (C) the first Shruti Publications edition
- (D) the publisher named on the title page

१७. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the firm that typeset and printed the book?

- (A) 978-93-80538-36-5
- (B) Pallavi Distributors, Nirmali (Supaul)
- (C) Rs. 250
- (D) Ajay Arts, New Delhi

१८. In the survey, which item is correctly associated with “Ajay Arts, New Delhi”?

- (A) the firm that typeset and printed the book
- (B) the ISBN of the Shruti Publications edition
- (C) the printed price of the edition
- (D) the title of the book

१९. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the two persons to whom the book is dedicated?

- (A) c. 1350-1830 A.D.
- (B) Shri ShriKrishna Chaudhary and Shri Binod Bihari Verma
- (C) the nayika in abhisara going to meet her lover
- (D) Vidyapati

२०. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the listed Vol. II of A Survey of Maithili Literature?

- (A) the nayika in abhisara going to meet her lover
- (B) Gajendra Thakur
- (C) Bhata-gaon, Patan and Kathmandu
- (D) Nanyadeva

२१. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the original sponsored heading under which the survey was initially prepared?

- (A) History of Maithili Literature
- (B) from the earliest times to the present day
- (C) an uncritical list of recent publications
- (D) Prof. Upendra Nath Mallik

२२. In the survey, which item is correctly associated with “History of Maithili Literature”?

- (A) the intended readership of the present survey
- (B) the period covered by the survey
- (C) the date of the preface
- (D) the original sponsored heading under which the survey was initially prepared

२३. Which of the following pairs is correctly matched in the context of Preface?

- (A) the original sponsored heading under which the survey was initially prepared — Bhagalpur
- (B) the original sponsored heading under which the survey was initially prepared — History of Maithili Literature
- (C) the original sponsored heading under which the survey was initially prepared — an uncritical list of recent publications
- (D) the original sponsored heading under which the survey was initially prepared — a graduated historical interpretation rather than proof or disproof

- २४. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the institution that sponsored the original scheme?**
- (A) Sahitya Akademi, New Delhi
 - (B) Prof. Upendra Nath Mallik
 - (C) History of Maithili Literature
 - (D) a graduated historical interpretation rather than proof or disproof
- २५. In the survey, which item is correctly associated with “Sahitya Akademi, New Delhi”?**
- (A) the period covered by the survey
 - (B) the author’s stated perspective
 - (C) the institution that sponsored the original scheme
 - (D) the professor thanked for ungrudging help and cooperation
- २६. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the intended readership of the present survey?**
- (A) a purely historical perspective
 - (B) a graduated historical interpretation rather than proof or disproof
 - (C) common readers
 - (D) Sahitya Akademi, New Delhi
- २७. In the survey, which item is correctly associated with “common readers”?**
- (A) the period covered by the survey
 - (B) the institution that sponsored the original scheme
 - (C) the intended readership of the present survey
 - (D) the original sponsored heading under which the survey was initially prepared
- २८. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the general method of the survey?**
- (A) a graduated historical interpretation rather than proof or disproof
 - (B) History of Maithili Literature
 - (C) Prof. Upendra Nath Mallik
 - (D) a purely historical perspective
- २९. In the survey, which item is correctly associated with “a graduated historical interpretation rather than proof or disproof”?**
- (A) the intended readership of the present survey
 - (B) the original sponsored heading under which the survey was initially prepared
 - (C) the place from which Radhakrishna Chaudhary dated the preface
 - (D) the general method of the survey
- ३०. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the period covered by the survey?**
- (A) Sahitya Akademi, New Delhi
 - (B) History of Maithili Literature
 - (C) from the earliest times to the present day
 - (D) an uncritical list of recent publications
- ३१. In the survey, which item is correctly associated with “from the earliest times to the present day”?**
- (A) the date of the preface
 - (B) the period covered by the survey
 - (C) the list included for recent books
 - (D) the institution that sponsored the original scheme

- ३२. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the author's stated perspective?**
- (A) common readers
 - (B) a purely historical perspective
 - (C) August 15, 1976
 - (D) Shri Gopiraman Choudhary
- ३३. In the survey, which item is correctly associated with "a purely historical perspective"?**
- (A) the list included for recent books
 - (B) the place from which Radhakrishna Chaudhary dated the preface
 - (C) the author's stated perspective
 - (D) the institution that sponsored the original scheme
- ३४. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the list included for recent books?**
- (A) from the earliest times to the present day
 - (B) Prof. Upendra Nath Mallik
 - (C) Sahitya Akademi, New Delhi
 - (D) an uncritical list of recent publications
- ३५. In the survey, which item is correctly associated with "an uncritical list of recent publications"?**
- (A) the list included for recent books
 - (B) the professor thanked for ungrudging help and cooperation
 - (C) the Research Fellow thanked for help with the press
 - (D) the date of the preface
- ३६. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the place from which Radhakrishna Chaudhary dated the preface?**
- (A) Bhagalpur
 - (B) Sahitya Akademi, New Delhi
 - (C) an uncritical list of recent publications
 - (D) Prof. Upendra Nath Mallik
- ३७. In the survey, which item is correctly associated with "Bhagalpur"?**
- (A) the date of the preface
 - (B) the institution that sponsored the original scheme
 - (C) the author's stated perspective
 - (D) the place from which Radhakrishna Chaudhary dated the preface
- ३८. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the date of the preface?**
- (A) August 15, 1976
 - (B) Prof. Upendra Nath Mallik
 - (C) History of Maithili Literature
 - (D) from the earliest times to the present day
- ३९. In the survey, which item is correctly associated with "August 15, 1976"?**
- (A) the original sponsored heading under which the survey was initially prepared
 - (B) the general method of the survey
 - (C) the institution that sponsored the original scheme
 - (D) the date of the preface

४०. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the professor thanked for ungrudging help and cooperation?

- (A) from the earliest times to the present day
- (B) Prof. Upendra Nath Mallik
- (C) Bhagalpur
- (D) History of Maithili Literature

४१. In the survey, which item is correctly associated with “Prof. Upendra Nath Mallik”?

- (A) the list included for recent books
- (B) the date of the preface
- (C) the period covered by the survey
- (D) the professor thanked for ungrudging help and cooperation

४२. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the Research Fellow thanked for help with the press?

- (A) a purely historical perspective
- (B) History of Maithili Literature
- (C) Shri Gopiraman Choudhary
- (D) Sahitya Akademi, New Delhi

४३. In the survey, which item is correctly associated with “Shri Gopiraman Choudhary”?

- (A) the author’s stated perspective
- (B) the original sponsored heading under which the survey was initially prepared
- (C) the Research Fellow thanked for help with the press
- (D) the place from which Radhakrishna Chaudhary dated the preface

४४. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is Chapter 1 of the book?

- (A) Introductory
- (B) Throbbing Human Heart
- (C) Crossing the Frontier
- (D) The Lotus Blossoms

४५. In the survey, which item is correctly associated with “Introductory”?

- (A) Chapter 5 of the book
- (B) Chapter 1 of the book
- (C) Chapter 10 of the book
- (D) Chapter 4 of the book

४६. Which of the following pairs is correctly matched in the context of Contents?

- (A) Chapter 1 of the book — Introductory
- (B) Chapter 1 of the book — The Mongrel Language
- (C) Chapter 1 of the book — The Golden Trio
- (D) Chapter 1 of the book — The Lotus Blossoms

४७. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is Chapter 2 of the book?

- (A) The New Awakening
- (B) Evolution of the Language and Script
- (C) Era of Decadent Documentary Prose
- (D) Forms of Early Maithili Poetry

- ४८. In the survey, which item is correctly associated with “Evolution of the Language and Script”?**
- (A) Chapter 3 of the book
 - (B) Chapter 14 of the book
 - (C) Chapter 2 of the book
 - (D) Chapter 13 of the book
- ४९. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is Chapter 3 of the book?**
- (A) Triumph of Maithili Speech
 - (B) The New Awakening
 - (C) Forms of Early Maithili Poetry
 - (D) A Comfort to the Grieved
- ५०. In the survey, which item is correctly associated with “Forms of Early Maithili Poetry”?**
- (A) Chapter 11 of the book
 - (B) Chapter 7 of the book
 - (C) Chapter 3 of the book
 - (D) Chapter 12 of the book
- ५१. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is Chapter 4 of the book?**
- (A) Triumph of Maithili Speech
 - (B) The New Awakening
 - (C) The Lotus Blossoms
 - (D) Era of Decadent Documentary Prose
- ५२. In the survey, which item is correctly associated with “Triumph of Maithili Speech”?**
- (A) Chapter 6 of the book
 - (B) Chapter 5 of the book
 - (C) Chapter 4 of the book
 - (D) Chapter 9 of the book
- ५३. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is Chapter 5 of the book?**
- (A) Throbbing Human Heart
 - (B) Triumph of Maithili Speech
 - (C) Era of Decadent Documentary Prose
 - (D) Age of Efflorescence
- ५४. In the survey, which item is correctly associated with “Age of Efflorescence”?**
- (A) Chapter 10 of the book
 - (B) Chapter 3 of the book
 - (C) Chapter 5 of the book
 - (D) Chapter 12 of the book
- ५५. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is Chapter 6 of the book?**
- (A) The Mongrel Language
 - (B) Crossing the Frontier
 - (C) Era of Decadent Documentary Prose
 - (D) The New Dimensions

५६. In the survey, which item is correctly associated with “The Mongrel Language”?

- (A) Chapter 9 of the book
- (B) Chapter 11 of the book
- (C) Chapter 8 of the book
- (D) Chapter 6 of the book

५७. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is Chapter 7 of the book?

- (A) Crossing the Frontier
- (B) Age of Efflorescence
- (C) A Comfort to the Grieved
- (D) The New Awakening

५८. In the survey, which item is correctly associated with “Crossing the Frontier”?

- (A) Chapter 3 of the book
- (B) Chapter 14 of the book
- (C) Chapter 10 of the book
- (D) Chapter 7 of the book

५९. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is Chapter 8 of the book?

- (A) Heritage without Glamour: a Study in Medieval Maithili Poetry
- (B) Throbbing Human Heart
- (C) Forms of Early Maithili Poetry
- (D) Triumph of Maithili Speech

६०. In the survey, which item is correctly associated with “Heritage without Glamour: a Study in Medieval Maithili Poetry”?

- (A) Chapter 4 of the book
- (B) Chapter 14 of the book
- (C) Chapter 12 of the book
- (D) Chapter 8 of the book

६१. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is Chapter 9 of the book?

- (A) The New Dimensions
- (B) A Comfort to the Grieved
- (C) Evolution of the Language and Script
- (D) Era of Decadent Documentary Prose

६२. In the survey, which item is correctly associated with “A Comfort to the Grieved”?

- (A) Chapter 12 of the book
- (B) Chapter 6 of the book
- (C) Chapter 14 of the book
- (D) Chapter 9 of the book

६३. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is Chapter 10 of the book?

- (A) Era of Decadent Documentary Prose
- (B) The New Dimensions
- (C) The New Awakening
- (D) Heritage without Glamour: a Study in Medieval Maithili Poetry

६४. In the survey, which item is correctly associated with “Era of Decadent Documentary Prose”?

- (A) Chapter 10 of the book
- (B) Chapter 14 of the book
- (C) Chapter 2 of the book
- (D) Chapter 15 of the book

६५. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is Chapter 11 of the book?

- (A) Heritage without Glamour: a Study in Medieval Maithili Poetry
- (B) The Lotus Blossoms
- (C) Throbbing Human Heart
- (D) Triumph of Maithili Speech

६६. In the survey, which item is correctly associated with “Throbbing Human Heart”?

- (A) Chapter 11 of the book
- (B) Chapter 14 of the book
- (C) Chapter 7 of the book
- (D) Chapter 8 of the book

६७. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is Chapter 12 of the book?

- (A) The New Dimensions
- (B) Forms of Early Maithili Poetry
- (C) Crossing the Frontier
- (D) The New Awakening

६८. In the survey, which item is correctly associated with “The New Awakening”?

- (A) Chapter 5 of the book
- (B) Chapter 12 of the book
- (C) Chapter 13 of the book
- (D) Chapter 11 of the book

६९. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is Chapter 13 of the book?

- (A) The Golden Trio
- (B) Crossing the Frontier
- (C) Age of Efflorescence
- (D) The Lotus Blossoms

७०. In the survey, which item is correctly associated with “The Golden Trio”?

- (A) Chapter 13 of the book
- (B) Chapter 7 of the book
- (C) Chapter 14 of the book
- (D) Chapter 4 of the book

७१. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is Chapter 14 of the book?

- (A) Throbbing Human Heart
- (B) Heritage without Glamour: a Study in Medieval Maithili Poetry
- (C) The Lotus Blossoms
- (D) Forms of Early Maithili Poetry

७२. In the survey, which item is correctly associated with “The Lotus Blossoms”?

- (A) Chapter 14 of the book
- (B) Chapter 6 of the book
- (C) Chapter 1 of the book
- (D) Chapter 2 of the book

७३. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is Chapter 15 of the book?

- (A) Forms of Early Maithili Poetry
- (B) Crossing the Frontier
- (C) The New Dimensions
- (D) Evolution of the Language and Script

७४. In the survey, which item is correctly associated with “The New Dimensions”?

- (A) Chapter 1 of the book
- (B) Chapter 2 of the book
- (C) Chapter 15 of the book
- (D) Chapter 12 of the book

७५. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is ABORS?

- (A) Manuscript
- (B) Mahamahopadhyay
- (C) Annals of the Bhandarkar Oriental Research Institute
- (D) Journal of the Bihar Research Society

७६. In the survey, which item is correctly associated with “Annals of the Bhandarkar Oriental Research Institute”?

- (A) NIA
- (B) PPM
- (C) VR
- (D) ABORS

७७. Which of the following pairs is correctly matched in the context of Abbreviations?

- (A) ABORS — Ragatarangini
- (B) ABORS — Annals of the Bhandarkar Oriental Research Institute
- (C) ABORS — Manuscript
- (D) ABORS — Mahamahopadhyay

७८. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is JBORS?

- (A) Annals of the Bhandarkar Oriental Research Institute
- (B) Mahamahopadhyay
- (C) Journal of the Bihar Research Society
- (D) Journal of the Bihar & Orissa Research Society

७९. In the survey, which item is correctly associated with “Journal of the Bihar & Orissa Research Society”?

- (A) JBORS
- (B) VR
- (C) ABORS
- (D) RT

८०. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is JBRS?

- (A) Journal of the Bihar Research Society
- (B) Mahamahopadhyay
- (C) Journal of the Bihar & Orissa Research Society
- (D) New Indian Antiquary

८१. In the survey, which item is correctly associated with “Journal of the Bihar Research Society”?

- (A) JBRS
- (B) ABORS
- (C) NIA
- (D) MSS

८२. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is MBH?

- (A) Annals of the Bhandarkar Oriental Research Institute
- (B) Varnanaratnakara
- (C) Prakritpainglam
- (D) Mahabharat

८३. In the survey, which item is correctly associated with “Mahabharat”?

- (A) JBORS
- (B) MBH
- (C) PPM
- (D) NIA

८४. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is MSS?

- (A) Annals of the Bhandarkar Oriental Research Institute
- (B) Mahamahopadhyay
- (C) Manuscript
- (D) New Indian Antiquary

८५. In the survey, which item is correctly associated with “Manuscript”?

- (A) JBRS
- (B) VR
- (C) PPM
- (D) MSS

८६. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is MM?

- (A) Mahamahopadhyay
- (B) Journal of the Bihar & Orissa Research Society
- (C) Varnanaratnakara
- (D) Journal of the Bihar Research Society

८७. In the survey, which item is correctly associated with “Mahamahopadhyay”?

- (A) NIA
- (B) MSS
- (C) MM
- (D) VR

८८. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is NIA?

- (A) New Indian Antiquary
- (B) Manuscript
- (C) Ragatarangini
- (D) Journal of the Bihar & Orissa Research Society

८९. In the survey, which item is correctly associated with “New Indian Antiquary”?

- (A) PPM
- (B) NIA
- (C) JBRS
- (D) MSS

९०. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is PPM?

- (A) New Indian Antiquary
- (B) Prakritpainglam
- (C) Ragatarangini
- (D) Journal of the Bihar & Orissa Research Society

९१. In the survey, which item is correctly associated with “Prakritpainglam”?

- (A) PPM
- (B) JBORS
- (C) VR
- (D) MSS

९२. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is RT?

- (A) Manuscript
- (B) Mahamahopadhyay
- (C) Ragatarangini
- (D) Journal of the Bihar Research Society

९३. In the survey, which item is correctly associated with “Ragatarangini”?

- (A) ABORS
- (B) RT
- (C) JBORS
- (D) NIA

९४. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is VR?

- (A) Mahabharat
- (B) New Indian Antiquary
- (C) Varnanaratnakara
- (D) Ragatarangini

९५. In the survey, which item is correctly associated with “Varnanaratnakara”?

- (A) MBH
- (B) RT
- (C) VR
- (D) JBRS

१६. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the northern boundary of Mithila?

- (A) Bihar
- (B) the Himalayas
- (C) twenty-four yojanas or 192 miles
- (D) sixteen yojanas or 128 miles

१७. In the survey, which item is correctly associated with “the Himalayas”?

- (A) the northern boundary of Mithila
- (B) districts included in Mithila in the survey
- (C) the older holy land-name described in Mithilamahatmya
- (D) Mithilamahatmya length of Tirabhukti

१८. Which of the following pairs is correctly matched in the context of Mithila geography?

- (A) the northern boundary of Mithila — the Himalayas
- (B) the northern boundary of Mithila — Tirhut
- (C) the northern boundary of Mithila — the Kaushiki
- (D) the northern boundary of Mithila — the Gandaka

१९. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the southern boundary of Mithila?

- (A) the Kaushiki
- (B) Tirabhukti
- (C) the Ganges
- (D) Champaran, Muzaffarpur, Darbhanga, Saharsa, Purnea, North Monghyr and parts of the Nepal Terai

१००. In the survey, which item is correctly associated with “the Ganges”?

- (A) modern equivalent of Tirabhukti
- (B) Mithilamahatmya breadth of Tirabhukti
- (C) the southern boundary of Mithila
- (D) state region in which Mithila forms the north-eastern part

१०१. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the western boundary of Mithila?

- (A) the Gandaka
- (B) Bihar
- (C) Champaran, Muzaffarpur, Darbhanga, Saharsa, Purnea, North Monghyr and parts of the Nepal Terai
- (D) the Himalayas

१०२. In the survey, which item is correctly associated with “the Gandaka”?

- (A) the western boundary of Mithila
- (B) Mithilamahatmya length of Tirabhukti
- (C) Mithilamahatmya breadth of Tirabhukti
- (D) modern equivalent of Tirabhukti

१०३. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the eastern boundary of Mithila?

- (A) the Himalayas
- (B) Bihar
- (C) the Kaushiki
- (D) Tirhut

१०४. In the survey, which item is correctly associated with “the Kaushiki”?

- (A) the eastern boundary of Mithila
- (B) the southern boundary of Mithila
- (C) the western boundary of Mithila
- (D) state region in which Mithila forms the north-eastern part

१०५. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the older holy land-name described in Mithilamahatmya?

- (A) Tirabhukti
- (B) twenty-four yojanas or 192 miles
- (C) Tirhut
- (D) Champaran, Muzaffarpur, Darbhanga, Saharsa, Purnea, North Monghyr and parts of the Nepal Terai

१०६. In the survey, which item is correctly associated with “Tirabhukti”?

- (A) the older holy land-name described in Mithilamahatmya
- (B) state region in which Mithila forms the north-eastern part
- (C) the southern boundary of Mithila
- (D) districts included in Mithila in the survey

१०७. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is modern equivalent of Tirabhukti?

- (A) Tirhut
- (B) the Himalayas
- (C) the Ganges
- (D) Bihar

१०८. In the survey, which item is correctly associated with “Tirhut”?

- (A) districts included in Mithila in the survey
- (B) the eastern boundary of Mithila
- (C) Mithilamahatmya breadth of Tirabhukti
- (D) modern equivalent of Tirabhukti

१०९. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is Mithilamahatmya length of Tirabhukti?

- (A) Tirhut
- (B) twenty-four yojanas or 192 miles
- (C) the Gandaka
- (D) the Himalayas

११०. In the survey, which item is correctly associated with “twenty-four yojanas or 192 miles”?

- (A) Mithilamahatmya length of Tirabhukti
- (B) state region in which Mithila forms the north-eastern part
- (C) the eastern boundary of Mithila
- (D) the older holy land-name described in Mithilamahatmya

१११. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is Mithilamahatmya breadth of Tirabhukti?

- (A) Tirhut
- (B) Bihar
- (C) sixteen yojanas or 128 miles
- (D) the Himalayas

११२. In the survey, which item is correctly associated with “sixteen yojanas or 128 miles”?

- (A) Mithilamahatmya breadth of Tirabhukti
- (B) state region in which Mithila forms the north-eastern part
- (C) the southern boundary of Mithila
- (D) the western boundary of Mithila

११३. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is districts included in Mithila in the survey?

- (A) Champaran, Muzaffarpur, Darbhanga, Saharsa, Purnea, North Monghyr and parts of the Nepal Terai
- (B) the Himalayas
- (C) the Ganges
- (D) sixteen yojanas or 128 miles

११४. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is state region in which Mithila forms the north-eastern part?

- (A) the Ganges
- (B) Champaran, Muzaffarpur, Darbhanga, Saharsa, Purnea, North Monghyr and parts of the Nepal Terai
- (C) Bihar
- (D) the Gandaka

११५. In the survey, which item is correctly associated with “Bihar”?

- (A) districts included in Mithila in the survey
- (B) state region in which Mithila forms the north-eastern part
- (C) the eastern boundary of Mithila
- (D) the older holy land-name described in Mithilamahatmya

११६. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the Vedic source narrating Aryan colonisation of Mithila?

- (A) Janaka Videha's court
- (B) Manth, meaning to churn
- (C) Shatapatha Brahmana
- (D) Matsyapurana

११७. In the survey, which item is correctly associated with “Shatapatha Brahmana”?

- (A) the original political meaning of Mithila
- (B) the Vedic source narrating Aryan colonisation of Mithila
- (C) the republic of which Mithila once formed a part
- (D) the figure from whom Mithila or Videha is derived

११८. Which of the following pairs is correctly matched in the context of Historical background?

- (A) the Vedic source narrating Aryan colonisation of Mithila — Matsyapurana
- (B) the Vedic source narrating Aryan colonisation of Mithila — Gautama
- (C) the Vedic source narrating Aryan colonisation of Mithila — the Gupta empire
- (D) the Vedic source narrating Aryan colonisation of Mithila — Shatapatha Brahmana

११९. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the figure from whom Mithila or Videha is derived?

- (A) Matsyapurana
- (B) Videgha Mathava
- (C) Mithi
- (D) Gautama

११०. In the survey, which item is correctly associated with “Videgha Mathava”?

- (A) the figure from whom Mithila or Videha is derived
- (B) the verbal root from which Unadisutra derives Mithila
- (C) the thinker associated with meditation in Mithila
- (D) the court associated with philosophical discussions

१११. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the verbal root from which Unadisutra derives Mithila?

- (A) Harshavardhana
- (B) Gautama
- (C) Mithi
- (D) Manth, meaning to churn

११२. In the survey, which item is correctly associated with “Manth, meaning to churn”?

- (A) the Purana in which Mithila is also the name of a sage
- (B) the verbal root from which Unadisutra derives Mithila
- (C) the figure from whom Mithila or Videha is derived
- (D) the empire of which Mithila formed part during the Gupta period

११३. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the Purana in which Mithila is also the name of a sage?

- (A) Yajnavalkya
- (B) Matsyapurana
- (C) the capital of the land known as Videha
- (D) Mithi

११४. In the survey, which item is correctly associated with “Matsyapurana”?

- (A) the Vedic source narrating Aryan colonisation of Mithila
- (B) the ruler after whose death a period of confusion followed
- (C) the original political meaning of Mithila
- (D) the Purana in which Mithila is also the name of a sage

११५. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the ruler said to have performed Ashvamedha Yajna?

- (A) Gautama
- (B) Mithi
- (C) the capital of the land known as Videha
- (D) Matsyapurana

११६. In the survey, which item is correctly associated with “Mithi”?

- (A) the thinker associated with meditation in Mithila
- (B) the ruler said to have performed Ashvamedha Yajna
- (C) the Purana in which Mithila is also the name of a sage
- (D) the ruler after whose death a period of confusion followed

११७. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the original political meaning of Mithila?

- (A) Shatapatha Brahmana
- (B) the capital of the land known as Videha
- (C) Gautama
- (D) Harshavardhana

१३८. In the survey, which item is correctly associated with “the capital of the land known as Videha”?

- (A) the thinker associated with legislation in Mithila
- (B) the original political meaning of Mithila
- (C) the ruler said to have performed Ashvamedha Yajna
- (D) the thinker associated with meditation in Mithila

१३९. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the court associated with philosophical discussions?

- (A) Janaka Videha's court
- (B) Matsyapurana
- (C) the Gupta empire
- (D) Gautama

१४०. In the survey, which item is correctly associated with “Janaka Videha's court”?

- (A) the thinker associated with legislation in Mithila
- (B) the ruler after whose death a period of confusion followed
- (C) the Vedic source narrating Aryan colonisation of Mithila
- (D) the court associated with philosophical discussions

१४१. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the thinker associated with legislation in Mithila?

- (A) the capital of the land known as Videha
- (B) Yajnavalkya
- (C) Harshavardhana
- (D) Videgha Mathava

१४२. In the survey, which item is correctly associated with “Yajnavalkya”?

- (A) the ruler said to have performed Ashvamedha Yajna
- (B) the verbal root from which Unadisutra derives Mithila
- (C) the Vedic source narrating Aryan colonisation of Mithila
- (D) the thinker associated with legislation in Mithila

१४३. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the thinker associated with meditation in Mithila?

- (A) Yajnavalkya
- (B) Gautama
- (C) Mithi
- (D) Videgha Mathava

१४४. In the survey, which item is correctly associated with “Gautama”?

- (A) the verbal root from which Unadisutra derives Mithila
- (B) the Vedic source narrating Aryan colonisation of Mithila
- (C) the Purana in which Mithila is also the name of a sage
- (D) the thinker associated with meditation in Mithila

१४५. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the republic of which Mithila once formed a part?

- (A) the Gupta empire
- (B) Vaishali
- (C) Harshavardhana
- (D) the capital of the land known as Videha

१३६. In the survey, which item is correctly associated with “Vaishali”?

- (A) the Vedic source narrating Aryan colonisation of Mithila
- (B) the original political meaning of Mithila
- (C) the Purana in which Mithila is also the name of a sage
- (D) the republic of which Mithila once formed a part

१३७. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the empire of which Mithila formed part during the Gupta period?

- (A) the capital of the land known as Videha
- (B) the Gupta empire
- (C) Vaishali
- (D) Harshavardhana

१३८. In the survey, which item is correctly associated with “the Gupta empire”?

- (A) the ruler said to have performed Ashvamedha Yajna
- (B) the verbal root from which Unadisutra derives Mithila
- (C) the Purana in which Mithila is also the name of a sage
- (D) the empire of which Mithila formed part during the Gupta period

१३९. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the ruler after whose death a period of confusion followed?

- (A) Harshavardhana
- (B) the capital of the land known as Videha
- (C) Gautama
- (D) Vaishali

१४०. In the survey, which item is correctly associated with “Harshavardhana”?

- (A) the ruler after whose death a period of confusion followed
- (B) the ruler said to have performed Ashvamedha Yajna
- (C) the thinker associated with meditation in Mithila
- (D) the original political meaning of Mithila

१४१. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the year in which the independent history of Mithila begins according to the survey?

- (A) 1097 A.D.
- (B) the Oinwaras
- (C) the Karnatas
- (D) the Khandawalas

१४२. In the survey, which item is correctly associated with “1097 A.D.”?

- (A) the dynasty under which Vidyapati flourished
- (B) the southern adventurers who opened a new era in Mithila
- (C) the dynasty that replaced the Karnatas around 1325 A.D.
- (D) the year in which the independent history of Mithila begins according to the survey

१४३. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the southern adventurers who opened a new era in Mithila?

- (A) the Karnatas
- (B) the Oinwaras
- (C) the Khandawalas
- (D) 1097 A.D.

१४४. In the survey, which item is correctly associated with “the Karnatas”?

- (A) the southern adventurers who opened a new era in Mithila
- (B) the dynasty that replaced the Oinwaras around 1556 A.D.
- (C) the dynasty under which Vidyapati flourished
- (D) the dynasty that replaced the Karnatas around 1325 A.D.

१४५. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the dynasty that replaced the Karnatas around 1325 A.D.?

- (A) the Oinwaras
- (B) the Khandawalas
- (C) 1097 A.D.
- (D) the Karnatas

१४६. In the survey, which item is correctly associated with “the Oinwaras”?

- (A) the dynasty under which Vidyapati flourished
- (B) the dynasty that replaced the Karnatas around 1325 A.D.
- (C) the southern adventurers who opened a new era in Mithila
- (D) the year in which the independent history of Mithila begins according to the survey

१४७. Which of the following pairs is correctly matched in the context of Dynasties?

- (A) the dynasty that replaced the Karnatas around 1325 A.D. — 1097 A.D.
- (B) the dynasty that replaced the Karnatas around 1325 A.D. — the Karnatas
- (C) the dynasty that replaced the Karnatas around 1325 A.D. — the Oinwaras
- (D) the dynasty that replaced the Karnatas around 1325 A.D. — the Khandawalas

१४८. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the dynasty under which Vidyapati flourished?

- (A) 1097 A.D.
- (B) the Karnatas
- (C) the Oinwaras
- (D) the Khandawalas

१४९. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the dynasty that replaced the Oinwaras around 1556 A.D.?

- (A) the Karnatas
- (B) 1097 A.D.
- (C) the Khandawalas
- (D) the Oinwaras

१५०. In the survey, which item is correctly associated with “the Khandawalas”?

- (A) the dynasty under which Vidyapati flourished
- (B) the dynasty that replaced the Oinwaras around 1556 A.D.
- (C) the southern adventurers who opened a new era in Mithila
- (D) the year in which the independent history of Mithila begins according to the survey

१५१. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the branch of Yajurveda developed by Yajnavalkya?

- (A) Gautama
- (B) Madhyanandini branch of Yajurveda
- (C) Raghunath Shiromani
- (D) Yajnavalkya Smriti

१५२. In the survey, which item is correctly associated with “Madhyanandini branch of Yajurveda”?

- (A) the period of Mithila’s history described as its golden age
- (B) the smriti that became the bedrock of the Mithila School of Hindu Law
- (C) the branch of Yajurveda developed by Yajnavalkya
- (D) the Bengali scholar who started the Navya-Nyaya centre at Nadia

१५३. Which of the following pairs is correctly matched in the context of Cultural contribution?

- (A) the branch of Yajurveda developed by Yajnavalkya — philosophy and poetry
- (B) the branch of Yajurveda developed by Yajnavalkya — Madhyanandini branch of Yajurveda
- (C) the branch of Yajurveda developed by Yajnavalkya — Raghunath Shiromani
- (D) the branch of Yajurveda developed by Yajnavalkya — Gautama

१५४. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the smriti that became the bedrock of the Mithila School of Hindu Law?

- (A) Gautama
- (B) Madhyanandini branch of Yajurveda
- (C) philosophy and poetry
- (D) Yajnavalkya Smriti

१५५. In the survey, which item is correctly associated with “Yajnavalkya Smriti”?

- (A) the area of Bengal influenced by Mithila
- (B) the thinker who first systematised Nyaya
- (C) the period of Mithila’s history described as its golden age
- (D) the smriti that became the bedrock of the Mithila School of Hindu Law

१५६. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the thinker who first systematised Nyaya?

- (A) Madhyanandini branch of Yajurveda
- (B) Raghunath Shiromani
- (C) Yajnavalkya Smriti
- (D) Gautama

१५७. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the twelfth-century thinker who gave Nyaya a new orientation?

- (A) Gautama
- (B) Gangesha
- (C) the medieval period
- (D) Raghunath Shiromani

१५८. In the survey, which item is correctly associated with “Gangesha”?

- (A) the area of Bengal influenced by Mithila
- (B) the Bengali scholar who started the Navya-Nyaya centre at Nadia
- (C) the twelfth-century thinker who gave Nyaya a new orientation
- (D) the thinker who first systematised Nyaya

१५९. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the Bengali scholar who started the Navya-Nyaya centre at Nadia?

- (A) the medieval period
- (B) Raghunath Shiromani
- (C) Gautama
- (D) philosophy and poetry

१६०. In the survey, which item is correctly associated with “Raghunath Shiromani”?

- (A) the smriti that became the bedrock of the Mithila School of Hindu Law
- (B) the branch of Yajurveda developed by Yajnavalkya
- (C) the Bengali scholar who started the Navya-Nyaya centre at Nadia
- (D) the thinker who first systematised Nyaya

१६१. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the area of Bengal influenced by Mithila?

- (A) philosophy and poetry
- (B) Gautama
- (C) Raghunath Shiromani
- (D) Gangesha

१६२. In the survey, which item is correctly associated with “philosophy and poetry”?

- (A) the smriti that became the bedrock of the Mithila School of Hindu Law
- (B) the twelfth-century thinker who gave Nyaya a new orientation
- (C) the branch of Yajurveda developed by Yajnavalkya
- (D) the area of Bengal influenced by Mithila

१६३. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the period of Mithila's history described as its golden age?

- (A) Yajnavalkya Smriti
- (B) Gangesha
- (C) Madhyanandini branch of Yajurveda
- (D) the medieval period

१६४. In the survey, which item is correctly associated with “the medieval period”?

- (A) the thinker who first systematised Nyaya
- (B) the branch of Yajurveda developed by Yajnavalkya
- (C) the twelfth-century thinker who gave Nyaya a new orientation
- (D) the period of Mithila's history described as its golden age

१६५. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the grammar school started by Padmanabha Datta?

- (A) Supadmavyakarana
- (B) Amarakosha
- (C) Bhanudatta
- (D) Saduktikarnamrita

१६६. In the survey, which item is correctly associated with “Supadmavyakarana”?

- (A) the author of Rasamanjari
- (B) the anthology brought out by Shridharadas
- (C) the lexicographical work commented upon by Shrikara Acharya
- (D) the grammar school started by Padmanabha Datta

१६७. Which of the following pairs is correctly matched in the context of Sanskrit literature?

- (A) the grammar school started by Padmanabha Datta — Bhanudatta
- (B) the grammar school started by Padmanabha Datta — Jyotirishwara
- (C) the grammar school started by Padmanabha Datta — Supadmavyakarana
- (D) the grammar school started by Padmanabha Datta — Govinda Thakur

१६८. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the author of Rasamanjari?

- (A) Bhanudatta
- (B) Jyotirishwara
- (C) Saduktikarnamrita
- (D) Govinda Thakur

१६९. In the survey, which item is correctly associated with “Bhanudatta”?

- (A) the author of Rasamanjari
- (B) the grammar school started by Padmanabha Datta
- (C) the anthology brought out by Shridharadas
- (D) the author of Kavyapradipa

१७०. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the author linked with Panchasayaka and Rangashekhara?

- (A) Amarakosha
- (B) Jyotirishwara
- (C) Bhanudatta
- (D) Govinda Thakur

१७१. In the survey, which item is correctly associated with “Jyotirishwara”?

- (A) the lexicographical work commented upon by Shrikara Acharya
- (B) the anthology brought out by Shridharadas
- (C) the author linked with Panchasayaka and Rangashekhara
- (D) the grammar school started by Padmanabha Datta

१७२. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the author of Kavyapradipa?

- (A) Supadmavyakarana
- (B) Govinda Thakur
- (C) Amarakosha
- (D) Saduktikarnamrita

१७३. In the survey, which item is correctly associated with “Govinda Thakur”?

- (A) the grammar school started by Padmanabha Datta
- (B) the author of Kavyapradipa
- (C) the anthology brought out by Shridharadas
- (D) the author linked with Panchasayaka and Rangashekhara

१७४. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the anthology brought out by Shridharadas?

- (A) Govinda Thakur
- (B) Supadmavyakarana
- (C) Bhanudatta
- (D) Saduktikarnamrita

१७५. In the survey, which item is correctly associated with “Saduktikarnamrita”?

- (A) the lexicographical work commented upon by Shrikara Acharya
- (B) the author linked with Panchasayaka and Rangashekhara
- (C) the author of Rasamanjari
- (D) the anthology brought out by Shridharadas

१७६. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the lexicographical work commented upon by Shrikara Acharya?

- (A) Govinda Thakur
- (B) Saduktikarnamrita
- (C) Amarakosha
- (D) Bhanudatta

१७७. In the survey, which item is correctly associated with “Amarakosha”?

- (A) the lexicographical work commented upon by Shrikara Acharya
- (B) the grammar school started by Padmanabha Datta
- (C) the author of Rasamanjari
- (D) the anthology brought out by Shridharadas

१७८. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the work that evidences Mithila's contribution to music?

- (A) Srihastamuktavali
- (B) Nanyadeva
- (C) Varnanaratnakara of Jyotirishwar
- (D) Harisimhadeva

१७९. In the survey, which item is correctly associated with “Varnanaratnakara of Jyotirishwar”?

- (A) the work of Shubhankara Thakur on music/dance gesture
- (B) the ruler credited with developing popular ragas
- (C) the work that evidences Mithila's contribution to music
- (D) the work by Lochana that mentions ragas and raginis of the Mithila school

१८०. Which of the following pairs is correctly matched in the context of Music?

- (A) the work that evidences Mithila's contribution to music — Harisimhadeva
- (B) the work that evidences Mithila's contribution to music — Nanyadeva
- (C) the work that evidences Mithila's contribution to music — Srihastamuktavali
- (D) the work that evidences Mithila's contribution to music — Varnanaratnakara of Jyotirishwar

१८१. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the ruler credited with developing popular ragas?

- (A) Nanyadeva
- (B) Varnanaratnakara of Jyotirishwar
- (C) Harisimhadeva
- (D) Ragatarangini

१८२. In the survey, which item is correctly associated with “Nanyadeva”?

- (A) the work of Shubhankara Thakur on music/dance gesture
- (B) the ruler described as a great patron of music
- (C) the work by Lochana that mentions ragas and raginis of the Mithila school
- (D) the ruler credited with developing popular ragas

१८३. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the ruler described as a great patron of music?

- (A) Ragatarangini
- (B) Srihastamuktavali
- (C) Harisimhadeva
- (D) Nanyadeva

१८४. In the survey, which item is correctly associated with “Harisimhadeva”?

- (A) the work of Shubhankara Thakur on music/dance gesture
- (B) the work that evidences Mithila’s contribution to music
- (C) the work by Lochana that mentions ragas and raginis of the Mithila school
- (D) the ruler described as a great patron of music

१८५. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the work of Shubhankara Thakur on music/dance gesture?

- (A) Ragatarangini
- (B) Srihastamuktavali
- (C) Harisimhadeva
- (D) Nanyadeva

१८६. In the survey, which item is correctly associated with “Srihastamuktavali”?

- (A) the work of Shubhankara Thakur on music/dance gesture
- (B) the work by Lochana that mentions ragas and raginis of the Mithila school
- (C) the work that evidences Mithila’s contribution to music
- (D) the ruler credited with developing popular ragas

१८७. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the work by Lochana that mentions ragas and raginis of the Mithila school?

- (A) Varnanaratnakara of Jyotirishwar
- (B) Nanyadeva
- (C) Srihastamuktavali
- (D) Ragatarangini

१८८. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the most popular deity of Mithila according to the survey?

- (A) Mithilakshara
- (B) Shiva
- (C) Shaivasarvasvasara
- (D) Aripaana

१८९. In the survey, which item is correctly associated with “Shiva”?

- (A) the script attributed to Tantric Yantra
- (B) the Vidyapati work on Shaiva thought named in the survey
- (C) the folk art through which Tantric influence can be gleaned
- (D) the most popular deity of Mithila according to the survey

१९०. Which of the following pairs is correctly matched in the context of Religion?

- (A) the most popular deity of Mithila according to the survey — Shaivasarvasvasara
- (B) the most popular deity of Mithila according to the survey — Nacharis and Mahesa vanis
- (C) the most popular deity of Mithila according to the survey — Ain-i-Akbari
- (D) the most popular deity of Mithila according to the survey — Shiva

१९१. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the Vidyapati work on Shaiva thought named in the survey?

- (A) Aripaana
- (B) Shiva
- (C) Shaivasarvasvasara
- (D) Mithilakshara

११३. In the survey, which item is correctly associated with “Shaivasarvasvasara”?

- (A) the devotional song-types Vidyapati composed in honour of Shiva
- (B) the Mughal source describing Nachari as a peculiarity of Tirhut
- (C) the Vidyapati work on Shaiva thought named in the survey
- (D) the most popular deity of Mithila according to the survey

११३. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the devotional song-types Vidyapati composed in honour of Shiva?

- (A) Ain-i-Akbari
- (B) Shaivasarvasvasara
- (C) Aripāna
- (D) Nacharis and Mahesa vanis

११४. In the survey, which item is correctly associated with “Nacharis and Mahesa vanis”?

- (A) the devotional song-types Vidyapati composed in honour of Shiva
- (B) the most popular deity of Mithila according to the survey
- (C) the script attributed to Tantric Yantra
- (D) the Mughal source describing Nachari as a peculiarity of Tirhut

११५. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the Mughal source describing Nachari as a peculiarity of Tirhut?

- (A) Ain-i-Akbari
- (B) Mithilakshara
- (C) Nacharis and Mahesa vanis
- (D) Shiva

११६. In the survey, which item is correctly associated with “Ain-i-Akbari”?

- (A) the most popular deity of Mithila according to the survey
- (B) the devotional song-types Vidyapati composed in honour of Shiva
- (C) the Mughal source describing Nachari as a peculiarity of Tirhut
- (D) the Vidyapati work on Shaiva thought named in the survey

११७. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the folk art through which Tantric influence can be gleaned?

- (A) Shiva
- (B) Aripāna
- (C) Nacharis and Mahesa vanis
- (D) Mithilakshara

११८. In the survey, which item is correctly associated with “Aripāna”?

- (A) the devotional song-types Vidyapati composed in honour of Shiva
- (B) the most popular deity of Mithila according to the survey
- (C) the script attributed to Tantric Yantra
- (D) the folk art through which Tantric influence can be gleaned

११९. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the script attributed to Tantric Yantra?

- (A) Ain-i-Akbari
- (B) Nacharis and Mahesa vanis
- (C) Aripāna
- (D) Mithilakshara

२००. In the survey, which item is correctly associated with “Mithilakshara”?

- (A) the most popular deity of Mithila according to the survey
- (B) the devotional song-types Vidyapati composed in honour of Shiva
- (C) the script attributed to Tantric Yantra
- (D) the folk art through which Tantric influence can be gleaned

२०१. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the main vehicle of expression when Maithili was born?

- (A) Parijataharana by Umapati
- (B) Sanskrit
- (C) Sutra form with a Dhatupatha in the Paninian manner
- (D) Jainas and Buddhists

२०२. In the survey, which item is correctly associated with “Sanskrit”?

- (A) the groups that began writing in peoples' languages through Prakrit and Pali
- (B) why Sanskrit hindered Maithili's growth
- (C) the main vehicle of expression when Maithili was born
- (D) the earliest drama mentioned as using Sanskrit, Prakrit and Maithili

२०३. Which of the following pairs is correctly matched in the context of Sanskrit and Maithili?

- (A) the main vehicle of expression when Maithili was born — Jainas and Buddhists
- (B) the main vehicle of expression when Maithili was born — Sanskrit
- (C) the main vehicle of expression when Maithili was born — Sanskrit, Prakrit and Maithili
- (D) the main vehicle of expression when Maithili was born — scholars preferred Sanskrit and treated Maithili as a fallen language for light literature

२०४. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the three languages frequently seen in Maithili dramas?

- (A) Jainas and Buddhists
- (B) Parijataharana by Umapati
- (C) Sanskrit, Prakrit and Maithili
- (D) Sanskrit

२०५. In the survey, which item is correctly associated with “Sanskrit, Prakrit and Maithili”?

- (A) the main vehicle of expression when Maithili was born
- (B) the three languages frequently seen in Maithili dramas
- (C) why Sanskrit hindered Maithili's growth
- (D) the grammatical form of Dinabandhu Jha's great Maithili treatise

२०६. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the earliest drama mentioned as using Sanskrit, Prakrit and Maithili?

- (A) Jainas and Buddhists
- (B) Sutra form with a Dhatupatha in the Paninian manner
- (C) Parijataharana by Umapati
- (D) Sanskrit, Prakrit and Maithili

२०७. In the survey, which item is correctly associated with “Parijataharana by Umapati”?

- (A) why Sanskrit hindered Maithili's growth
- (B) the main vehicle of expression when Maithili was born
- (C) the earliest drama mentioned as using Sanskrit, Prakrit and Maithili
- (D) the three languages frequently seen in Maithili dramas

२०८. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the grammatical form of Dinabandhu Jha's great Maithili treatise?

- (A) Parijataharana by Umapati
- (B) scholars preferred Sanskrit and treated Maithili as a fallen language for light literature
- (C) Sutra form with a Dhatupatha in the Paninian manner
- (D) Sanskrit

२०९. In the survey, which item is correctly associated with "Sutra form with a Dhatupatha in the Paninian manner"?

- (A) the groups that began writing in peoples' languages through Prakrit and Pali
- (B) the main vehicle of expression when Maithili was born
- (C) why Sanskrit hindered Maithili's growth
- (D) the grammatical form of Dinabandhu Jha's great Maithili treatise

२१०. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the groups that began writing in peoples' languages through Prakrit and Pali?

- (A) Jainas and Buddhists
- (B) Sanskrit, Prakrit and Maithili
- (C) Sutra form with a Dhatupatha in the Paninian manner
- (D) scholars preferred Sanskrit and treated Maithili as a fallen language for light literature

२११. In the survey, which item is correctly associated with "Jainas and Buddhists"?

- (A) the three languages frequently seen in Maithili dramas
- (B) the grammatical form of Dinabandhu Jha's great Maithili treatise
- (C) the earliest drama mentioned as using Sanskrit, Prakrit and Maithili
- (D) the groups that began writing in peoples' languages through Prakrit and Pali

२१२. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is why Sanskrit hindered Maithili's growth?

- (A) Jainas and Buddhists
- (B) Parijataharana by Umapati
- (C) scholars preferred Sanskrit and treated Maithili as a fallen language for light literature
- (D) Sanskrit, Prakrit and Maithili

२१३. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the common eastern literary vehicle later called?

- (A) Brajabuli
- (B) Maithili Chrestomathy
- (C) the Oinwara Court
- (D) Jyotirishwara and Umapati

२१४. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the great Bengali poet attracted to compose Bhanusimha Thakurer Padavali in Maithili?

- (A) 978-93-80538-36-5
- (B) Sarahapada
- (C) Avahatta or Apabhhrasta
- (D) Rabindranath Tagore

२१५. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is Maithili's distinctive grammatical feature emphasised in the survey?

- (A) Sanskrit, Prakrit and Maithili
- (B) A Comfort to the Grieved
- (C) the Khandawalas
- (D) complex honorific and non-honorific rules with personal terminations for subject and object

२१६. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the period of Old Maithili?

- (A) 900 to 1350 A.D.
- (B) 1830 onwards
- (C) Shishtabhasha and Chalitabhasha
- (D) 1350 to 1830 A.D.

२१७. In the survey, which item is correctly associated with "900 to 1350 A.D."?

- (A) the beginning of Modern Maithili
- (B) the two modern Maithili literary styles named in the survey
- (C) the period of Old Maithili
- (D) the period of Middle Maithili

२१८. Which of the following pairs is correctly matched in the context of Language periods?

- (A) the period of Old Maithili — Shishtabhasha and Chalitabhasha
- (B) the period of Old Maithili — 900 to 1350 A.D.
- (C) the period of Old Maithili — 1350 to 1830 A.D.
- (D) the period of Old Maithili — 1830 onwards

२१९. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the period of Middle Maithili?

- (A) Shishtabhasha and Chalitabhasha
- (B) 1830 onwards
- (C) 1350 to 1830 A.D.
- (D) 900 to 1350 A.D.

२२०. In the survey, which item is correctly associated with "1350 to 1830 A.D."?

- (A) the period of Old Maithili
- (B) the period of Middle Maithili
- (C) the beginning of Modern Maithili
- (D) the two modern Maithili literary styles named in the survey

२२१. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the beginning of Modern Maithili?

- (A) Shishtabhasha and Chalitabhasha
- (B) 1830 onwards
- (C) 900 to 1350 A.D.
- (D) 1350 to 1830 A.D.

२२२. In the survey, which item is correctly associated with "1830 onwards"?

- (A) the beginning of Modern Maithili
- (B) the two modern Maithili literary styles named in the survey
- (C) the period of Old Maithili
- (D) the period of Middle Maithili

२२३. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the two modern Maithili literary styles named in the survey?

- (A) Shishtabhasha and Chalitabhasha
- (B) 900 to 1350 A.D.
- (C) 1830 onwards
- (D) 1350 to 1830 A.D.

२२४. In the survey, which item is correctly associated with “Shishtabhasha and Chalitabhasha”?

- (A) the two modern Maithili literary styles named in the survey
- (B) the period of Middle Maithili
- (C) the period of Old Maithili
- (D) the beginning of Modern Maithili

२२५. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is languages whose scripts and pronouns are compared with Maithili?

- (A) Manuscript
- (B) Kirtaniya drama
- (C) New Indian Antiquary
- (D) Assamese, Bengali and Oriya

२२६. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is Assamese saint who employed Maithili in his plays?

- (A) eighth to twelfth century A.D.
- (B) Arjuna carrying away Subhadra
- (C) Sanskrit, Prakrit and Maithili
- (D) Sankaradeva

२२७. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the king associated with Saraswathihridyalankarahara?

- (A) ninety-six
- (B) Nanyadeva
- (C) matra
- (D) varna or the letter

२२८. Which of the following pairs is correctly matched in the context of Prosody?

- (A) the king associated with Saraswathihridyalankarahara — matra
- (B) the king associated with Saraswathihridyalankarahara — Gitagovinda
- (C) the king associated with Saraswathihridyalankarahara — Nanyadeva
- (D) the king associated with Saraswathihridyalankarahara — ninety-six

२२९. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the work by Jayadeva linked with metres and melodies?

- (A) Matrika metres and Varnavrittaka metres
- (B) ninety-six
- (C) Nanyadeva
- (D) Gitagovinda

२३०. In the survey, which item is correctly associated with “Gitagovinda”?

- (A) the factor more important in Sanskrit metre
- (B) the refrain-like element that sums up or introduces the song
- (C) the prosody text called a favourite study in Mithila by K. P. Jayaswal
- (D) the work by Jayadeva linked with metres and melodies

२३१. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the prosody text called a favourite study in Mithila by K. P. Jayaswal?

- (A) ninety-six
- (B) Gitagovinda
- (C) Prakritapaingala
- (D) Nanyadeva

२३२. In the survey, which item is correctly associated with “Prakritapaingala”?

- (A) the number of ragas listed by Lochana
- (B) the work by Jayadeva linked with metres and melodies
- (C) the two modern classes of metres adopted by Maithili writers
- (D) the prosody text called a favourite study in Mithila by K. P. Jayaswal

२३३. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the metre factor more important in Prakrit and Apabhramsa metres?

- (A) Gitagovinda
- (B) Nanyadeva
- (C) Matrika metres and Varnavrittaka metres
- (D) matra

२३४. In the survey, which item is correctly associated with “matra”?

- (A) the metre factor more important in Prakrit and Apabhramsa metres
- (B) the factor more important in Sanskrit metre
- (C) the number of ragas listed by Lochana
- (D) the king associated with Saraswathihridyalankarahara

२३५. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the factor more important in Sanskrit metre?

- (A) Gitagovinda
- (B) matra
- (C) ninety-six
- (D) varna or the letter

२३६. In the survey, which item is correctly associated with “varna or the letter”?

- (A) the factor more important in Sanskrit metre
- (B) the work by Jayadeva linked with metres and melodies
- (C) the prosody text called a favourite study in Mithila by K. P. Jayaswal
- (D) the king associated with Saraswathihridyalankarahara

२३७. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the number of ragas listed by Lochana?

- (A) ninety-six
- (B) varna or the letter
- (C) Gitagovinda
- (D) Prakritapaingala

२३८. In the survey, which item is correctly associated with “ninety-six”?

- (A) the number of ragas listed by Lochana
- (B) the metre factor more important in Prakrit and Apabhramsa metres
- (C) the factor more important in Sanskrit metre
- (D) the two modern classes of metres adopted by Maithili writers

२३९. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the refrain-like element that sums up or introduces the song?

- (A) Dhruva
- (B) ninety-six
- (C) Prakritapaingala
- (D) Nanyadeva

२४०. In the survey, which item is correctly associated with “Dhruva”?

- (A) the number of ragas listed by Lochana
- (B) the two modern classes of metres adopted by Maithili writers
- (C) the refrain-like element that sums up or introduces the song
- (D) the king associated with Saraswathi-ridyalankarahara

२४१. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the two modern classes of metres adopted by Maithili writers?

- (A) ninety-six
- (B) Nanyadeva
- (C) Matrika metres and Varnavrittaka metres
- (D) matra

२४२. In the survey, which item is correctly associated with “Matrika metres and Varnavrittaka metres”?

- (A) the refrain-like element that sums up or introduces the song
- (B) the metre factor more important in Prakrit and Apabhramsa metres
- (C) the prosody text called a favourite study in Mithila by K. P. Jayaswal
- (D) the two modern classes of metres adopted by Maithili writers

२४३. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the most important and common type of Maithili poetry?

- (A) Krishna's sportive lilas with the Gopis
- (B) Tirhuti
- (C) bind the bridegroom and bride or lover-beloved by divine incantations
- (D) a song about Shiva addressed to Manain

२४४. In the survey, which item is correctly associated with “Tirhuti”?

- (A) the important Maithili writer on Rasa
- (B) the most important and common type of Maithili poetry
- (C) Goalari depicts
- (D) Chaitabara or Chaiti conveys emotions in

२४५. Which of the following pairs is correctly matched in the context of Literary forms?

- (A) the most important and common type of Maithili poetry — a song about Shiva addressed to Manain
- (B) the most important and common type of Maithili poetry — Krishna's sports and youthful pranks with the Gopis
- (C) the most important and common type of Maithili poetry — Nandipati
- (D) the most important and common type of Maithili poetry — Tirhuti

२४६. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is Batagamni portrays?

- (A) Nandipati
- (B) the month of Chaitra
- (C) the nayika in abhisara going to meet her lover
- (D) songs representing direct prayer to Shiva

२४७. In the survey, which item is correctly associated with “the nayika in abhisara going to meet her lover”?

- (A) Lagni is sung by village women when
- (B) the important Maithili writer on Rasa
- (C) Batagamni portrays
- (D) Mana represents

२४८. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the most successful writer of Batagamni according to the survey?

- (A) Sahebramdas
- (B) Vidyapati
- (C) a song about Shiva addressed to Manain
- (D) Tirhuti

२४९. In the survey, which item is correctly associated with “Vidyapati”?

- (A) the goddess praised in Gosaunikagita
- (B) the most successful writer of Goalari according to the survey
- (C) Malara is described as
- (D) the most successful writer of Batagamni according to the survey

२५०. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is Goalari depicts?

- (A) the month of Chaitra
- (B) Sahebramdas
- (C) Krishna’s sports and youthful pranks with the Gopis
- (D) grinding grains in the early morning

२५१. In the survey, which item is correctly associated with “Krishna’s sports and youthful pranks with the Gopis”?

- (A) Maheshvani is
- (B) the most successful writer of Batagamni according to the survey
- (C) Goalari depicts
- (D) Uchiti is sung to convey

२५२. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the most successful writer of Goalari according to the survey?

- (A) Shakti
- (B) Tirhuti
- (C) Nandipati
- (D) Vidyapati

२५३. In the survey, which item is correctly associated with “Nandipati”?

- (A) Goalari depicts
- (B) the best writer of Mana according to the survey
- (C) Mana represents
- (D) the most successful writer of Goalari according to the survey

२५४. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is Rasa deals with?

- (A) Krishna's sportive lilas with the Gopis
- (B) Krishna's sports and youthful pranks with the Gopis
- (C) grinding grains in the early morning
- (D) the courtesy of the host to a distinguished visitor

२५५. In the survey, which item is correctly associated with "Krishna's sportive lilas with the Gopis"?

- (A) Rasa deals with
- (B) Malara is described as
- (C) the most important and common type of Maithili poetry
- (D) Chaitabara or Chaiti conveys emotions in

२५६. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the important Maithili writer on Rasa?

- (A) the courtesy of the host to a distinguished visitor
- (B) Sahebramdas
- (C) Nandipati
- (D) a song about Shiva addressed to Manain

२५७. In the survey, which item is correctly associated with "Sahebramdas"?

- (A) the most successful writer of Goalari according to the survey
- (B) the important Maithili writer on Rasa
- (C) Goalari depicts
- (D) Mana represents

२५८. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is Mana represents?

- (A) Tirhuti
- (B) a dramatic lyric of the beloved's annoyance and lovers' request
- (C) Umapati
- (D) a song about Shiva addressed to Manain

२५९. In the survey, which item is correctly associated with "a dramatic lyric of the beloved's annoyance and lovers' request"?

- (A) Mana represents
- (B) Maheshvani is
- (C) the most successful writer of Goalari according to the survey
- (D) Lagni is sung by village women when

२६०. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the best writer of Mana according to the survey?

- (A) Nandipati
- (B) the nayika in abhisara going to meet her lover
- (C) Umapati
- (D) grinding grains in the early morning

२६१. In the survey, which item is correctly associated with "Umapati"?

- (A) Samadauni is sung on the occasion of
- (B) the most successful writer of Batagamni according to the survey
- (C) the best writer of Mana according to the survey
- (D) the important Maithili writer on Rasa

२६२. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is Samadauni is sung on the occasion of?

- (A) a seasonal song of dry and rainy seasons with a distinct raga
- (B) Navaratri and farewell to a daughter going to her husband's house
- (C) the courtesy of the host to a distinguished visitor
- (D) grinding grains in the early morning

२६३. In the survey, which item is correctly associated with "Navaratri and farewell to a daughter going to her husband's house"?

- (A) Nachari indicates
- (B) Malara is described as
- (C) Samadauni is sung on the occasion of
- (D) Uchiti is sung to convey

२६४. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is two important contributors to Samadauni in the survey?

- (A) Vidyapati
- (B) Krishna's sportive lilas with the Gopis
- (C) Gananath Jha and Vindhyanath Jha
- (D) the month of Chaitra

२६५. In the survey, which item is correctly associated with "Gananath Jha and Vindhyanath Jha"?

- (A) the important Maithili writer on Rasa
- (B) Yoga is sung to
- (C) Mana represents
- (D) two important contributors to Samadauni in the survey

२६६. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is Lagni is sung by village women when?

- (A) Navaratri and farewell to a daughter going to her husband's house
- (B) grinding grains in the early morning
- (C) the month of Chaitra
- (D) Umapati

२६७. In the survey, which item is correctly associated with "grinding grains in the early morning"?

- (A) the most successful writer of Batagamni according to the survey
- (B) two important contributors to Samadauni in the survey
- (C) Nachari indicates
- (D) Lagni is sung by village women when

२६८. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is Chaitabara or Chaiti conveys emotions in?

- (A) Gananath Jha and Vindhyanath Jha
- (B) Sahebramdas
- (C) the month of Chaitra
- (D) Krishna's sportive lilas with the Gopis

२६१. In the survey, which item is correctly associated with “the month of Chaitra”?

- (A) Chaitabara or Chaiti conveys emotions in
- (B) Goalari depicts
- (C) Malara is described as
- (D) Rasa deals with

२७०. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is Malara is described as?

- (A) a dramatic lyric of the beloved's annoyance and lovers' request
- (B) a seasonal song of dry and rainy seasons with a distinct raga
- (C) a song about Shiva addressed to Manain
- (D) Tirhuti

२७१. In the survey, which item is correctly associated with “a seasonal song of dry and rainy seasons with a distinct raga”?

- (A) Malara is described as
- (B) Rasa deals with
- (C) the most successful writer of Goalari according to the survey
- (D) Uchiti is sung to convey

२७२. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is Yoga is sung to?

- (A) Shakti
- (B) bind the bridegroom and bride or lover-beloved by divine incantations
- (C) the month of Chaitra
- (D) Gananath Jha and Vindhyanath Jha

२७३. In the survey, which item is correctly associated with “bind the bridegroom and bride or lover-beloved by divine incantations”?

- (A) the important Maithili writer on Rasa
- (B) Malara is described as
- (C) Yoga is sung to
- (D) two important contributors to Samadauni in the survey

२७४. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is Uchiti is sung to convey?

- (A) the courtesy of the host to a distinguished visitor
- (B) bind the bridegroom and bride or lover-beloved by divine incantations
- (C) a seasonal song of dry and rainy seasons with a distinct raga
- (D) Vidyapati

२७५. In the survey, which item is correctly associated with “the courtesy of the host to a distinguished visitor”?

- (A) Yoga is sung to
- (B) Samadauni is sung on the occasion of
- (C) Uchiti is sung to convey
- (D) the most important and common type of Maithili poetry

२७६. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is Nachari indicates?

- (A) Nandipati
- (B) grinding grains in the early morning
- (C) a song about Shiva addressed to Manain
- (D) songs representing direct prayer to Shiva

२७७. In the survey, which item is correctly associated with “songs representing direct prayer to Shiva”?

- (A) Nachari indicates
- (B) the important Maithili writer on Rasa
- (C) the goddess praised in Gosaunikagita
- (D) Maheshvani is

२७८. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is Maheshvani is?

- (A) the nayika in abhisara going to meet her lover
- (B) Umapati
- (C) Sahebramdas
- (D) a song about Shiva addressed to Manain

२७९. In the survey, which item is correctly associated with “a song about Shiva addressed to Manain”?

- (A) Maheshvani is
- (B) the most important and common type of Maithili poetry
- (C) Yoga is sung to
- (D) Chaitabara or Chaiti conveys emotions in

२८०. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the goddess praised in Gosaunikagita?

- (A) Shakti
- (B) a song about Shiva addressed to Manain
- (C) Sahebramdas
- (D) bind the bridegroom and bride or lover-beloved by divine incantations

२८१. In the survey, which item is correctly associated with “Shakti”?

- (A) Goalari depicts
- (B) the best writer of Mana according to the survey
- (C) Samadauni is sung on the occasion of
- (D) the goddess praised in Gosaunikagita

२८२. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is chief characteristics of Maithili folk literature?

- (A) Pandit Kapileshwar Jha
- (B) Ramanand Jha
- (C) Lorika, Bihula, Salhesa, Dinabhadri, Satikumari and Naika-Banjara
- (D) simplicity, freshness and charm of genre

२८३. In the survey, which item is correctly associated with “simplicity, freshness and charm of genre”?

- (A) collector of stories of Gonu Jha
- (B) compiler of Daka's sayings in four parts
- (C) chief characteristics of Maithili folk literature
- (D) popular ballads named as fine specimens of Maithili folk literature

२८४. Which of the following pairs is correctly matched in the context of Folk literature?

- (A) chief characteristics of Maithili folk literature — simplicity, freshness and charm of genre
- (B) chief characteristics of Maithili folk literature — Folksongs of Chattisgarh
- (C) chief characteristics of Maithili folk literature — Ram Ekbal Singh Rakesh
- (D) chief characteristics of Maithili folk literature — Ramanand Jha

२८५. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is popular ballads named as fine specimens of Maithili folk literature?

- (A) Bihar Peasant Life
- (B) Lorika, Bihula, Salhesa, Dinabhadri, Satikumari and Naika-Banjara
- (C) Lorika
- (D) Kali Kumar Das

२८६. In the survey, which item is correctly associated with “Lorika, Bihula, Salhesa, Dinabhadri, Satikumari and Naika-Banjara”?

- (A) Grierson publication on peasant life mentioned in the folk-literature chapter
- (B) popular ballads named as fine specimens of Maithili folk literature
- (C) collector of stories of Gonu Jha
- (D) the ballad that takes thirty-six hours if sung ceremonially

२८७. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the sayings containing practical wisdom?

- (A) G. A. Grierson
- (B) Ram Ekbal Singh Rakesh
- (C) Dakavachanamrita
- (D) Pandit Kapileshwar Jha

२८८. In the survey, which item is correctly associated with “Dakavachanamrita”?

- (A) the folk-song collection by Verrier Elwin mentioned in relation to Lorika
- (B) collector and publisher of Maithili Lokageet
- (C) compiler of Daka's sayings in four parts
- (D) the sayings containing practical wisdom

२८९. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the pioneer who brought Mithila folk literature to light through publications?

- (A) Dakavachanamrita
- (B) Ramanand Jha
- (C) G. A. Grierson
- (D) Kali Kumar Das

२९०. In the survey, which item is correctly associated with “G. A. Grierson”?

- (A) the pioneer who brought Mithila folk literature to light through publications
- (B) the folk-song collection by Verrier Elwin mentioned in relation to Lorika
- (C) Grierson publication on peasant life mentioned in the folk-literature chapter
- (D) popular ballads named as fine specimens of Maithili folk literature

२९१. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is Grierson publication on peasant life mentioned in the folk-literature chapter?

- (A) G. A. Grierson
- (B) Ram Ekbal Singh Rakesh
- (C) simplicity, freshness and charm of genre
- (D) Bihar Peasant Life

२९२. In the survey, which item is correctly associated with “Bihar Peasant Life”?

- (A) compiler of Maithili Geetanjali in three parts
- (B) the pioneer who brought Mithila folk literature to light through publications
- (C) the folk-song collection by Verrier Elwin mentioned in relation to Lorika
- (D) Grierson publication on peasant life mentioned in the folk-literature chapter

२९३. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is collector of stories of Gonu Jha?

- (A) Ramanand Jha
- (B) Kali Kumar Das
- (C) Ram Ekbal Singh Rakesh
- (D) simplicity, freshness and charm of genre

२९४. In the survey, which item is correctly associated with “Ramanand Jha”?

- (A) collector of stories of Gonu Jha
- (B) collector and publisher of Maithili Lokageet
- (C) the sayings containing practical wisdom
- (D) chief characteristics of Maithili folk literature

२९५. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is collector and publisher of Maithili Lokageet?

- (A) Yadavas
- (B) Ram Ekbal Singh Rakesh
- (C) Pandit Kapileshwar Jha
- (D) G. A. Grierson

२९६. In the survey, which item is correctly associated with “Ram Ekbal Singh Rakesh”?

- (A) compiler of Maithili Geetanjali in three parts
- (B) collector of stories of Gonu Jha
- (C) compiler of Daka's sayings in four parts
- (D) collector and publisher of Maithili Lokageet

२९७. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is compiler of Maithili Geetanjali in three parts?

- (A) Yadavas
- (B) Kali Kumar Das
- (C) Lorika
- (D) Folksongs of Chattisgarh

२९८. In the survey, which item is correctly associated with “Kali Kumar Das”?

- (A) collector of stories of Gonu Jha
- (B) popular ballads named as fine specimens of Maithili folk literature
- (C) compiler of Maithili Geetanjali in three parts
- (D) Grierson publication on peasant life mentioned in the folk-literature chapter

२९९. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is compiler of Daka's sayings in four parts?

- (A) Ram Ekbal Singh Rakesh
- (B) Pandit Kapileshwar Jha
- (C) Folksongs of Chattisgarh
- (D) Lorika

३००. In the survey, which item is correctly associated with “Pandit Kapileshwar Jha”?

- (A) compiler of Daka’s sayings in four parts
- (B) the ballad that takes thirty-six hours if sung ceremonially
- (C) the social group associated with the Lorika ballad
- (D) collector and publisher of Maithili Lokageet

३०१. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the ballad that takes thirty-six hours if sung ceremonially?

- (A) G. A. Grierson
- (B) Folksongs of Chattisgarh
- (C) Lorika
- (D) Ram Ekbal Singh Rakesh

३०२. In the survey, which item is correctly associated with “Lorika”?

- (A) collector of stories of Gonu Jha
- (B) the pioneer who brought Mithila folk literature to light through publications
- (C) the social group associated with the Lorika ballad
- (D) the ballad that takes thirty-six hours if sung ceremonially

३०३. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the social group associated with the Lorika ballad?

- (A) simplicity, freshness and charm of genre
- (B) Yadavas
- (C) Lorika, Bihula, Salhesa, Dinabhadri, Satikumari and Naika-Banjara
- (D) Folksongs of Chattisgarh

३०४. In the survey, which item is correctly associated with “Yadavas”?

- (A) the social group associated with the Lorika ballad
- (B) chief characteristics of Maithili folk literature
- (C) compiler of Daka’s sayings in four parts
- (D) popular ballads named as fine specimens of Maithili folk literature

३०५. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the folk-song collection by Verrier Elwin mentioned in relation to Lorika?

- (A) Kali Kumar Das
- (B) Folksongs of Chattisgarh
- (C) Yadavas
- (D) Bihar Peasant Life

३०६. In the survey, which item is correctly associated with “Folksongs of Chattisgarh”?

- (A) Grierson publication on peasant life mentioned in the folk-literature chapter
- (B) the ballad that takes thirty-six hours if sung ceremonially
- (C) the folk-song collection by Verrier Elwin mentioned in relation to Lorika
- (D) chief characteristics of Maithili folk literature

३०७. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the literary field in which Maithili made its most notable contribution?

- (A) lyrics
- (B) dramatic and documentary
- (C) Varnanaratnakara of Jyotirishwar
- (D) Maithili

३०८. In the survey, which item is correctly associated with “lyrics”?

- (A) the literary field in which Maithili made its most notable contribution
- (B) the earliest prose tradition in eastern Indian languages belongs to
- (C) the best example of early Maithili prose
- (D) the two prose types in medieval Maithili

३०९. Which of the following pairs is correctly matched in the context of Lyrics and prose?

- (A) the literary field in which Maithili made its most notable contribution — lyrics
- (B) the literary field in which Maithili made its most notable contribution — Varnanaratnakara of Jyotirishwar
- (C) the literary field in which Maithili made its most notable contribution — Maithili
- (D) the literary field in which Maithili made its most notable contribution — dramatic and documentary

३१०. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the earliest prose tradition in eastern Indian languages belongs to?

- (A) Varnanaratnakara of Jyotirishwar
- (B) Maithili
- (C) dramatic and documentary
- (D) lyrics

३११. In the survey, which item is correctly associated with “Maithili”?

- (A) the earliest prose tradition in eastern Indian languages belongs to
- (B) the two prose types in medieval Maithili
- (C) the literary field in which Maithili made its most notable contribution
- (D) the best example of early Maithili prose

३१२. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the best example of early Maithili prose?

- (A) Maithili
- (B) lyrics
- (C) dramatic and documentary
- (D) Varnanaratnakara of Jyotirishwar

३१३. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the two prose types in medieval Maithili?

- (A) lyrics
- (B) Maithili
- (C) dramatic and documentary
- (D) Varnanaratnakara of Jyotirishwar

३१४. In the survey, which item is correctly associated with “dramatic and documentary”?

- (A) the literary field in which Maithili made its most notable contribution
- (B) the best example of early Maithili prose
- (C) the two prose types in medieval Maithili
- (D) the earliest prose tradition in eastern Indian languages belongs to

३१५. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the languages dominating the scene of earlier Maithili drama?

- (A) Umapati's Parijataharana
- (B) Kirtaniya drama
- (C) Ushaharana
- (D) Sanskrit and Prakrit

३१६. In the survey, which item is correctly associated with “Sanskrit and Prakrit”?

- (A) the example in which songs translate or explain Sanskrit verses
- (B) the languages dominating the scene of earlier Maithili drama
- (C) the form of Maithili drama called a class by itself
- (D) the irregular Maithili drama represented by Ratnapani’s work

३१७. Which of the following pairs is correctly matched in the context of Drama?

- (A) the languages dominating the scene of earlier Maithili drama — Kirtaniya drama
- (B) the languages dominating the scene of earlier Maithili drama — Ushaharana
- (C) the languages dominating the scene of earlier Maithili drama — Umapati’s Parijataharana
- (D) the languages dominating the scene of earlier Maithili drama — Sanskrit and Prakrit

३१८. According to Radhakrishna Chaudhary’s A Survey of Maithili Literature, what is the example in which songs translate or explain Sanskrit verses?

- (A) Umapati’s Parijataharana
- (B) Kirtaniya drama
- (C) Sanskrit and Prakrit
- (D) Ushaharana

३१९. In the survey, which item is correctly associated with “Umapati’s Parijataharana”?

- (A) the languages dominating the scene of earlier Maithili drama
- (B) the form of Maithili drama called a class by itself
- (C) the example in which songs translate or explain Sanskrit verses
- (D) the irregular Maithili drama represented by Ratnapani’s work

३२०. According to Radhakrishna Chaudhary’s A Survey of Maithili Literature, what is the irregular Maithili drama represented by Ratnapani’s work?

- (A) Umapati’s Parijataharana
- (B) Kirtaniya drama
- (C) Sanskrit and Prakrit
- (D) Ushaharana

३२१. In the survey, which item is correctly associated with “Ushaharana”?

- (A) the example in which songs translate or explain Sanskrit verses
- (B) the irregular Maithili drama represented by Ratnapani’s work
- (C) the languages dominating the scene of earlier Maithili drama
- (D) the form of Maithili drama called a class by itself

३२२. According to Radhakrishna Chaudhary’s A Survey of Maithili Literature, what is the form of Maithili drama called a class by itself?

- (A) Umapati’s Parijataharana
- (B) Kirtaniya drama
- (C) Ushaharana
- (D) Sanskrit and Prakrit

३२३. In the survey, which item is correctly associated with “Kirtaniya drama”?

- (A) the form of Maithili drama called a class by itself
- (B) the irregular Maithili drama represented by Ratnapani’s work
- (C) the languages dominating the scene of earlier Maithili drama
- (D) the example in which songs translate or explain Sanskrit verses

३२४. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is Early Maithili Literature period?

- (A) Jyotirishwar, Umapati and Shankaradatta
- (B) c. 1350-1830 A.D.
- (C) Vidyapati
- (D) c. 900-1350 A.D.

३२५. In the survey, which item is correctly associated with “c. 900-1350 A.D.”?

- (A) Middle Maithili Literature period
- (B) dominant writer of the middle period
- (C) writers named at the opening literary phase of the early period
- (D) Early Maithili Literature period

३२६. Which of the following pairs is correctly matched in the context of Periodization?

- (A) Early Maithili Literature period — Jyotirishwar, Umapati and Shankaradatta
- (B) Early Maithili Literature period — c. 900-1350 A.D.
- (C) Early Maithili Literature period — Vidyapati
- (D) Early Maithili Literature period — from 1830 to date

३२७. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is Middle Maithili Literature period?

- (A) Jyotirishwar, Umapati and Shankaradatta
- (B) c. 1350-1830 A.D.
- (C) Vidyapati
- (D) literary prose

३२८. In the survey, which item is correctly associated with “c. 1350-1830 A.D.”?

- (A) dominant writer of the middle period
- (B) Middle Maithili Literature period
- (C) Modern Maithili Literature period
- (D) writers named at the opening literary phase of the early period

३२९. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is Modern Maithili Literature period?

- (A) Jyotirishwar, Umapati and Shankaradatta
- (B) from 1830 to date
- (C) Vidyapati
- (D) c. 1350-1830 A.D.

३३०. In the survey, which item is correctly associated with “from 1830 to date”?

- (A) Early Maithili Literature period
- (B) Modern Maithili Literature period
- (C) dominant writer of the middle period
- (D) writers named at the opening literary phase of the early period

३३१. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is writers named at the opening literary phase of the early period?

- (A) Jyotirishwar, Umapati and Shankaradatta
- (B) from 1830 to date
- (C) literary prose
- (D) Vidyapati

३३२. In the survey, which item is correctly associated with “Jyotirishwar, Umapati and Shankaradatta”?

- (A) dominant writer of the middle period
- (B) writers named at the opening literary phase of the early period
- (C) Middle Maithili Literature period
- (D) one major achievement of the modern period

३३३. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is dominant writer of the middle period?

- (A) Vidyapati
- (B) c. 1350-1830 A.D.
- (C) literary prose
- (D) from 1830 to date

३३४. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is one major achievement of the modern period?

- (A) c. 1350-1830 A.D.
- (B) c. 900-1350 A.D.
- (C) literary prose
- (D) Vidyapati

३३५. In the survey, which item is correctly associated with “literary prose”?

- (A) one major achievement of the modern period
- (B) dominant writer of the middle period
- (C) Modern Maithili Literature period
- (D) Early Maithili Literature period

३३६. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is area of Standard Maithili in the dialect list?

- (A) West Muzaffarpur and East Champaran
- (B) Khotia
- (C) South Bhagalpur, North Santhal Parganas and South Monghyr
- (D) North Darbhanga District

३३७. In the survey, which item is correctly associated with “North Darbhanga District”?

- (A) area of Standard Maithili in the dialect list
- (B) the other name for Eastern Standard
- (C) newer name boosted for the western dialect
- (D) area of Eastern Standard Maithili

३३८. Which of the following pairs is correctly matched in the context of Dialects?

- (A) area of Standard Maithili in the dialect list — Jolahi
- (B) area of Standard Maithili in the dialect list — South Darbhanga, East Muzaffarpur, North Monghyr, Saharsa and West Purnea
- (C) area of Standard Maithili in the dialect list — Darbhanga, Saharsa and Nepal Terai
- (D) area of Standard Maithili in the dialect list — North Darbhanga District

३३९. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is area of Southern Standard Maithili?

- (A) Angika
- (B) West Muzaffarpur and East Champaran
- (C) South Darbhanga, East Muzaffarpur, North Monghyr, Saharsa and West Purnea
- (D) Vajjika

३४०. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is area of Eastern Standard Maithili?

- (A) North Darbhanga District
- (B) East Purnea, Maldah and Dinajpur
- (C) South Bhagalpur, North Santhal Parganas and South Monghyr
- (D) Darbhanga, Saharsa and Nepal Terai

३४१. In the survey, which item is correctly associated with “East Purnea, Maldah and Dinajpur”?

- (A) area of Chika-Chiki
- (B) area of Eastern Standard Maithili
- (C) dialect of the weavers of Tirhut
- (D) area of Western Standard

३४२. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the other name for Eastern Standard?

- (A) North Darbhanga District
- (B) South Bhagalpur, North Santhal Parganas and South Monghyr
- (C) Khotta
- (D) South Darbhanga, East Muzaffarpur, North Monghyr, Saharsa and West Purnea

३४३. In the survey, which item is correctly associated with “Khotta”?

- (A) newer name boosted for the western dialect
- (B) area of Western Standard
- (C) the other name for Eastern Standard
- (D) area of Southern Standard Maithili

३४४. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is area of Chika-Chiki?

- (A) Jolahi
- (B) Darbhanga, Saharsa and Nepal Terai
- (C) Angika
- (D) South Bhagalpur, North Santhal Parganas and South Monghyr

३४५. In the survey, which item is correctly associated with “South Bhagalpur, North Santhal Parganas and South Monghyr”?

- (A) area of Eastern Standard Maithili
- (B) newer name boosted for the western dialect
- (C) area of Central Colloquial Maithili
- (D) area of Chika-Chiki

३४६. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is area of Western Standard?

- (A) West Muzaffarpur and East Champaran
- (B) South Darbhanga, East Muzaffarpur, North Monghyr, Saharsa and West Purnea
- (C) Darbhanga, Saharsa and Nepal Terai
- (D) North Darbhanga District

३४७. In the survey, which item is correctly associated with “West Muzaffarpur and East Champaran”?

- (A) area of Chika-Chiki
- (B) area of Western Standard
- (C) dialect of the weavers of Tirhut
- (D) the other name for Eastern Standard

३४८. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is dialect of the weavers of Tirhut?

- (A) South Bhagalpur, North Santhal Parganas and South Monghyr
- (B) Jolahi
- (C) Darbhanga, Saharsa and Nepal Terai
- (D) North Darbhanga District

३४९. In the survey, which item is correctly associated with “Jolahi”?

- (A) area of Western Standard
- (B) dialect of the weavers of Tirhut
- (C) area of Southern Standard Maithili
- (D) area of Central Colloquial Maithili

३५०. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is area of Central Colloquial Maithili?

- (A) Khotta
- (B) North Darbhanga District
- (C) Angika
- (D) Darbhanga, Saharsa and Nepal Terai

३५१. In the survey, which item is correctly associated with “Darbhanga, Saharsa and Nepal Terai”?

- (A) area of Central Colloquial Maithili
- (B) area of Eastern Standard Maithili
- (C) dialect of the weavers of Tirhut
- (D) newer name boosted for the western dialect

३५२. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is newer name assumed by the Chika-Chiki belt?

- (A) Angika
- (B) Khotta
- (C) Jolahi
- (D) Vajjika

३५३. In the survey, which item is correctly associated with “Angika”?

- (A) area of Eastern Standard Maithili
- (B) area of Western Standard
- (C) dialect of the weavers of Tirhut
- (D) newer name assumed by the Chika-Chiki belt

३५४. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is newer name boosted for the western dialect?

- (A) South Bhagalpur, North Santhal Parganas and South Monghyr
- (B) Jolahi
- (C) Vajjika
- (D) East Purnea, Maldah and Dinajpur

३५५. In the survey, which item is correctly associated with “Vajjika”?

- (A) dialect of the weavers of Tirhut
- (B) newer name boosted for the western dialect
- (C) area of Southern Standard Maithili
- (D) area of Central Colloquial Maithili

३५६. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the early compositions to which Maithili antiquity is traced?

- (A) the missionaries of Serampore
- (B) Maithili Apabhramsa of the fourteenth century A.D.
- (C) the eastern branch
- (D) Charyapadas

३५७. In the survey, which item is correctly associated with “Charyapadas”?

- (A) the early compositions to which Maithili antiquity is traced
- (B) the society whose memoirs referred to Mithilee or Mythili
- (C) period when eastern new Indo-Aryan languages emerged
- (D) the romantic poem mentioned as preserving the Lorika story for Sufi thinkers

३५८. Which of the following pairs is correctly matched in the context of Language evolution?

- (A) the early compositions to which Maithili antiquity is traced — Charyapadas
- (B) the early compositions to which Maithili antiquity is traced — between 800 and 1200 A.D.
- (C) the early compositions to which Maithili antiquity is traced — Avahatta or Apabhramsa
- (D) the early compositions to which Maithili antiquity is traced — the eastern branch

३५९. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the earliest external reference to Tirhutia according to the survey?

- (A) the missionaries of Serampore
- (B) Ain-i-Akbari
- (C) Magadhi Prakrit
- (D) desilabayana

३६०. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the 1771 source mentioning Tourtiana or Tirhutia?

- (A) Ain-i-Akbari
- (B) Alphabetum Brahmanicum
- (C) the missionaries of Serampore
- (D) Magahi and Maithili

३६१. In the survey, which item is correctly associated with “Alphabetum Brahmanicum”?

- (A) Vidyapati's term for the country language
- (B) the languages of Bihar developed from Magadhi
- (C) the 1771 source mentioning Tourtiana or Tirhutia
- (D) the scholar who used Mithilee or Mythili in 1801

३६२. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the scholar who used Mithilee or Mythili in 1801?

- (A) Avahatta or Apabhramsa
- (B) Colebrooke
- (C) the missionaries of Serampore
- (D) Magadhi Prakrit

३६३. In the survey, which item is correctly associated with “Colebrooke”?

- (A) the language represented by Kirtilata
- (B) the scholar who used Mithilee or Mythili in 1801
- (C) the early compositions to which Maithili antiquity is traced
- (D) the romantic poem mentioned as preserving the Lorika story for Sufi thinkers

३६४. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the society whose memoirs referred to Mithilee or Mythili?

- (A) Maithili Apabhramsa of the fourteenth century A.D.
- (B) between 800 and 1200 A.D.
- (C) the missionaries of Serampore
- (D) Prakritpainglam

३६५. In the survey, which item is correctly associated with “the missionaries of Serampore”?

- (A) the society whose memoirs referred to Mithilee or Mythili
- (B) the early compositions to which Maithili antiquity is traced
- (C) period when eastern new Indo-Aryan languages emerged
- (D) the scholar who used Mithilee or Mythili in 1801

३६६. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is Vidyapati’s term for the country language?

- (A) Prakritpainglam
- (B) Avahatta or Apabhrasta
- (C) desilabayana
- (D) Charyapadas

३६७. In the survey, which item is correctly associated with “desilabayana”?

- (A) the earliest external reference to Tirhutiya according to the survey
- (B) the romantic poem mentioned as preserving the Lorika story for Sufi thinkers
- (C) the languages of Bihar developed from Magadhi
- (D) Vidyapati’s term for the country language

३६८. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the language represented by Kirtilata?

- (A) between 800 and 1200 A.D.
- (B) Maithili Apabhramsa of the fourteenth century A.D.
- (C) the missionaries of Serampore
- (D) the eastern branch

३६९. In the survey, which item is correctly associated with “Maithili Apabhramsa of the fourteenth century A.D.”?

- (A) the 1771 source mentioning Tourtiana or Tirhutiya
- (B) the simple colloquial form that was direct ancestor of new Indo-Aryan languages
- (C) the language represented by Kirtilata
- (D) the parent of all eastern languages according to the survey

३७०. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the branch of Aryan language to which Maithili belongs?

- (A) Charyapadas
- (B) Chandayana of Mulla Daud
- (C) Magadhi Prakrit
- (D) the eastern branch

३७१. In the survey, which item is correctly associated with “the eastern branch”?

- (A) the branch of Aryan language to which Maithili belongs
- (B) the early compositions to which Maithili antiquity is traced
- (C) the comprehensive work on Prakrit and Apabhramsa-Avahatta poetry
- (D) the simple colloquial form that was direct ancestor of new Indo-Aryan languages

३७२. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the parent of all eastern languages according to the survey?

- (A) Avahatta or Apabhrasta
- (B) Magadhi Prakrit
- (C) Colebrooke
- (D) Magahi and Maithili

३७३. In the survey, which item is correctly associated with “Magadhi Prakrit”?

- (A) the earliest external reference to Tirhutiya according to the survey
- (B) the scholar who used Mithilee or Mythili in 1801
- (C) the 1771 source mentioning Tourtiana or Tirhutiya
- (D) the parent of all eastern languages according to the survey

३७४. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the languages of Bihar developed from Magadhi?

- (A) Charyapadas
- (B) Maithili Apabhramsa of the fourteenth century A.D.
- (C) Magahi and Maithili
- (D) desilabayana

३७५. In the survey, which item is correctly associated with “Magahi and Maithili”?

- (A) the early compositions to which Maithili antiquity is traced
- (B) the languages of Bihar developed from Magadhi
- (C) the language represented by Kirtilata
- (D) the scholar who used Mithilee or Mythili in 1801

३७६. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is period when eastern new Indo-Aryan languages emerged?

- (A) Magahi and Maithili
- (B) Avahatta or Apabhrasta
- (C) between 800 and 1200 A.D.
- (D) Ain-i-Akbari

३७७. In the survey, which item is correctly associated with “between 800 and 1200 A.D.”?

- (A) Vidyapati’s term for the country language
- (B) period when eastern new Indo-Aryan languages emerged
- (C) the language represented by Kirtilata
- (D) the languages of Bihar developed from Magadhi

३७८. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the simple colloquial form that was direct ancestor of new Indo-Aryan languages?

- (A) Magadhi Prakrit
- (B) the eastern branch
- (C) Avahatta or Apabhrasta
- (D) Maithili Apabhramsa of the fourteenth century A.D.

३७९. In the survey, which item is correctly associated with “Avahatta or Apabhṛasta”?

- (A) the scholar who used Mithilee or Mythili in 1801
- (B) the 1771 source mentioning Tourtiana or Tirhutiya
- (C) the simple colloquial form that was direct ancestor of new Indo-Aryan languages
- (D) the earliest external reference to Tirhutiya according to the survey

३८०. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the comprehensive work on Prakrit and Apabhṛamsa-Avahatta poetry?

- (A) Prakritpainglam
- (B) desilabayana
- (C) Magahi and Maithili
- (D) Ain-i-Akbari

३८१. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the romantic poem mentioned as preserving the Lorika story for Sufi thinkers?

- (A) Magadhi Prakrit
- (B) desilabayana
- (C) Alphabetum Brahmanicum
- (D) Chandayana of Mulla Daud

३८२. In the survey, which item is correctly associated with “Chandayana of Mulla Daud”?

- (A) the romantic poem mentioned as preserving the Lorika story for Sufi thinkers
- (B) Vidyapati’s term for the country language
- (C) the comprehensive work on Prakrit and Apabhṛamsa-Avahatta poetry
- (D) period when eastern new Indo-Aryan languages emerged

३८३. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the earliest specimen of Maithili according to the survey?

- (A) Nalanda and Vikramshila
- (B) Charya songs or Charyagiti
- (C) matravritta
- (D) Dohakosha

३८४. In the survey, which item is correctly associated with “Charya songs or Charyagiti”?

- (A) the earliest specimen of Maithili according to the survey
- (B) the code or intentional language of Charya songs
- (C) the earliest Charya composer named in the survey
- (D) the Buddhist university-tradition associated with Charya songs

३८५. Which of the following pairs is correctly matched in the context of Charya songs?

- (A) the earliest specimen of Maithili according to the survey — Nalanda and Vikramshila
- (B) the earliest specimen of Maithili according to the survey — Sahajayana School
- (C) the earliest specimen of Maithili according to the survey — Charya songs or Charyagiti
- (D) the earliest specimen of Maithili according to the survey — Apabhṛamsa

३८६. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the metre of the Charya songs?

- (A) Sandhyabhasha
- (B) Sahajiya cult
- (C) matravritta
- (D) Sarahapada

३८७. In the survey, which item is correctly associated with “matravritta”?

- (A) the metre of the Charya songs
- (B) the textual collection preserving Dohas of Sarahapa, Tillo and Kanha
- (C) the chronological range of many Charya composers
- (D) the school to which the mystic poets belonged

३८८. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the cult for whose esoteric practice Charya songs provide hints?

- (A) Sahajiya cult
- (B) Sandhyabhasha
- (C) Vidyapati
- (D) Dohakosha

३८९. In the survey, which item is correctly associated with “Sahajiya cult”?

- (A) the later poet influenced by Siddha rhymes along with Brajabuli poets
- (B) the cult for whose esoteric practice Charya songs provide hints
- (C) the school to which the mystic poets belonged
- (D) the earliest Charya composer named in the survey

३९०. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the earliest Charya composer named in the survey?

- (A) eighth to twelfth century A.D.
- (B) Sarahapada
- (C) Sahajiya cult
- (D) Vidyapati

३९१. In the survey, which item is correctly associated with “Sarahapada”?

- (A) the language of the Dohas contrasted with vernacular Charyagitas
- (B) the metre of the Charya songs
- (C) the earliest Charya composer named in the survey
- (D) the chronological range of many Charya composers

३९२. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the latest Charya composer named in the survey?

- (A) Dhendapa
- (B) eighth to twelfth century A.D.
- (C) Sarahapada
- (D) Sahajayana School

३९३. In the survey, which item is correctly associated with “Dhendapa”?

- (A) the cult for whose esoteric practice Charya songs provide hints
- (B) the earliest Charya composer named in the survey
- (C) the latest Charya composer named in the survey
- (D) the chronological range of many Charya composers

३९४. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the chronological range of many Charya composers?

- (A) Charya songs or Charyagiti
- (B) matravritta
- (C) Sahajiya cult
- (D) eighth to twelfth century A.D.

३९५. In the survey, which item is correctly associated with “eighth to twelfth century A.D.”?

- (A) the later poet influenced by Siddha rhymes along with Brajabuli poets
- (B) the Buddhist university-tradition associated with Charya songs
- (C) the chronological range of many Charya composers
- (D) the latest Charya composer named in the survey

३९६. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the school to which the mystic poets belonged?

- (A) Apabhramsa
- (B) Sahajayana School
- (C) Charya songs or Charyagiti
- (D) Dhendapa

३९७. In the survey, which item is correctly associated with “Sahajayana School”?

- (A) the latest Charya composer named in the survey
- (B) the chronological range of many Charya composers
- (C) the school to which the mystic poets belonged
- (D) the code or intentional language of Charya songs

३९८. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the code or intentional language of Charya songs?

- (A) Sandhyabhasha
- (B) Charya songs or Charyagiti
- (C) Sahajiya cult
- (D) Nalanda and Vikramshila

३९९. In the survey, which item is correctly associated with “Sandhyabhasha”?

- (A) the metre of the Charya songs
- (B) the chronological range of many Charya composers
- (C) the code or intentional language of Charya songs
- (D) the Buddhist university-tradition associated with Charya songs

४००. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the Buddhist university-tradition associated with Charya songs?

- (A) Vidyapati
- (B) Dhendapa
- (C) matravritta
- (D) Nalanda and Vikramshila

४०१. In the survey, which item is correctly associated with “Nalanda and Vikramshila”?

- (A) the Buddhist university-tradition associated with Charya songs
- (B) the school to which the mystic poets belonged
- (C) the earliest specimen of Maithili according to the survey
- (D) the cult for whose esoteric practice Charya songs provide hints

४०२. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the language of the Dohas contrasted with vernacular Charyagitas?

- (A) Apabhramsa
- (B) Dhendapa
- (C) Dohakosha
- (D) Sahajiya cult

४०३. In the survey, which item is correctly associated with “Apabhramsa”?

- (A) the textual collection preserving Dohas of Sarahapa, Tillo and Kanha
- (B) the earliest Charya composer named in the survey
- (C) the language of the Dohas contrasted with vernacular Charyagitas
- (D) the code or intentional language of Charya songs

४०४. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the textual collection preserving Dohas of Sarahapa, Tillo and Kanha?

- (A) eighth to twelfth century A.D.
- (B) Dohakosha
- (C) Sahajayana School
- (D) matravritta

४०५. In the survey, which item is correctly associated with “Dohakosha”?

- (A) the textual collection preserving Dohas of Sarahapa, Tillo and Kanha
- (B) the later poet influenced by Siddha rhymes along with Brajabuli poets
- (C) the chronological range of many Charya composers
- (D) the Buddhist university-tradition associated with Charya songs

४०६. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the later poet influenced by Siddha rhymes along with Brajabuli poets?

- (A) eighth to twelfth century A.D.
- (B) Vidyapati
- (C) matravritta
- (D) Dhendapa

४०७. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the record described as one of the most extraordinary series of records?

- (A) palm leaves
- (B) Maithil Brahmanas and Karana Kayasthas
- (C) Panji
- (D) Harisimhadeva of the Karnata dynasty

४०८. In the survey, which item is correctly associated with “Panji”?

- (A) the communities that punctiliously preserved Panji records
- (B) the dynasty/ruler believed to have introduced Panji records for all castes
- (C) the record described as one of the most extraordinary series of records
- (D) the material of many Panji manuscripts

४०९. Which of the following pairs is correctly matched in the context of Panji?

- (A) the record described as one of the most extraordinary series of records — palm leaves
- (B) the record described as one of the most extraordinary series of records — Harisimhadeva of the Karnata dynasty
- (C) the record described as one of the most extraordinary series of records — Maithil Brahmanas and Karana Kayasthas
- (D) the record described as one of the most extraordinary series of records — Panji

४१०. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the dynasty/ruler believed to have introduced Panji records for all castes?

- (A) Panji
- (B) Maithil Brahmanas and Karana Kayasthas
- (C) palm leaves
- (D) Harisimhadeva of the Karnata dynasty

४११. In the survey, which item is correctly associated with “Harisimhadeva of the Karnata dynasty”?

- (A) the communities that punctiliously preserved Panji records
- (B) the dynasty/ruler believed to have introduced Panji records for all castes
- (C) the record described as one of the most extraordinary series of records
- (D) the material of many Panji manuscripts

४१२. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the communities that punctiliously preserved Panji records?

- (A) Harisimhadeva of the Karnata dynasty
- (B) Panji
- (C) palm leaves
- (D) Maithil Brahmanas and Karana Kayasthas

४१३. In the survey, which item is correctly associated with “Maithil Brahmanas and Karana Kayasthas”?

- (A) the dynasty/ruler believed to have introduced Panji records for all castes
- (B) the communities that punctiliously preserved Panji records
- (C) the material of many Panji manuscripts
- (D) the record described as one of the most extraordinary series of records

४१४. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the material of many Panji manuscripts?

- (A) Maithil Brahmanas and Karana Kayasthas
- (B) Harisimhadeva of the Karnata dynasty
- (C) palm leaves
- (D) Panji

४१५. In the survey, which item is correctly associated with “palm leaves”?

- (A) the record described as one of the most extraordinary series of records
- (B) the material of many Panji manuscripts
- (C) the dynasty/ruler believed to have introduced Panji records for all castes
- (D) the communities that punctiliously preserved Panji records

४१६. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is approximate active court period fixed through the survey's dates?

- (A) A. B. Keith
- (B) 1402 to 1475 A.D.
- (C) between 1360 A.D. and 1480 A.D.
- (D) the Oinwara Court

४१७. In the survey, which item is correctly associated with “1402 to 1475 A.D.”?

- (A) approximate active court period fixed through the survey's dates
- (B) another drama attributed to Vidyapati
- (C) the critic whose claim about vernacular songs is corrected by the survey
- (D) Vidyapati's drama on the Goraksha-Mina legend

४१८. Which of the following pairs is correctly matched in the context of Vidyapati?

- (A) approximate active court period fixed through the survey's dates — 1402 to 1475 A.D.
- (B) approximate active court period fixed through the survey's dates — A. B. Keith
- (C) approximate active court period fixed through the survey's dates — between 1360 A.D. and 1480 A.D.
- (D) approximate active court period fixed through the survey's dates — Manimanjari

४११. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is broad lifespan/date range assigned to Vidyapati in the survey?

- (A) 1402 to 1475 A.D.
- (B) between 1360 A.D. and 1480 A.D.
- (C) A. B. Keith
- (D) Jyotirishwara and Umapati

४१०. In the survey, which item is correctly associated with “between 1360 A.D. and 1480 A.D.”?

- (A) broad lifespan/date range assigned to Vidyapati in the survey
- (B) Vidyapati’s drama on the Goraksha-Mina legend
- (C) the court with which Vidyapati was attached
- (D) the two earlier writers who used vernacular/Maithili songs before Vidyapati

४११. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the court with which Vidyapati was attached?

- (A) the Oinwara Court
- (B) A. B. Keith
- (C) Manimanjari
- (D) Jyotirishwara and Umapati

४१२. In the survey, which item is correctly associated with “the Oinwara Court”?

- (A) the critic whose claim about vernacular songs is corrected by the survey
- (B) another drama attributed to Vidyapati
- (C) the court with which Vidyapati was attached
- (D) broad lifespan/date range assigned to Vidyapati in the survey

४१३. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is Vidyapati’s drama on the Goraksha-Mina legend?

- (A) Jyotirishwara and Umapati
- (B) Manimanjari
- (C) Gorakshavijaya
- (D) A. B. Keith

४१४. In the survey, which item is correctly associated with “Gorakshavijaya”?

- (A) another drama attributed to Vidyapati
- (B) the court with which Vidyapati was attached
- (C) Vidyapati’s drama on the Goraksha-Mina legend
- (D) broad lifespan/date range assigned to Vidyapati in the survey

४१५. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is another drama attributed to Vidyapati?

- (A) Jyotirishwara and Umapati
- (B) 1402 to 1475 A.D.
- (C) Manimanjari
- (D) Gorakshavijaya

४१६. In the survey, which item is correctly associated with “Manimanjari”?

- (A) broad lifespan/date range assigned to Vidyapati in the survey
- (B) the court with which Vidyapati was attached
- (C) another drama attributed to Vidyapati
- (D) the two earlier writers who used vernacular/Maithili songs before Vidyapati

४२७. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the critic whose claim about vernacular songs is corrected by the survey?

- (A) Gorakshavijaya
- (B) between 1360 A.D. and 1480 A.D.
- (C) Manimanjari
- (D) A. B. Keith

४२८. In the survey, which item is correctly associated with “A. B. Keith”?

- (A) approximate active court period fixed through the survey’s dates
- (B) Vidyapati’s drama on the Goraksha-Mina legend
- (C) broad lifespan/date range assigned to Vidyapati in the survey
- (D) the critic whose claim about vernacular songs is corrected by the survey

४२९. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the two earlier writers who used vernacular/Maithili songs before Vidyapati?

- (A) Jyotirishwara and Umapati
- (B) the Oinwara Court
- (C) A. B. Keith
- (D) between 1360 A.D. and 1480 A.D.

४३०. In the survey, which item is correctly associated with “Jyotirishwara and Umapati”?

- (A) the critic whose claim about vernacular songs is corrected by the survey
- (B) the two earlier writers who used vernacular/Maithili songs before Vidyapati
- (C) another drama attributed to Vidyapati
- (D) approximate active court period fixed through the survey’s dates

४३१. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the Vaishnava singers of Assam, Bengal and Orissa wrote in?

- (A) Mithila
- (B) Nacharis and Mahesa vanis
- (C) Videgha Mathava
- (D) Brajabuli

४३२. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the poetic model whose imitation helped the adoption of Brajabuli?

- (A) A. B. Keith
- (B) Vidyapati
- (C) Pallavi Distributors, Nirmali (Supaul)
- (D) Jyotirishwara

४३३. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the Nepalese ruler called one of the greatest lyric writers of Nepal?

- (A) Dr. P. C. Bagchi
- (B) Bhata-gaon, Patan and Kathmandu
- (C) 1695-1722
- (D) Bhupatindra

४३४. In the survey, which item is correctly associated with “Bhupatindra”?

- (A) the scholar who says Maithili was the medium of instruction and culture of Nepalese elites
- (B) the Nepalese ruler called one of the greatest lyric writers of Nepal
- (C) Bhupatindra’s reign as given in the survey
- (D) the earliest Maithili drama recently discovered from Nepal

४३५. Which of the following pairs is correctly matched in the context of Crossing frontier?

- (A) the Nepalese ruler called one of the greatest lyric writers of Nepal — Bhupatindra
- (B) the Nepalese ruler called one of the greatest lyric writers of Nepal — Dr. P. C. Bagchi
- (C) the Nepalese ruler called one of the greatest lyric writers of Nepal — Bhata-gaon, Patan and Kathmandu
- (D) the Nepalese ruler called one of the greatest lyric writers of Nepal — 1695-1722

४३६. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is Bhupatindra’s reign as given in the survey?

- (A) Dr. P. C. Bagchi
- (B) Dhurtasamagamanataka by Jyotirishwara Thakur
- (C) 1695-1722
- (D) Bhupatindra

४३७. In the survey, which item is correctly associated with “1695-1722”?

- (A) the scholar who says Maithili was the medium of instruction and culture of Nepalese elites
- (B) Bhupatindra’s reign as given in the survey
- (C) the Nepalese ruler called one of the greatest lyric writers of Nepal
- (D) the earliest Maithili drama recently discovered from Nepal

४३८. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the places where Maithili acquired dignified language status in Nepal?

- (A) Dhurtasamagamanataka by Jyotirishwara Thakur
- (B) 1695-1722
- (C) Bhata-gaon, Patan and Kathmandu
- (D) Dr. P. C. Bagchi

४३९. In the survey, which item is correctly associated with “Bhata-gaon, Patan and Kathmandu”?

- (A) the places where Maithili acquired dignified language status in Nepal
- (B) the Nepalese ruler called one of the greatest lyric writers of Nepal
- (C) Bhupatindra’s reign as given in the survey
- (D) the scholar who says Maithili was the medium of instruction and culture of Nepalese elites

४४०. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the scholar who says Maithili was the medium of instruction and culture of Nepalese elites?

- (A) 1695-1722
- (B) Dhurtasamagamanataka by Jyotirishwara Thakur
- (C) Bhata-gaon, Patan and Kathmandu
- (D) Dr. P. C. Bagchi

४४१. In the survey, which item is correctly associated with “Dr. P. C. Bagchi”?

- (A) the places where Maithili acquired dignified language status in Nepal
- (B) the scholar who says Maithili was the medium of instruction and culture of Nepalese elites
- (C) the earliest Maithili drama recently discovered from Nepal
- (D) Bhupatindra’s reign as given in the survey

४४३. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the earliest Maithili drama recently discovered from Nepal?

- (A) Bhupatindra
- (B) Bhata-gaon, Patan and Kathmandu
- (C) 1695-1722
- (D) Dhurtasamagamanataka by Jyotirishwara Thakur

४४३. In the survey, which item is correctly associated with “Dhurtasamagamanataka by Jyotirishwara Thakur”?

- (A) the earliest Maithili drama recently discovered from Nepal
- (B) the places where Maithili acquired dignified language status in Nepal
- (C) the scholar who says Maithili was the medium of instruction and culture of Nepalese elites
- (D) the Nepalese ruler called one of the greatest lyric writers of Nepal

४४४. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the author of Krishnajanma?

- (A) Shatapatha Brahmana
- (B) Assamese, Bengali and Oriya
- (C) Manabodha
- (D) Evolution of the Language and Script

४४५. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the language style Manabodha avoided in Krishnajanma?

- (A) Harisimhadeva of the Karnata dynasty
- (B) Jainas and Buddhists
- (C) Harisimhadeva
- (D) Tatsama words

४४६. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is what Krishnajanma demonstrates about eighteenth-century Maithili?

- (A) Shishtabhasha and Chalitabhasha
- (B) progress made by the Maithili language
- (C) the medieval period
- (D) Supadmavyakarana

४४७. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the founder of Kirtaniya drama in Mithila according to the survey?

- (A) Anandavijayanataka
- (B) Umapati Upadhyaya
- (C) the Parijata flower
- (D) Nalacharitanataka

४४८. In the survey, which item is correctly associated with “Umapati Upadhyaya”?

- (A) the founder of Kirtaniya drama in Mithila according to the survey
- (B) Ramadasa Jha's drama
- (C) the Puranic source Umapati chiefly follows for Parijataharana
- (D) the mythic object central to Parijataharana

४४९. Which of the following pairs is correctly matched in the context of Drama writers?

- (A) the founder of Kirtaniya drama in Mithila according to the survey — the Parijata flower
- (B) the founder of Kirtaniya drama in Mithila according to the survey — Parijataharana
- (C) the founder of Kirtaniya drama in Mithila according to the survey — heroic
- (D) the founder of Kirtaniya drama in Mithila according to the survey — Umapati Upadhyaya

४५०. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is Umapati's important drama?

- (A) Harivamsa
- (B) Anandavijayanataka
- (C) the Parijata flower
- (D) Parijataharana

४५१. In the survey, which item is correctly associated with "Parijataharana"?

- (A) the mythic object central to Parijataharana
- (B) Govinda's drama based on Nala's exile
- (C) Umapati's important drama
- (D) the predominant sentiment of Umapati's play

४५२. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the mythic object central to Parijataharana?

- (A) Parijataharana
- (B) Harivamsa
- (C) the Parijata flower
- (D) Anandavijayanataka

४५३. In the survey, which item is correctly associated with "the Parijata flower"?

- (A) the mythic object central to Parijataharana
- (B) Umapati's important drama
- (C) the predominant sentiment of Umapati's play
- (D) Govinda's drama based on Nala's exile

४५४. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the Puranic source Umapati chiefly follows for Parijataharana?

- (A) Anandavijayanataka
- (B) Arjuna Dhananjaya
- (C) heroic
- (D) Harivamsa

४५५. In the survey, which item is correctly associated with "Harivamsa"?

- (A) the character replacing Pradyumna in Umapati's version
- (B) the Puranic source Umapati chiefly follows for Parijataharana
- (C) the predominant sentiment of Umapati's play
- (D) Ramadasa Jha's drama

४५६. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the character replacing Pradyumna in Umapati's version?

- (A) the Parijata flower
- (B) Nalacharitanataka
- (C) Arjuna Dhananjaya
- (D) Parijataharana

४५७. In the survey, which item is correctly associated with "Arjuna Dhananjaya"?

- (A) the character replacing Pradyumna in Umapati's version
- (B) the predominant sentiment of Umapati's play
- (C) Ramadasa Jha's drama
- (D) the Puranic source Umapati chiefly follows for Parijataharana

४५८. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the predominant sentiment of Umapati's play?

- (A) Harivamsa
- (B) Nalacharitanataka
- (C) Umapati Upadhyaya
- (D) heroic

४५९. In the survey, which item is correctly associated with "heroic"?

- (A) Umapati's important drama
- (B) the predominant sentiment of Umapati's play
- (C) the founder of Kirtaniya drama in Mithila according to the survey
- (D) the mythic object central to Parijataharana

४६०. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is Govinda's drama based on Nala's exile?

- (A) heroic
- (B) Nalacharitanataka
- (C) the Parijata flower
- (D) Arjuna Dhananjaya

४६१. In the survey, which item is correctly associated with "Nalacharitanataka"?

- (A) Ramadasa Jha's drama
- (B) Govinda's drama based on Nala's exile
- (C) the mythic object central to Parijataharana
- (D) Umapati's important drama

४६२. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is Ramadasa Jha's drama?

- (A) Harivamsa
- (B) the Parijata flower
- (C) Anandavijayanataka
- (D) Parijataharana

४६३. In the survey, which item is correctly associated with "Anandavijayanataka"?

- (A) the founder of Kirtaniya drama in Mithila according to the survey
- (B) Ramadasa Jha's drama
- (C) the Puranic source Umapati chiefly follows for Parijataharana
- (D) the predominant sentiment of Umapati's play

४६४. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the year when modern-line study of Maithili began according to the survey?

- (A) Sir George Campbell
- (B) 1840
- (C) Sir George Abraham Grierson
- (D) 1771 A.D.

४६५. In the survey, which item is correctly associated with "1771 A.D."?

- (A) the scholar who did similar work in the preceding year before Fallon
- (B) the year when modern-line study of Maithili began according to the survey
- (C) the French publication year in which Aime-Martin mentioned Maithili
- (D) the scholar called the father of modern Maithili studies

४६६. Which of the following pairs is correctly matched in the context of Modern studies?

- (A) the year when modern-line study of Maithili began according to the survey — Sir George Campbell
- (B) the year when modern-line study of Maithili began according to the survey — 1771 A.D.
- (C) the year when modern-line study of Maithili began according to the survey — 1840
- (D) the year when modern-line study of Maithili began according to the survey — Maithili Chrestomathy

४६७. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the scholar called the father of modern Maithili studies?

- (A) 1771 A.D.
- (B) 1840
- (C) Maithili Chrestomathy
- (D) Sir George Abraham Grierson

४६८. In the survey, which item is correctly associated with “Sir George Abraham Grierson”?

- (A) the scholar who did similar work in the preceding year before Fallon
- (B) the work of Grierson that formed the basis of later studies
- (C) the French publication year in which Aime-Martin mentioned Maithili
- (D) the scholar called the father of modern Maithili studies

४६९. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the work of Grierson that formed the basis of later studies?

- (A) 1771 A.D.
- (B) Sir George Campbell
- (C) 1840
- (D) Maithili Chrestomathy

४७०. In the survey, which item is correctly associated with “Maithili Chrestomathy”?

- (A) the scholar called the father of modern Maithili studies
- (B) the work of Grierson that formed the basis of later studies
- (C) the scholar who did similar work in the preceding year before Fallon
- (D) the journal/year in which Fallon published Maithili specimens

४७१. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the French publication year in which Aime-Martin mentioned Maithili?

- (A) Indian Antiquary, 1875
- (B) Sir George Campbell
- (C) Maithili Chrestomathy
- (D) 1840

४७२. In the survey, which item is correctly associated with “1840”?

- (A) the French publication year in which Aime-Martin mentioned Maithili
- (B) the journal/year in which Fallon published Maithili specimens
- (C) the scholar called the father of modern Maithili studies
- (D) the year when modern-line study of Maithili began according to the survey

४७३. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the journal/year in which Fallon published Maithili specimens?

- (A) 1840
- (B) Indian Antiquary, 1875
- (C) Sir George Abraham Grierson
- (D) 1771 A.D.

४७४. In the survey, which item is correctly associated with “Indian Antiquary, 1875”?

- (A) the year when modern-line study of Maithili began according to the survey
- (B) the French publication year in which Aime-Martin mentioned Maithili
- (C) the journal/year in which Fallon published Maithili specimens
- (D) the scholar called the father of modern Maithili studies

४७५. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the scholar who did similar work in the preceding year before Fallon?

- (A) Indian Antiquary, 1875
- (B) Maithili Chrestomathy
- (C) 1840
- (D) Sir George Campbell

४७६. In the survey, which item is correctly associated with “Sir George Campbell”?

- (A) the scholar who did similar work in the preceding year before Fallon
- (B) the year when modern-line study of Maithili began according to the survey
- (C) the French publication year in which Aime-Martin mentioned Maithili
- (D) the journal/year in which Fallon published Maithili specimens

४७७. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is one member of the Golden Trio who brought stark reality into poetry?

- (A) Arjuna carrying away Subhadra
- (B) Chanda Jha
- (C) narrative poetry and Kavya-making
- (D) Munshi Raghunandan Das

४७८. In the survey, which item is correctly associated with “Chanda Jha”?

- (A) the Golden Trio member associated with Subhadraharana
- (B) one member of the Golden Trio who brought stark reality into poetry
- (C) Raghunandan Das's literary strength in the survey
- (D) the subject of Subhadraharana

४७९. Which of the following pairs is correctly matched in the context of Golden trio?

- (A) one member of the Golden Trio who brought stark reality into poetry — Chanda Jha
- (B) one member of the Golden Trio who brought stark reality into poetry — Arjuna carrying away Subhadra
- (C) one member of the Golden Trio who brought stark reality into poetry — Munshi Raghunandan Das
- (D) one member of the Golden Trio who brought stark reality into poetry — narrative poetry and Kavya-making

४८०. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the Golden Trio member associated with Subhadraharana?

- (A) Munshi Raghunandan Das
- (B) Chanda Jha
- (C) narrative poetry and Kavya-making
- (D) Arjuna carrying away Subhadra

४८१. In the survey, which item is correctly associated with “Munshi Raghunandan Das”?

- (A) the subject of Subhadraharana
- (B) the Golden Trio member associated with Subhadraharana
- (C) one member of the Golden Trio who brought stark reality into poetry
- (D) Raghunandan Das's literary strength in the survey

४८२. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the subject of Subhadraharana?

- (A) Munshi Raghunandan Das
- (B) Arjuna carrying away Subhadra
- (C) Chanda Jha
- (D) narrative poetry and Kavya-making

४८३. In the survey, which item is correctly associated with “Arjuna carrying away Subhadra”?

- (A) Raghunandan Das’s literary strength in the survey
- (B) one member of the Golden Trio who brought stark reality into poetry
- (C) the Golden Trio member associated with Subhadraharana
- (D) the subject of Subhadraharana

४८४. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is Raghunandan Das’s literary strength in the survey?

- (A) Munshi Raghunandan Das
- (B) Arjuna carrying away Subhadra
- (C) narrative poetry and Kavya-making
- (D) Chanda Jha

४८५. In the survey, which item is correctly associated with “narrative poetry and Kavya-making”?

- (A) Raghunandan Das’s literary strength in the survey
- (B) one member of the Golden Trio who brought stark reality into poetry
- (C) the subject of Subhadraharana
- (D) the Golden Trio member associated with Subhadraharana

४८६. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the Mahakavya by Mathuranand Chaudhary Mathur?

- (A) Musa Mahima and Trisuli
- (B) Kanankanya
- (C) Govinda Jha
- (D) Krishaka

४८७. In the survey, which item is correctly associated with “Kanankanya”?

- (A) the translator of Virangana
- (B) the Mahakavya by Mathuranand Chaudhary Mathur
- (C) other works by Mathuranand Chaudhary Mathur
- (D) the translator whose Gitagovinda looks like an original

४८८. Which of the following pairs is correctly matched in the context of Lotus blossoms?

- (A) the Mahakavya by Mathuranand Chaudhary Mathur — Musa Mahima and Trisuli
- (B) the Mahakavya by Mathuranand Chaudhary Mathur — Govinda Jha
- (C) the Mahakavya by Mathuranand Chaudhary Mathur — Krishaka
- (D) the Mahakavya by Mathuranand Chaudhary Mathur — Kanankanya

४८९. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the Khandakavya by Mathuranand Chaudhary Mathur?

- (A) Kanankanya
- (B) Krishaka
- (C) Musa Mahima and Trisuli
- (D) Bhubneshwara Singh Bhuvana

४९०. In the survey, which item is correctly associated with “Krishaka”?

- (A) the Khandakavya by Mathuranand Chaudhary Mathur
- (B) the Mahakavya by Mathuranand Chaudhary Mathur
- (C) the translator whose Gitagovinda looks like an original
- (D) the poet who translated Virahini Brajangana

४९१. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is other works by Mathuranand Chaudhary Mathur?

- (A) Musa Mahima and Trisuli
- (B) Kanankanya
- (C) Ratipati Bhagat
- (D) Govinda Jha

४९२. In the survey, which item is correctly associated with “Musa Mahima and Trisuli”?

- (A) the Mahakavya by Mathuranand Chaudhary Mathur
- (B) the translator whose Gitagovinda looks like an original
- (C) the translator of Virangana
- (D) other works by Mathuranand Chaudhary Mathur

४९३. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the translator whose Gitagovinda looks like an original?

- (A) Ratipati Bhagat
- (B) Govinda Jha
- (C) Musa Mahima and Trisuli
- (D) Krishaka

४९४. In the survey, which item is correctly associated with “Ratipati Bhagat”?

- (A) the Mahakavya by Mathuranand Chaudhary Mathur
- (B) other works by Mathuranand Chaudhary Mathur
- (C) the translator of Virangana
- (D) the translator whose Gitagovinda looks like an original

४९५. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the poet who translated Virahini Brajangana?

- (A) Musa Mahima and Trisuli
- (B) Kanankanya
- (C) Govinda Jha
- (D) Bhubneshwara Singh Bhuvana

४९६. In the survey, which item is correctly associated with “Bhubneshwara Singh Bhuvana”?

- (A) the Khandakavya by Mathuranand Chaudhary Mathur
- (B) the Mahakavya by Mathuranand Chaudhary Mathur
- (C) other works by Mathuranand Chaudhary Mathur
- (D) the poet who translated Virahini Brajangana

४९७. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the translator of Virangana?

- (A) Kanankanya
- (B) Bhubneshwara Singh Bhuvana
- (C) Govinda Jha
- (D) Ratipati Bhagat

४९८. In the survey, which item is correctly associated with “Govinda Jha”?

- (A) the translator of Virangana
- (B) the poet who translated Virahini Brajangana
- (C) the Mahakavya by Mathuranand Chaudhary Mathur
- (D) the Khandakavya by Mathuranand Chaudhary Mathur

४९९. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the collection containing many songs of Chanda Jha?

- (A) Anand Jha
- (B) Padyasamgraha
- (C) Parmanand Datta
- (D) Gitasaptasati, Sangitasudha, Maheshavanis and Chandra Padavali

५००. In the survey, which item is correctly associated with “Gitasaptasati, Sangitasudha, Maheshavanis and Chandra Padavali”?

- (A) the collection containing many songs of Chanda Jha
- (B) the collection edited by Prof. Ramanath Jha containing songs and lyrics
- (C) the poet who made Mahesha himself speak in Maheshavanis
- (D) the poet whose Maheshashastaka broke new ground

५०१. Which of the following pairs is correctly matched in the context of Devotional lyrics?

- (A) the collection containing many songs of Chanda Jha — Anand Jha
- (B) the collection containing many songs of Chanda Jha — Padyasamgraha
- (C) the collection containing many songs of Chanda Jha — Gitasaptasati, Sangitasudha, Maheshavanis and Chandra Padavali
- (D) the collection containing many songs of Chanda Jha — Parmanand Datta

५०२. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the poet who made Mahesha himself speak in Maheshavanis?

- (A) Gitasaptasati, Sangitasudha, Maheshavanis and Chandra Padavali
- (B) Padyasamgraha
- (C) Anand Jha
- (D) Parmanand Datta

५०३. In the survey, which item is correctly associated with “Parmanand Datta”?

- (A) the poet who made Mahesha himself speak in Maheshavanis
- (B) the poet whose Maheshashastaka broke new ground
- (C) the collection edited by Prof. Ramanath Jha containing songs and lyrics
- (D) the collection containing many songs of Chanda Jha

५०४. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the poet whose Maheshashastaka broke new ground?

- (A) Anand Jha
- (B) Padyasamgraha
- (C) Parmanand Datta
- (D) Gitasaptasati, Sangitasudha, Maheshavanis and Chandra Padavali

५०५. In the survey, which item is correctly associated with “Anand Jha”?

- (A) the collection edited by Prof. Ramanath Jha containing songs and lyrics
- (B) the poet who made Mahesha himself speak in Maheshavanis
- (C) the poet whose Maheshashastaka broke new ground
- (D) the collection containing many songs of Chanda Jha

५०६. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the collection edited by Prof. Ramanath Jha containing songs and lyrics?

- (A) Padyasamgraha
- (B) Anand Jha
- (C) Parmanand Datta
- (D) Gitasaptasati, Sangitasudha, Maheshavanis and Chandra Padavali

५०७. In the survey, which item is correctly associated with “Padyasamgraha”?

- (A) the poet who made Mahesha himself speak in Maheshavanis
- (B) the collection edited by Prof. Ramanath Jha containing songs and lyrics
- (C) the collection containing many songs of Chanda Jha
- (D) the poet whose Maheshashastaka broke new ground

५०८. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the journal whose features were commonsense, sobriety, breadth and magnanimity?

- (A) Swadesha
- (B) 1956 and 1963
- (C) Mithila Darsana
- (D) Bharti

५०९. In the survey, which item is correctly associated with “Bharti”?

- (A) the journal that brought materials on Raj Kamal
- (B) the journal whose features were commonsense, sobriety, breadth and magnanimity
- (C) the life-blood of Bharti
- (D) the journal edited by Kirtinarayan Mishra and Birendra Mallik

५१०. Which of the following pairs is correctly matched in the context of Journalism?

- (A) the journal whose features were commonsense, sobriety, breadth and magnanimity — Sahitya Patra
- (B) the journal whose features were commonsense, sobriety, breadth and magnanimity — Batuka
- (C) the journal whose features were commonsense, sobriety, breadth and magnanimity — Bharti
- (D) the journal whose features were commonsense, sobriety, breadth and magnanimity — Swadesha

५११. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the life-blood of Bharti?

- (A) Mithila Darsana
- (B) Shri Bhola Lal Das
- (C) 1956 and 1963
- (D) Bhubneshwar Singh Bhuvana

५१२. In the survey, which item is correctly associated with “Shri Bhola Lal Das”?

- (A) the journal that marked the high watermark of literary Maithili journalism
- (B) the periodical started as a fortnightly in 1949 and later monthly
- (C) the life-blood of Bharti
- (D) the weekly started by Dr. Lakshman Jha in 1953

५१३. In the survey, which item is correctly associated with “Bhubneshwar Singh Bhuvana”?

- (A) the editor of Vibhuti
- (B) the children’s magazine from Allahabad mentioned as stable
- (C) the journal edited by Kirtinarayan Mishra and Birendra Mallik
- (D) the journal that marked the high watermark of literary Maithili journalism

५१४. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the literary journal edited by Ramanath Jha from 1937 to 1939?

- (A) Maithili-Sahitya Patra
- (B) Abhivyanjana
- (C) Akhara
- (D) Mithila Darsana

५१५. In the survey, which item is correctly associated with “Maithili-Sahitya Patra”?

- (A) the literary journal edited by Ramanath Jha from 1937 to 1939
- (B) the Calcutta journal that contributed strongly to modern Maithili prose
- (C) the journal that brought materials on Raj Kamal
- (D) the main editor associated with Vaidehi at its start

५१६. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the journal that marked the high watermark of literary Maithili journalism?

- (A) Sahitya Patra
- (B) Prof. Krishna Kant Mishra
- (C) Mithila Darsana
- (D) Akhara

५१७. In the survey, which item is correctly associated with “Sahitya Patra”?

- (A) the journal whose features were commonsense, sobriety, breadth and magnanimity
- (B) the weekly started by Dr. Lakshman Jha in 1953
- (C) the journal that marked the high watermark of literary Maithili journalism
- (D) the journal that brought materials on Raj Kamal

५१८. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the monthly and daily started from Darbhanga in 1948/1955?

- (A) Prof. Krishna Kant Mishra
- (B) Bhubneshwar Singh Bhuvana
- (C) Abhivyanjana
- (D) Swadesha

५१९. In the survey, which item is correctly associated with “Swadesha”?

- (A) the monthly and daily started from Darbhanga in 1948/1955
- (B) the Patna journal edited by Bharatibhakta
- (C) the Calcutta journal that contributed strongly to modern Maithili prose
- (D) the journal edited by Kirtinarayan Mishra and Birendra Mallik

५२०. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the periodical started as a fortnightly in 1949 and later monthly?

- (A) Swadesha
- (B) Vaidehi
- (C) Akhara
- (D) Shri Bhola Lal Das

५२१. In the survey, which item is correctly associated with “Vaidehi”?

- (A) the literary journal edited by Ramanath Jha from 1937 to 1939
- (B) the life-blood of Bharti
- (C) the editor of Vibhuti
- (D) the periodical started as a fortnightly in 1949 and later monthly

५२२. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the main editor associated with Vaidehi at its start?

- (A) Akhara
- (B) Prof. Krishna Kant Mishra
- (C) 1956 and 1963
- (D) Mithila Darsana

५२३. In the survey, which item is correctly associated with “Prof. Krishna Kant Mishra”?

- (A) the Patna journal edited by Bharatibhakta
- (B) the weekly started by Dr. Lakshman Jha in 1953
- (C) the life-blood of Bharti
- (D) the main editor associated with Vaidehi at its start

५२४. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the two All India Maithili Writers' Conference years arranged by Vaidehi Samiti?

- (A) Mithila Darsana
- (B) 1956 and 1963
- (C) Bharti
- (D) Prof. Krishna Kant Mishra

५२५. In the survey, which item is correctly associated with “1956 and 1963”?

- (A) the weekly started by Dr. Lakshman Jha in 1953
- (B) the two All India Maithili Writers' Conference years arranged by Vaidehi Samiti
- (C) the main editor associated with Vaidehi at its start
- (D) the journal that brought materials on Raj Kamal

५२६. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the children's magazine from Allahabad mentioned as stable?

- (A) Mithila
- (B) Batuka
- (C) Bharti
- (D) Shri Bhola Lal Das

५२७. In the survey, which item is correctly associated with “Batuka”?

- (A) the literary journal edited by Ramanath Jha from 1937 to 1939
- (B) the Patna journal edited by Bharatibhakta
- (C) the periodical started as a fortnightly in 1949 and later monthly
- (D) the children's magazine from Allahabad mentioned as stable

५२८. In the survey, which item is correctly associated with “Abhivyanjana”?

- (A) the journal edited by Prof. Dayanand Mishra
- (B) the journal whose features were commonsense, sobriety, breadth and magnanimity
- (C) the literary journal edited by Ramanath Jha from 1937 to 1939
- (D) the journal that brought materials on Raj Kamal

५२९. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the Calcutta journal that contributed strongly to modern Maithili prose?

- (A) Swadesha
- (B) Akhara
- (C) Bhubneshwar Singh Bhuvana
- (D) Mithila Darsana

५३०. In the survey, which item is correctly associated with “Mithila Darsana”?

- (A) the journal edited by Prof. Dayanand Mishra
- (B) the journal that brought materials on Raj Kamal
- (C) the two All India Maithili Writers’ Conference years arranged by Vaidehi Samiti
- (D) the Calcutta journal that contributed strongly to modern Maithili prose

५३१. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the weekly started by Dr. Lakshman Jha in 1953?

- (A) Sahitya Patra
- (B) Batuka
- (C) Mithila
- (D) Akhara

५३२. In the survey, which item is correctly associated with “Mithila”?

- (A) the literary journal edited by Ramanath Jha from 1937 to 1939
- (B) the life-blood of Bharti
- (C) the weekly started by Dr. Lakshman Jha in 1953
- (D) the Calcutta journal that contributed strongly to modern Maithili prose

५३३. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the journal edited by Kirtinarayan Mishra and Birendra Mallik?

- (A) Sahitya Patra
- (B) Bhubneshwar Singh Bhuvana
- (C) Swadesha
- (D) Akhara

५३४. In the survey, which item is correctly associated with “Akhara”?

- (A) the monthly and daily started from Darbhanga in 1948/1955
- (B) the journal edited by Prof. Dayanand Mishra
- (C) the editor of Vibhuti
- (D) the journal edited by Kirtinarayan Mishra and Birendra Mallik

५३५. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the journal that brought materials on Raj Kamal?

- (A) Abhivyanjana
- (B) Mithila
- (C) Akhara
- (D) Batuka

५३६. According to Radhakrishna Chaudhary's A Survey of Maithili Literature, what is the Patna journal edited by Bharatibhakta?

- (A) Sonamati
- (B) Batuka
- (C) Akhara
- (D) Maithili-Sahitya Patra

५३७. In the survey, which item is correctly associated with “Sonamati”?

- (A) the Calcutta journal that contributed strongly to modern Maithili prose
- (B) the children’s magazine from Allahabad mentioned as stable
- (C) the Patna journal edited by Bharatibhakta
- (D) the monthly and daily started from Darbhanga in 1948/1955

५३८. Which chapter title is listed for Chapter 1 in A Survey of Maithili Literature?

- (A) Introductory
- (B) Throbbing Human Heart
- (C) The New Awakening
- (D) A Comfort to the Grieved

५३९. Which chapter number is assigned to “Introductory”?

- (A) 11
- (B) 12
- (C) 1
- (D) 8

५४०. On what page does the contents list “Introductory” as beginning?

- (A) 1
- (B) 140
- (C) 94
- (D) 119

५४१. Which chapter title is listed for Chapter 2 in A Survey of Maithili Literature?

- (A) A Comfort to the Grieved
- (B) The Lotus Blossoms
- (C) Evolution of the Language and Script
- (D) Heritage without Glamour: a Study in Medieval Maithili Poetry

५४२. Which chapter number is assigned to “Evolution of the Language and Script”?

- (A) 2
- (B) 1
- (C) 15
- (D) 5

५४३. On what page does the contents list “Evolution of the Language and Script” as beginning?

- (A) 14
- (B) 119
- (C) 147
- (D) 106

५४४. Which chapter title is listed for Chapter 3 in A Survey of Maithili Literature?

- (A) Throbbing Human Heart
- (B) The Golden Trio
- (C) A Comfort to the Grieved
- (D) Forms of Early Maithili Poetry

५४५. Which chapter number is assigned to “Forms of Early Maithili Poetry”?

- (A) 7
- (B) 1
- (C) 12
- (D) 3

५४६. On what page does the contents list “Forms of Early Maithili Poetry” as beginning?

- (A) 24
- (B) 74
- (C) 106
- (D) 1

५४७. Which chapter title is listed for Chapter 4 in A Survey of Maithili Literature?

- (A) The Golden Trio
- (B) A Comfort to the Grieved
- (C) Triumph of Maithili Speech
- (D) Introductory

५४८. Which chapter number is assigned to “Triumph of Maithili Speech”?

- (A) 13
- (B) 4
- (C) 14
- (D) 1

५४९. On what page does the contents list “Triumph of Maithili Speech” as beginning?

- (A) 32
- (B) 74
- (C) 94
- (D) 1

५५०. Which chapter title is listed for Chapter 5 in A Survey of Maithili Literature?

- (A) The Golden Trio
- (B) Age of Efflorescence
- (C) The New Awakening
- (D) Heritage without Glamour: a Study in Medieval Maithili Poetry

५५१. Which chapter number is assigned to “Age of Efflorescence”?

- (A) 9
- (B) 14
- (C) 8
- (D) 5

५५२. On what page does the contents list “Age of Efflorescence” as beginning?

- (A) 24
- (B) 94
- (C) 42
- (D) 147

५५३. Which chapter title is listed for Chapter 6 in A Survey of Maithili Literature?

- (A) The Mongrel Language
- (B) Evolution of the Language and Script
- (C) The Lotus Blossoms
- (D) Throbbing Human Heart

५५४. Which chapter number is assigned to “The Mongrel Language”?

- (A) 13
- (B) 6
- (C) 8
- (D) 12

५५५. On what page does the contents list “The Mongrel Language” as beginning?

- (A) 140
- (B) 147
- (C) 74
- (D) 14

५५६. Which chapter title is listed for Chapter 7 in A Survey of Maithili Literature?

- (A) The Golden Trio
- (B) Crossing the Frontier
- (C) Age of Efflorescence
- (D) A Comfort to the Grieved

५५७. Which chapter number is assigned to “Crossing the Frontier”?

- (A) 7
- (B) 13
- (C) 8
- (D) 2

५५८. On what page does the contents list “Crossing the Frontier” as beginning?

- (A) 1
- (B) 131
- (C) 79
- (D) 94

५५९. Which chapter title is listed for Chapter 8 in A Survey of Maithili Literature?

- (A) Heritage without Glamour: a Study in Medieval Maithili Poetry
- (B) Triumph of Maithili Speech
- (C) Throbbing Human Heart
- (D) Era of Decadent Documentary Prose

५६०. Which chapter number is assigned to “Heritage without Glamour: a Study in Medieval Maithili Poetry”?

- (A) 8
- (B) 11
- (C) 7
- (D) 10

५६१. On what page does the contents list “Heritage without Glamour: a Study in Medieval Maithili Poetry” as beginning?

- (A) 1
- (B) 119
- (C) 94
- (D) 170

५६२. Which chapter title is listed for Chapter 9 in A Survey of Maithili Literature?

- (A) Forms of Early Maithili Poetry
- (B) A Comfort to the Grieved
- (C) The Lotus Blossoms
- (D) Age of Efflorescence

५६३. Which chapter number is assigned to “A Comfort to the Grieved”?

- (A) 12
- (B) 10
- (C) 5
- (D) 9

५६४. On what page does the contents list “A Comfort to the Grieved” as beginning?

- (A) 119
- (B) 170
- (C) 140
- (D) 106

५६५. Which chapter title is listed for Chapter 10 in A Survey of Maithili Literature?

- (A) The Golden Trio
- (B) The New Dimensions
- (C) Era of Decadent Documentary Prose
- (D) Introductory

५६६. Which chapter number is assigned to “Era of Decadent Documentary Prose”?

- (A) 10
- (B) 6
- (C) 9
- (D) 15

५६७. On what page does the contents list “Era of Decadent Documentary Prose” as beginning?

- (A) 79
- (B) 131
- (C) 147
- (D) 119

५६८. Which chapter title is listed for Chapter 11 in A Survey of Maithili Literature?

- (A) Introductory
- (B) Forms of Early Maithili Poetry
- (C) The New Awakening
- (D) Throbbing Human Heart

५६९. Which chapter number is assigned to “Throbbing Human Heart”?

- (A) 15
- (B) 5
- (C) 6
- (D) 11

५७०. On what page does the contents list “Throbbing Human Heart” as beginning?

- (A) 170
- (B) 94
- (C) 147
- (D) 122

५७१. Which chapter title is listed for Chapter 12 in A Survey of Maithili Literature?

- (A) The New Awakening
- (B) The Lotus Blossoms
- (C) The Mongrel Language
- (D) Introductory

५७२. Which chapter number is assigned to “The New Awakening”?

- (A) 1
- (B) 9
- (C) 2
- (D) 12

५७३. On what page does the contents list “The New Awakening” as beginning?

- (A) 14
- (B) 32
- (C) 147
- (D) 131

५७४. Which chapter title is listed for Chapter 13 in A Survey of Maithili Literature?

- (A) Evolution of the Language and Script
- (B) The Golden Trio
- (C) The Mongrel Language
- (D) Era of Decadent Documentary Prose

५७५. Which chapter number is assigned to “The Golden Trio”?

- (A) 9
- (B) 14
- (C) 13
- (D) 10

५७६. On what page does the contents list “The Golden Trio” as beginning?

- (A) 140
- (B) 94
- (C) 119
- (D) 32

५७७. Which chapter title is listed for Chapter 14 in A Survey of Maithili Literature?

- (A) The Golden Trio
- (B) The Lotus Blossoms
- (C) The Mongrel Language
- (D) Evolution of the Language and Script

५७८. Which chapter number is assigned to “The Lotus Blossoms”?

- (A) 8
- (B) 15
- (C) 11
- (D) 14

५७९. On what page does the contents list “The Lotus Blossoms” as beginning?

- (A) 74
- (B) 24
- (C) 147
- (D) 140

५८०. Which chapter title is listed for Chapter 15 in A Survey of Maithili Literature?

- (A) The Golden Trio
- (B) The Mongrel Language
- (C) The New Dimensions
- (D) Triumph of Maithili Speech

५८१. Which chapter number is assigned to “The New Dimensions”?

- (A) 14
- (B) 4
- (C) 15
- (D) 1

५८२. On what page does the contents list “The New Dimensions” as beginning?

- (A) 170
- (B) 122
- (C) 147
- (D) 24

५८३. Which combination correctly gives the three major periods of Maithili literature in the survey?

- (A) Early Maithili Literature (c. 900-1350), Middle Maithili Literature (c. 1350-1830), Modern Maithili Literature (from 1830)
- (B) Early Vedic, Middle Gupta, Modern Sultanate
- (C) Early 500-900, Middle 900-1200, Modern from 1200
- (D) Early 1350-1830, Middle 1830-1900, Modern from 1900

५८४. Which set correctly lists the four standard types/dialectal variations emphasised before other dialects?

- (A) Jolahi, Persian, Urdu and Bengali
- (B) Brajabuli, Avahatta, Pali and Prakrit
- (C) Nachari, Maheshvani, Samadauni and Lagni
- (D) Standard, Southern Standard, Eastern Standard and Western Standard

५८५. Which statement about modern Maithili is correct?

- (A) Modern Maithili is said to lack idioms introduced through English thought-patterns.
- (B) Modern Maithili has Shishtabhasha and Chalitabhasha as two distinct literary styles.
- (C) Modern Maithili is described as ending in 1830.
- (D) Modern Maithili is said to be identical with Sanskrit.

५८६. Which statement about Brajabuli is correct?

- (A) It is described as a purely Sanskrit language with no Maithili texture.
- (B) It served as a common eastern literary vehicle with a strong Maithili basis.
- (C) It is identified as a nineteenth-century printing script.
- (D) It appears only in western India in the survey.

५८७. Which statement about Charya songs is correct?

- (A) They are treated as the earliest specimen of Maithili and are in matravritta metre.
- (B) They are treated as modern prose documents of the British period.
- (C) They are described as examples of Kirtaniya drama only.
- (D) They are said to be written only in Persian.

५८८. Which statement about Tirhuti is correct?

- (A) It is described as the most important and common type of Maithili poetry.
- (B) It is listed only as an appendix abbreviation.
- (C) It is described as a prose chronicle of the British period.
- (D) It is presented as a dialect of weavers only.

५८९. Which statement about Maithili prose is correct?

- (A) Varnanaratnakara is rejected as a prose example.
- (B) The tradition of Maithili prose is called the earliest in eastern Indian languages.
- (C) Maithili prose is said to begin only after 1950.
- (D) The survey says there was no medieval documentary prose.

५९०. Which statement about the Panji is correct?

- (A) It is described as a Persian translation of Gitagovinda.
- (B) It is described as palm-leaf records preserving information about kings, Brahmanas and Karana Kayasthas of Mithila.
- (C) It is described as a twentieth-century daily newspaper.
- (D) It is described as a modern children's magazine from Allahabad.

५९१. Which statement about Vidyapati is correct?

- (A) He is said to have written only in Persian.
- (B) He is placed only after 1830 as a modern journalist.
- (C) He is described as the editor of Vaidehi in 1949.
- (D) He flourished under the Oinwaras and was placed broadly between 1360 and 1480 A.D.

५९२. Which statement about Umapati is correct?

- (A) He is the author of Kanankanya.
- (B) He edited Maithili-Sahitya Patra in 1937-1939.
- (C) He is the listed distributor of the 2010 edition.
- (D) He is considered the founder of Kirtaniya drama in Mithila.

५९३. Which statement about Vaidehi is correct?

- (A) It is the eastern name of Chika-Chiki.
- (B) It started as a fortnightly in 1949 and later became a monthly.
- (C) It was first mentioned in the Ashokan edicts.
- (D) It is the title of Manabodha's Mahakavya.

५९४. For UPSC-style factual recall, which pair is correctly matched under the theme "Periodization"? [594]

- (A) dominant writer of the middle period — literary prose
- (B) dominant writer of the middle period — c. 900-1350 A.D.
- (C) dominant writer of the middle period — Vidyapati
- (D) dominant writer of the middle period — from 1830 to date

५९५. In the context of "Panji", choose the accurately matched pair. [595]

- (A) the material of many Panji manuscripts — palm leaves
- (B) the material of many Panji manuscripts — Harisimhaddeva of the Karnata dynasty
- (C) the material of many Panji manuscripts — Maithil Brahmanas and Karana Kayasthas
- (D) the material of many Panji manuscripts — Panji

५९६. Which one of the following pairings is supported by the survey under "Drama"? [596]

- (A) the languages dominating the scene of earlier Maithili drama — Kirtaniya drama
- (B) the languages dominating the scene of earlier Maithili drama — Sanskrit and Prakrit
- (C) the languages dominating the scene of earlier Maithili drama — Ushaharana
- (D) the languages dominating the scene of earlier Maithili drama — Umapati's Parijataharana

५९७. Which one of the following pairings is supported by the survey under "Language periods"? [597]

- (A) the two modern Maithili literary styles named in the survey — 1830 onwards
- (B) the two modern Maithili literary styles named in the survey — 1350 to 1830 A.D.
- (C) the two modern Maithili literary styles named in the survey — Shishtabhasha and Chalitabhasha
- (D) the two modern Maithili literary styles named in the survey — 900 to 1350 A.D.

५९८. Which one of the following pairings is supported by the survey under "Abbreviations"? [598]

- (A) JBRS — Manuscript
- (B) JBRS — Varnanaratnakara
- (C) JBRS — Journal of the Bihar Research Society
- (D) JBRS — Mahabharat

५९९. Which one of the following pairings is supported by the survey under "Modern studies"? [599]

- (A) the scholar who did similar work in the preceding year before Fallon — 1771 A.D.
- (B) the scholar who did similar work in the preceding year before Fallon — Sir George Campbell
- (C) the scholar who did similar work in the preceding year before Fallon — Maithili Chrestomathy
- (D) the scholar who did similar work in the preceding year before Fallon — 1840

६००. Which pairing should be retained as source-accurate for “Drama”? [600]

- (A) the example in which songs translate or explain Sanskrit verses — Ushaharana
- (B) the example in which songs translate or explain Sanskrit verses — Sanskrit and Prakrit
- (C) the example in which songs translate or explain Sanskrit verses — Kirtaniya drama
- (D) the example in which songs translate or explain Sanskrit verses — Umapati’s Parijataharana

६०१. Which pairing should be retained as source-accurate for “Lotus blossoms”? [601]

- (A) the translator whose Gitagovinda looks like an original — Kanankanya
- (B) the translator whose Gitagovinda looks like an original — Ratipati Bhagat
- (C) the translator whose Gitagovinda looks like an original — Musa Mahima and Trisuli
- (D) the translator whose Gitagovinda looks like an original — Bhubneshwara Singh Bhuvana

६०२. Which one of the following pairings is supported by the survey under “Lotus blossoms”? [602]

- (A) the translator of Virangana — Govinda Jha
- (B) the translator of Virangana — Kanankanya
- (C) the translator of Virangana — Musa Mahima and Trisuli
- (D) the translator of Virangana — Ratipati Bhagat

६०३. Which one of the following pairings is supported by the survey under “Cultural contribution”? [603]

- (A) the twelfth-century thinker who gave Nyaya a new orientation — Gangesha
- (B) the twelfth-century thinker who gave Nyaya a new orientation — Raghunath Shiromani
- (C) the twelfth-century thinker who gave Nyaya a new orientation — Madhyanandini branch of Yajurveda
- (D) the twelfth-century thinker who gave Nyaya a new orientation — Gautama

६०४. For UPSC-style factual recall, which pair is correctly matched under the theme “Modern studies”? [604]

- (A) the journal/year in which Fallon published Maithili specimens — Indian Antiquary, 1875
- (B) the journal/year in which Fallon published Maithili specimens — Sir George Abraham Grierson
- (C) the journal/year in which Fallon published Maithili specimens — 1840
- (D) the journal/year in which Fallon published Maithili specimens — Sir George Campbell

६०५. Which one of the following pairings is supported by the survey under “Preface”? [605]

- (A) the institution that sponsored the original scheme — an uncritical list of recent publications
- (B) the institution that sponsored the original scheme — from the earliest times to the present day
- (C) the institution that sponsored the original scheme — History of Maithili Literature
- (D) the institution that sponsored the original scheme — Sahitya Akademi, New Delhi

६०६. In the context of “Cultural contribution”, choose the accurately matched pair. [606]

- (A) the area of Bengal influenced by Mithila — philosophy and poetry
- (B) the area of Bengal influenced by Mithila — Madhyanandini branch of Yajurveda
- (C) the area of Bengal influenced by Mithila — the medieval period
- (D) the area of Bengal influenced by Mithila — Gangesha

६०७. In the context of “Language evolution”, choose the accurately matched pair. [607]

- (A) the simple colloquial form that was direct ancestor of new Indo-Aryan languages — Ain-i-Akbari
- (B) the simple colloquial form that was direct ancestor of new Indo-Aryan languages — Colebrooke
- (C) the simple colloquial form that was direct ancestor of new Indo-Aryan languages — Avahatta or Apabhhrasta
- (D) the simple colloquial form that was direct ancestor of new Indo-Aryan languages — desilabayana

६०८. For UPSC-style factual recall, which pair is correctly matched under the theme “Mithila geography”? [608]

- (A) Mithilamahatmya breadth of Tirabhukti — twenty-four yojanas or 192 miles
- (B) Mithilamahatmya breadth of Tirabhukti — the Himalayas
- (C) Mithilamahatmya breadth of Tirabhukti — Tirabhukti
- (D) Mithilamahatmya breadth of Tirabhukti — sixteen yojanas or 128 miles

६०९. For UPSC-style factual recall, which pair is correctly matched under the theme “Language periods”? [609]

- (A) the period of Middle Maithili — 900 to 1350 A.D.
- (B) the period of Middle Maithili — Shishtabhasha and Chalitabhasha
- (C) the period of Middle Maithili — 1830 onwards
- (D) the period of Middle Maithili — 1350 to 1830 A.D.

६१०. Which pairing should be retained as source-accurate for “Periodization”? [610]

- (A) Middle Maithili Literature period — Jyotirishwar, Umapati and Shankaradatta
- (B) Middle Maithili Literature period — literary prose
- (C) Middle Maithili Literature period — c. 1350-1830 A.D.
- (D) Middle Maithili Literature period — from 1830 to date

६११. For UPSC-style factual recall, which pair is correctly matched under the theme “Journalism”? [611]

- (A) the literary journal edited by Ramanath Jha from 1937 to 1939 — Maithili-Sahitya Patra
- (B) the literary journal edited by Ramanath Jha from 1937 to 1939 — Batuka
- (C) the literary journal edited by Ramanath Jha from 1937 to 1939 — Mithila Darsana
- (D) the literary journal edited by Ramanath Jha from 1937 to 1939 — Mithila

६१२. In the context of “Modern studies”, choose the accurately matched pair. [612]

- (A) the year when modern-line study of Maithili began according to the survey — Indian Antiquary, 1875
- (B) the year when modern-line study of Maithili began according to the survey — 1771 A.D.
- (C) the year when modern-line study of Maithili began according to the survey — Sir George Abraham Grierson
- (D) the year when modern-line study of Maithili began according to the survey — Maithili Chrestomathy

६१३. Which one of the following pairings is supported by the survey under “Journalism”? [613]

- (A) the periodical started as a fortnightly in 1949 and later monthly — Shri Bhola Lal Das
- (B) the periodical started as a fortnightly in 1949 and later monthly — Bharti
- (C) the periodical started as a fortnightly in 1949 and later monthly — Akhara
- (D) the periodical started as a fortnightly in 1949 and later monthly — Vaidehi

६१४. For UPSC-style factual recall, which pair is correctly matched under the theme “Preface”? [614]

- (A) the general method of the survey — a graduated historical interpretation rather than proof or disproof
- (B) the general method of the survey — Bhagalpur
- (C) the general method of the survey — common readers
- (D) the general method of the survey — History of Maithili Literature

६१५. Which one of the following pairings is supported by the survey under “Vidyapati”? [615]

- (A) the critic whose claim about vernacular songs is corrected by the survey — A. B. Keith
- (B) the critic whose claim about vernacular songs is corrected by the survey — Jyotirishwara and Umapati
- (C) the critic whose claim about vernacular songs is corrected by the survey — the Oinwara Court
- (D) the critic whose claim about vernacular songs is corrected by the survey — between 1360 A.D. and 1480 A.D.

६१६. In the context of “Charya songs”, choose the accurately matched pair. [616]

- (A) the latest Charya composer named in the survey — Charya songs or Charyagiti
- (B) the latest Charya composer named in the survey — Vidyapati
- (C) the latest Charya composer named in the survey — Sahajiya cult
- (D) the latest Charya composer named in the survey — Dhendapa

६१७. Which pairing should be retained as source-accurate for “Panji”? [617]

- (A) the record described as one of the most extraordinary series of records — Maithil Brahmanas and Karana Kayasthas
- (B) the record described as one of the most extraordinary series of records — Panji
- (C) the record described as one of the most extraordinary series of records — palm leaves
- (D) the record described as one of the most extraordinary series of records — Harisimhadeva of the Karnata dynasty

६१८. Which one of the following pairings is supported by the survey under “Devotional lyrics”? [618]

- (A) the poet whose Maheshashastaka broke new ground — Anand Jha
- (B) the poet whose Maheshashastaka broke new ground — Padyasamgraha
- (C) the poet whose Maheshashastaka broke new ground — Gitasaptasati, Sangitasudha, Maheshavanis and Chandra Padavali
- (D) the poet whose Maheshashastaka broke new ground — Parmanand Datta

६१९. Which one of the following pairings is supported by the survey under “Religion”? [619]

- (A) the Mughal source describing Nachari as a peculiarity of Tirhut — Nacharis and Mahesa vanis
- (B) the Mughal source describing Nachari as a peculiarity of Tirhut — Aripana
- (C) the Mughal source describing Nachari as a peculiarity of Tirhut — Shaivasarvasvasara
- (D) the Mughal source describing Nachari as a peculiarity of Tirhut — Ain-i-Akbari

६२०. Which one of the following pairings is supported by the survey under “Drama writers”? [620]

- (A) Ramadasa Jha’s drama — Arjuna Dhananjaya
- (B) Ramadasa Jha’s drama — Harivamsa
- (C) Ramadasa Jha’s drama — Anandavijayanataka
- (D) Ramadasa Jha’s drama — Parijataharana

६२१. Which one of the following pairings is supported by the survey under “Golden trio”? [621]

- (A) one member of the Golden Trio who brought stark reality into poetry — Munshi Raghunandan Das
- (B) one member of the Golden Trio who brought stark reality into poetry — Chanda Jha
- (C) one member of the Golden Trio who brought stark reality into poetry — narrative poetry and Kavya-making
- (D) one member of the Golden Trio who brought stark reality into poetry — Arjuna carrying away Subhadra

६२२. For UPSC-style factual recall, which pair is correctly matched under the theme “Panji”? [622]

- (A) the communities that punctiliously preserved Panji records — palm leaves
- (B) the communities that punctiliously preserved Panji records — Panji
- (C) the communities that punctiliously preserved Panji records — Harisimhadeva of the Karnata dynasty
- (D) the communities that punctiliously preserved Panji records — Maithil Brahmanas and Karana Kayasthas

६२३. Which pairing should be retained as source-accurate for “Lotus blossoms”? [623]

- (A) the translator of Virangana — Govinda Jha
- (B) the translator of Virangana — Bhubneshwara Singh Bhuvana
- (C) the translator of Virangana — Kanankanya
- (D) the translator of Virangana — Ratipati Bhagat

६२४. For UPSC-style factual recall, which pair is correctly matched under the theme “Folk literature”? [624]

- (A) the sayings containing practical wisdom — simplicity, freshness and charm of genre
- (B) the sayings containing practical wisdom — Ram Ekbal Singh Rakesh
- (C) the sayings containing practical wisdom — Dakavachanamrita
- (D) the sayings containing practical wisdom — Folksongs of Chattisgarh

६२५. In the context of “Lyrics and prose”, choose the accurately matched pair. [625]

- (A) the best example of early Maithili prose — lyrics
- (B) the best example of early Maithili prose — Varnanaratnakara of Jyotirishwar
- (C) the best example of early Maithili prose — Maithili
- (D) the best example of early Maithili prose — dramatic and documentary

६२६. Which pairing should be retained as source-accurate for “Mithila geography”? [626]

- (A) the older holy land-name described in Mithilamahatmya — the Gandaka
- (B) the older holy land-name described in Mithilamahatmya — Bihar
- (C) the older holy land-name described in Mithilamahatmya — Tirhut
- (D) the older holy land-name described in Mithilamahatmya — Tirabhukti

६२७. Which one of the following pairings is supported by the survey under “Charya songs”? [627]

- (A) the earliest specimen of Maithili according to the survey — Sahajiya cult
- (B) the earliest specimen of Maithili according to the survey — Charya songs or Charyagiti
- (C) the earliest specimen of Maithili according to the survey — Apabhramsa
- (D) the earliest specimen of Maithili according to the survey — Vidyapati

६२८. In the context of “Lotus blossoms”, choose the accurately matched pair. [628]

- (A) the poet who translated Virahini Brajangana — Bhubneshwara Singh Bhuvana
- (B) the poet who translated Virahini Brajangana — Kanankanya
- (C) the poet who translated Virahini Brajangana — Ratipati Bhagat
- (D) the poet who translated Virahini Brajangana — Musa Mahima and Trisuli

६२९. Which one of the following pairings is supported by the survey under “Mithila geography”? [629]

- (A) the southern boundary of Mithila — Champaran, Muzaffarpur, Darbhanga, Saharsa, Purnea, North Monghyr and parts of the Nepal Terai
- (B) the southern boundary of Mithila — the Ganges
- (C) the southern boundary of Mithila — Bihar
- (D) the southern boundary of Mithila — Tirabhukti

६३०. In the context of “Dynasties”, choose the accurately matched pair. [630]

- (A) the dynasty under which Vidyapati flourished — the Oinwaras
- (B) the dynasty under which Vidyapati flourished — the Karnatas
- (C) the dynasty under which Vidyapati flourished — the Khandawalas
- (D) the dynasty under which Vidyapati flourished — 1097 A.D.

६३१. In the context of “Title and publication”, choose the accurately matched pair. [631]

- (A) the printed price of the edition — A Survey of Maithili Literature
- (B) the printed price of the edition — Rs. 250
- (C) the printed price of the edition — 978-93-80538-36-5
- (D) the printed price of the edition — Shruti Publications, Delhi

६३२. Which pairing should be retained as source-accurate for “Crossing frontier”? [632]

- (A) Bhupatindra’s reign as given in the survey — Bhupatindra
- (B) Bhupatindra’s reign as given in the survey — 1695-1722
- (C) Bhupatindra’s reign as given in the survey — Dr. P. C. Bagchi
- (D) Bhupatindra’s reign as given in the survey — Bhata-gaon, Patan and Kathmandu

६३३. Which pairing should be retained as source-accurate for “Dialects”? [633]

- (A) area of Western Standard — West Muzaffarpur and East Champaran
- (B) area of Western Standard — Darbhanga, Saharsa and Nepal Terai
- (C) area of Western Standard — Jolahi
- (D) area of Western Standard — South Darbhanga, East Muzaffarpur, North Monghyr, Saharsa and West Purnea

६३४. In the context of “Folk literature”, choose the accurately matched pair. [634]

- (A) compiler of Maithili Geetanjali in three parts — Ramanand Jha
- (B) compiler of Maithili Geetanjali in three parts — Kali Kumar Das
- (C) compiler of Maithili Geetanjali in three parts — G. A. Grierson
- (D) compiler of Maithili Geetanjali in three parts — Ram Ekbal Singh Rakesh

६३५. For UPSC-style factual recall, which pair is correctly matched under the theme “Periodization”? [635]

- (A) writers named at the opening literary phase of the early period — literary prose
- (B) writers named at the opening literary phase of the early period — Jyotirishwar, Umapati and Shankaradatta
- (C) writers named at the opening literary phase of the early period — from 1830 to date
- (D) writers named at the opening literary phase of the early period — c. 900-1350 A.D.

६३६. For UPSC-style factual recall, which pair is correctly matched under the theme “Prosody”? [636]

- (A) the metre factor more important in Prakrit and Apabhramsa metres — matra
- (B) the metre factor more important in Prakrit and Apabhramsa metres — Nanyadeva
- (C) the metre factor more important in Prakrit and Apabhramsa metres — Prakritapaingala
- (D) the metre factor more important in Prakrit and Apabhramsa metres — varna or the letter

६३७. Which pairing should be retained as source-accurate for “Periodization”? [637]

- (A) writers named at the opening literary phase of the early period — Vidyapati
- (B) writers named at the opening literary phase of the early period — c. 900-1350 A.D.
- (C) writers named at the opening literary phase of the early period — literary prose
- (D) writers named at the opening literary phase of the early period — Jyotirishwar, Umapati and Shankaradatta

६३८. In the context of “Language periods”, choose the accurately matched pair. [638]

- (A) the beginning of Modern Maithili — 900 to 1350 A.D.
- (B) the beginning of Modern Maithili — 1350 to 1830 A.D.
- (C) the beginning of Modern Maithili — 1830 onwards
- (D) the beginning of Modern Maithili — Shishtabhasha and Chalitabhasha

६३९. Which pairing should be retained as source-accurate for “Literary forms”? [639]

- (A) Maheshvani is — Umapati
- (B) Maheshvani is — Krishna’s sports and youthful pranks with the Gopis
- (C) Maheshvani is — a song about Shiva addressed to Manain
- (D) Maheshvani is — songs representing direct prayer to Shiva

६४०. Which pairing should be retained as source-accurate for “Periodization”? [640]

- (A) Early Maithili Literature period — Jyotirishwar, Umapati and Shankaradatta
- (B) Early Maithili Literature period — c. 1350-1830 A.D.
- (C) Early Maithili Literature period — c. 900-1350 A.D.
- (D) Early Maithili Literature period — literary prose

६४१. For UPSC-style factual recall, which pair is correctly matched under the theme “Sanskrit literature”? [641]

- (A) the anthology brought out by Shridharadas — Saduktikarnamrita
- (B) the anthology brought out by Shridharadas — Amarakosha
- (C) the anthology brought out by Shridharadas — Jyotirishwara
- (D) the anthology brought out by Shridharadas — Supadmavyakarana

६४२. Which pairing should be retained as source-accurate for “Panji”? [642]

- (A) the communities that punctiliously preserved Panji records — Harisimhadeva of the Karnata dynasty
- (B) the communities that punctiliously preserved Panji records — palm leaves
- (C) the communities that punctiliously preserved Panji records — Maithil Brahmanas and Karana Kayasthas
- (D) the communities that punctiliously preserved Panji records — Panji

६४३. Which one of the following pairings is supported by the survey under “Lyrics and prose”? [643]

- (A) the literary field in which Maithili made its most notable contribution — Varnanaratnakara of Jyotirishwar
- (B) the literary field in which Maithili made its most notable contribution — Maithili
- (C) the literary field in which Maithili made its most notable contribution — lyrics
- (D) the literary field in which Maithili made its most notable contribution — dramatic and documentary

६४४. Which one of the following pairings is supported by the survey under “Golden trio”? [644]

- (A) Raghunandan Das’s literary strength in the survey — Chanda Jha
- (B) Raghunandan Das’s literary strength in the survey — Arjuna carrying away Subhadra
- (C) Raghunandan Das’s literary strength in the survey — narrative poetry and Kavya-making
- (D) Raghunandan Das’s literary strength in the survey — Munshi Raghunandan Das

६४५. Which one of the following pairings is supported by the survey under “Lyrics and prose”? [645]

- (A) the literary field in which Maithili made its most notable contribution — lyrics
- (B) the literary field in which Maithili made its most notable contribution — dramatic and documentary
- (C) the literary field in which Maithili made its most notable contribution — Varnanaratnakara of Jyotirishwar
- (D) the literary field in which Maithili made its most notable contribution — Maithili

६४६. For UPSC-style factual recall, which pair is correctly matched under the theme “Dialects”? [646]

- (A) newer name boosted for the western dialect — Vajjika
- (B) newer name boosted for the western dialect — West Muzaffarpur and East Champaran
- (C) newer name boosted for the western dialect — South Darbhanga, East Muzaffarpur, North Monghyr, Saharsa and West Purnea
- (D) newer name boosted for the western dialect — Khotia

६४७. Which one of the following pairings is supported by the survey under “Lotus blossoms”? [647]

- (A) other works by Mathuranand Chaudhary Mathur — Govinda Jha
- (B) other works by Mathuranand Chaudhary Mathur — Krishaka
- (C) other works by Mathuranand Chaudhary Mathur — Ratipati Bhagat
- (D) other works by Mathuranand Chaudhary Mathur — Musa Mahima and Trisuli

६४८. Which pairing should be retained as source-accurate for “Lotus blossoms”? [648]

- (A) the translator of Virangana — Krishaka
- (B) the translator of Virangana — Govinda Jha
- (C) the translator of Virangana — Musa Mahima and Trisuli
- (D) the translator of Virangana — Bhubneshwara Singh Bhuvana

६४९. Which pairing should be retained as source-accurate for “Literary forms”? [649]

- (A) Samadauni is sung on the occasion of — Navaratri and farewell to a daughter going to her husband’s house
- (B) Samadauni is sung on the occasion of — songs representing direct prayer to Shiva
- (C) Samadauni is sung on the occasion of — a song about Shiva addressed to Manain
- (D) Samadauni is sung on the occasion of — Sahebramdas

६५०. Which one of the following pairings is supported by the survey under “Preface”? [650]

- (A) the intended readership of the present survey — Sahitya Akademi, New Delhi
- (B) the intended readership of the present survey — common readers
- (C) the intended readership of the present survey — a purely historical perspective
- (D) the intended readership of the present survey — August 15, 1976

६५१. Which one of the following pairings is supported by the survey under “Sanskrit literature”? [651]

- (A) the author of Rasamanjari — Saduktikarnamrita
- (B) the author of Rasamanjari — Bhanudatta
- (C) the author of Rasamanjari — Jyotirishwara
- (D) the author of Rasamanjari — Govinda Thakur

६५२. Which one of the following pairings is supported by the survey under “Mithila geography”? [652]

- (A) the northern boundary of Mithila — Tirhut
- (B) the northern boundary of Mithila — the Himalayas
- (C) the northern boundary of Mithila — Tirabhukti
- (D) the northern boundary of Mithila — Champaran, Muzaffarpur, Darbhanga, Saharsa, Purnea, North Monghyr and parts of the Nepal Terai

६५३. Which one of the following pairings is supported by the survey under “Periodization”? [653]

- (A) writers named at the opening literary phase of the early period — c. 900-1350 A.D.
- (B) writers named at the opening literary phase of the early period — literary prose
- (C) writers named at the opening literary phase of the early period — from 1830 to date
- (D) writers named at the opening literary phase of the early period — Jyotirishwar, Umapati and Shankaradatta

६५४. For UPSC-style factual recall, which pair is correctly matched under the theme “Sanskrit and Maithili”? [654]

- (A) why Sanskrit hindered Maithili’s growth — scholars preferred Sanskrit and treated Maithili as a fallen language for light literature
- (B) why Sanskrit hindered Maithili’s growth — Sanskrit
- (C) why Sanskrit hindered Maithili’s growth — Jainas and Buddhists
- (D) why Sanskrit hindered Maithili’s growth — Sutra form with a Dhatupatha in the Paninian manner

६५५. Which one of the following pairings is supported by the survey under “Dialects”? [655]

- (A) area of Southern Standard Maithili — Angika
- (B) area of Southern Standard Maithili — East Purnea, Maldah and Dinajpur
- (C) area of Southern Standard Maithili — South Darbhanga, East Muzaffarpur, North Monghyr, Saharsa and West Purnea
- (D) area of Southern Standard Maithili — North Darbhanga District

६५६. For UPSC-style factual recall, which pair is correctly matched under the theme “Panji”? [656]

- (A) the material of many Panji manuscripts — Maithil Brahmanas and Karana Kayasthas
- (B) the material of many Panji manuscripts — Harisimhadeva of the Karnata dynasty
- (C) the material of many Panji manuscripts — Panji
- (D) the material of many Panji manuscripts — palm leaves

६५७. In the context of “Abbreviations”, choose the accurately matched pair. [657]

- (A) VR — New Indian Antiquary
- (B) VR — Manuscript
- (C) VR — Varnanaratnakara
- (D) VR — Mahabharat

६५८. For UPSC-style factual recall, which pair is correctly matched under the theme “Dynasties”? [658]

- (A) the year in which the independent history of Mithila begins according to the survey — the Oinwaras
- (B) the year in which the independent history of Mithila begins according to the survey — the Khandawalas
- (C) the year in which the independent history of Mithila begins according to the survey — 1097 A.D.
- (D) the year in which the independent history of Mithila begins according to the survey — the Karnatas

६५९. For UPSC-style factual recall, which pair is correctly matched under the theme “Title and publication”? [659]

- (A) the author of the book — Pallavi Distributors, Nirmali (Supaul)
- (B) the author of the book — Radhakrishna Chaudhary
- (C) the author of the book — Ajay Arts, New Delhi
- (D) the author of the book — 2010

६६०. In the context of “Lyrics and prose”, choose the accurately matched pair. [660]

- (A) the best example of early Maithili prose — lyrics
- (B) the best example of early Maithili prose — Maithili
- (C) the best example of early Maithili prose — Varnanaratnakara of Jyotirishwar
- (D) the best example of early Maithili prose — dramatic and documentary

६६१. Which one of the following pairings is supported by the survey under “Historical background”? [661]

- (A) the ruler after whose death a period of confusion followed — Shatapatha Brahmana
- (B) the ruler after whose death a period of confusion followed — Videgha Mathava
- (C) the ruler after whose death a period of confusion followed — Harshavardhana
- (D) the ruler after whose death a period of confusion followed — Mithi

६६२. In the context of “Panji”, choose the accurately matched pair. [662]

- (A) the record described as one of the most extraordinary series of records — Maithil Brahmanas and Karana Kayasthas
- (B) the record described as one of the most extraordinary series of records — Harisimhadeva of the Karnata dynasty
- (C) the record described as one of the most extraordinary series of records — palm leaves
- (D) the record described as one of the most extraordinary series of records — Panji

६६३. Which pairing should be retained as source-accurate for “Abbreviations”? [663]

- (A) MBH — Annals of the Bhandarkar Oriental Research Institute
- (B) MBH — Mahabharat
- (C) MBH — Journal of the Bihar Research Society
- (D) MBH — Varnanaratnakara

६६४. In the context of “Lyrics and prose”, choose the accurately matched pair. [664]

- (A) the best example of early Maithili prose — lyrics
- (B) the best example of early Maithili prose — Varnanaratnakara of Jyotirishwar
- (C) the best example of early Maithili prose — dramatic and documentary
- (D) the best example of early Maithili prose — Maithili

६६५. Which pairing should be retained as source-accurate for “Golden trio”? [665]

- (A) the subject of Subhadraharana — narrative poetry and Kavya-making
- (B) the subject of Subhadraharana — Arjuna carrying away Subhadra
- (C) the subject of Subhadraharana — Chanda Jha
- (D) the subject of Subhadraharana — Munshi Raghunandan Das

६६६. For UPSC-style factual recall, which pair is correctly matched under the theme “Drama writers”? [666]

- (A) the character replacing Pradyumna in Umapati’s version — the Parijata flower
- (B) the character replacing Pradyumna in Umapati’s version — Harivamsa
- (C) the character replacing Pradyumna in Umapati’s version — heroic
- (D) the character replacing Pradyumna in Umapati’s version — Arjuna Dhananjaya

६६७. Which pairing should be retained as source-accurate for “Golden trio”? [667]

- (A) Raghunandan Das’s literary strength in the survey — Chanda Jha
- (B) Raghunandan Das’s literary strength in the survey — narrative poetry and Kavya-making
- (C) Raghunandan Das’s literary strength in the survey — Munshi Raghunandan Das
- (D) Raghunandan Das’s literary strength in the survey — Arjuna carrying away Subhadra

६६८. In the context of “Dialects”, choose the accurately matched pair. [668]

- (A) area of Standard Maithili in the dialect list — North Darbhanga District
- (B) area of Standard Maithili in the dialect list — Angika
- (C) area of Standard Maithili in the dialect list — Jolahi
- (D) area of Standard Maithili in the dialect list — East Purnea, Maldah and Dinajpur

६६९. Which pairing should be retained as source-accurate for “Dialects”? [669]

- (A) area of Standard Maithili in the dialect list — South Darbhanga, East Muzaffarpur, North Monghyr, Saharsa and West Purnea
- (B) area of Standard Maithili in the dialect list — Khotia
- (C) area of Standard Maithili in the dialect list — North Darbhanga District
- (D) area of Standard Maithili in the dialect list — Darbhanga, Saharsa and Nepal Terai

६७०. In the context of “Vidyapati”, choose the accurately matched pair. [670]

- (A) Vidyapati’s drama on the Goraksha-Mina legend — Manimanjari
- (B) Vidyapati’s drama on the Goraksha-Mina legend — Gorakshavijaya
- (C) Vidyapati’s drama on the Goraksha-Mina legend — the Oinwara Court
- (D) Vidyapati’s drama on the Goraksha-Mina legend — between 1360 A.D. and 1480 A.D.

६७१. Which one of the following pairings is supported by the survey under “Lyrics and prose”? [671]

- (A) the earliest prose tradition in eastern Indian languages belongs to — Maithili
- (B) the earliest prose tradition in eastern Indian languages belongs to — dramatic and documentary
- (C) the earliest prose tradition in eastern Indian languages belongs to — Varnanaratnakara of Jyotirishwar
- (D) the earliest prose tradition in eastern Indian languages belongs to — lyrics

६७२. Which one of the following pairings is supported by the survey under “Dialects”? [672]

- (A) area of Standard Maithili in the dialect list — North Darbhanga District
- (B) area of Standard Maithili in the dialect list — Khotta
- (C) area of Standard Maithili in the dialect list — South Darbhanga, East Muzaffarpur, North Monghyr, Saharsa and West Purnea
- (D) area of Standard Maithili in the dialect list — West Muzaffarpur and East Champaran

६७३. In the context of “Drama”, choose the accurately matched pair. [673]

- (A) the example in which songs translate or explain Sanskrit verses — Umapati’s Parijataharana
- (B) the example in which songs translate or explain Sanskrit verses — Kirtaniya drama
- (C) the example in which songs translate or explain Sanskrit verses — Ushaharana
- (D) the example in which songs translate or explain Sanskrit verses — Sanskrit and Prakrit

६७४. Which one of the following pairings is supported by the survey under “Mithila geography”? [674]

- (A) state region in which Mithila forms the north-eastern part — Champaran, Muzaffarpur, Darbhanga, Saharsa, Purnea, North Monghyr and parts of the Nepal Terai
- (B) state region in which Mithila forms the north-eastern part — the Himalayas
- (C) state region in which Mithila forms the north-eastern part — Bihar
- (D) state region in which Mithila forms the north-eastern part — sixteen yojanas or 128 miles

६७५. Which one of the following pairings is supported by the survey under “Drama”? [675]

- (A) the example in which songs translate or explain Sanskrit verses — Ushaharana
- (B) the example in which songs translate or explain Sanskrit verses — Umapati’s Parijataharana
- (C) the example in which songs translate or explain Sanskrit verses — Sanskrit and Prakrit
- (D) the example in which songs translate or explain Sanskrit verses — Kirtaniya drama

६७६. Which one of the following pairings is supported by the survey under “Sanskrit and Maithili”? [676]

- (A) the groups that began writing in peoples’ languages through Prakrit and Pali — Jainas and Buddhists
- (B) the groups that began writing in peoples’ languages through Prakrit and Pali — Sanskrit
- (C) the groups that began writing in peoples’ languages through Prakrit and Pali — scholars preferred Sanskrit and treated Maithili as a fallen language for light literature
- (D) the groups that began writing in peoples’ languages through Prakrit and Pali — Sanskrit, Prakrit and Maithili

६७७. Which one of the following pairings is supported by the survey under “Preface”? [677]

- (A) the author’s stated perspective — a purely historical perspective
- (B) the author’s stated perspective — common readers
- (C) the author’s stated perspective — an uncritical list of recent publications
- (D) the author’s stated perspective — August 15, 1976

६७८. Which pairing should be retained as source-accurate for “Title and publication”? [678]

- (A) the firm that typeset and printed the book — A Survey of Maithili Literature
- (B) the firm that typeset and printed the book — Ajay Arts, New Delhi
- (C) the firm that typeset and printed the book — Pallavi Distributors, Nirmali (Supaul)
- (D) the firm that typeset and printed the book — Rs. 250

६७९. Which one of the following pairings is supported by the survey under “Devotional lyrics”? [679]

- (A) the poet who made Mahesha himself speak in Maheshavanis — Parmanand Datta
- (B) the poet who made Mahesha himself speak in Maheshavanis — Gitasaptasati, Sangitasudha, Maheshavanis and Chandra Padavali
- (C) the poet who made Mahesha himself speak in Maheshavanis — Anand Jha
- (D) the poet who made Mahesha himself speak in Maheshavanis — Padyasamgraha

६८०. For UPSC-style factual recall, which pair is correctly matched under the theme “Literary forms”? [680]

- (A) two important contributors to Samadauni in the survey — songs representing direct prayer to Shiva
- (B) two important contributors to Samadauni in the survey — Gananath Jha and Vindhyanaath Jha
- (C) two important contributors to Samadauni in the survey — Shakti
- (D) two important contributors to Samadauni in the survey — a dramatic lyric of the beloved’s annoyance and lovers’ request

६८१. Which pairing should be retained as source-accurate for “Mithila geography”? [681]

- (A) the northern boundary of Mithila — twenty-four yojanas or 192 miles
- (B) the northern boundary of Mithila — the Ganges
- (C) the northern boundary of Mithila — Tirhut
- (D) the northern boundary of Mithila — the Himalayas

६८२. Which pairing should be retained as source-accurate for “Literary forms”? [682]

- (A) Uchiti is sung to convey — the courtesy of the host to a distinguished visitor
- (B) Uchiti is sung to convey — a dramatic lyric of the beloved’s annoyance and lovers’ request
- (C) Uchiti is sung to convey — a song about Shiva addressed to Manain
- (D) Uchiti is sung to convey — Navaratri and farewell to a daughter going to her husband’s house

६८३. In the context of “Abbreviations”, choose the accurately matched pair. [683]

- (A) JBRS — Manuscript
- (B) JBRS — Journal of the Bihar & Orissa Research Society
- (C) JBRS — New Indian Antiquary
- (D) JBRS — Journal of the Bihar Research Society

६८४. Which one of the following pairings is supported by the survey under “Sanskrit literature”? [684]

- (A) the author linked with Panchasayaka and Rangashekhara — Amarakosha
- (B) the author linked with Panchasayaka and Rangashekhara — Jyotirishwara
- (C) the author linked with Panchasayaka and Rangashekhara — Saduktikarnamrita
- (D) the author linked with Panchasayaka and Rangashekhara — Bhanudatta

६८५. In the context of “Periodization”, choose the accurately matched pair. [685]

- (A) Middle Maithili Literature period — Jyotirishwar, Umapati and Shankaradatta
- (B) Middle Maithili Literature period — from 1830 to date
- (C) Middle Maithili Literature period — Vidyapati
- (D) Middle Maithili Literature period — c. 1350-1830 A.D.

६८६. Which pairing should be retained as source-accurate for “Sanskrit and Maithili”? [686]

- (A) the main vehicle of expression when Maithili was born — Parijataharana by Umapati
- (B) the main vehicle of expression when Maithili was born — Sanskrit
- (C) the main vehicle of expression when Maithili was born — Sanskrit, Prakrit and Maithili
- (D) the main vehicle of expression when Maithili was born — scholars preferred Sanskrit and treated Maithili as a fallen language for light literature

६८७. Which one of the following pairings is supported by the survey under “Charya songs”? [687]

- (A) the later poet influenced by Siddha rhymes along with Brajabuli poets — Vidyapati
- (B) the later poet influenced by Siddha rhymes along with Brajabuli poets — eighth to twelfth century A.D.
- (C) the later poet influenced by Siddha rhymes along with Brajabuli poets — Sandhyabhasha
- (D) the later poet influenced by Siddha rhymes along with Brajabuli poets — matravritta

६८८. Which one of the following pairings is supported by the survey under “Dialects”? [688]

- (A) dialect of the weavers of Tirhut — Jolahi
- (B) dialect of the weavers of Tirhut — North Darbhanga District
- (C) dialect of the weavers of Tirhut — South Darbhanga, East Muzaffarpur, North Monghyr, Saharsa and West Purnea
- (D) dialect of the weavers of Tirhut — Angika

६८९. For UPSC-style factual recall, which pair is correctly matched under the theme “Modern studies”? [689]

- (A) the French publication year in which Aime-Martin mentioned Maithili — 1840
- (B) the French publication year in which Aime-Martin mentioned Maithili — Indian Antiquary, 1875
- (C) the French publication year in which Aime-Martin mentioned Maithili — Sir George Campbell
- (D) the French publication year in which Aime-Martin mentioned Maithili — Maithili Chrestomathy

६९०. In the context of “Periodization”, choose the accurately matched pair. [690]

- (A) Modern Maithili Literature period — c. 1350-1830 A.D.
- (B) Modern Maithili Literature period — Vidyapati
- (C) Modern Maithili Literature period — Jyotirishwar, Umapati and Shankaradatta
- (D) Modern Maithili Literature period — from 1830 to date

६९१. Which pairing should be retained as source-accurate for “Devotional lyrics”? [691]

- (A) the poet who made Mahesha himself speak in Maheshavanis — Parmanand Datta
- (B) the poet who made Mahesha himself speak in Maheshavanis — Gitasaptasati, Sangitasudha, Maheshavanis and Chandra Padavali
- (C) the poet who made Mahesha himself speak in Maheshavanis — Anand Jha
- (D) the poet who made Mahesha himself speak in Maheshavanis — Padyasamgraha

६९२. In the context of “Sanskrit literature”, choose the accurately matched pair. [692]

- (A) the lexicographical work commented upon by Shrikara Acharya — Supadmavyakarana
- (B) the lexicographical work commented upon by Shrikara Acharya — Jyotirishwara
- (C) the lexicographical work commented upon by Shrikara Acharya — Amarakosha
- (D) the lexicographical work commented upon by Shrikara Acharya — Govinda Thakur

६९३. Which one of the following pairings is supported by the survey under “Language evolution”? [693]

- (A) the romantic poem mentioned as preserving the Lorika story for Sufi thinkers — Avahatta or Apabhhrasta
- (B) the romantic poem mentioned as preserving the Lorika story for Sufi thinkers — Chandayana of Mulla Daud
- (C) the romantic poem mentioned as preserving the Lorika story for Sufi thinkers — Prakritpainglam
- (D) the romantic poem mentioned as preserving the Lorika story for Sufi thinkers — the missionaries of Serampore

६९४. Which one of the following pairings is supported by the survey under “Devotional lyrics”? [694]

- (A) the poet who made Mahesha himself speak in Maheshavanis — Anand Jha
- (B) the poet who made Mahesha himself speak in Maheshavanis — Parmanand Datta
- (C) the poet who made Mahesha himself speak in Maheshavanis — Padyasamgraha
- (D) the poet who made Mahesha himself speak in Maheshavanis — Gitasaptasati, Sangitasudha, Maheshavanis and Chandra Padavali

६९५. Which one of the following pairings is supported by the survey under “Dynasties”? [695]

- (A) the dynasty that replaced the Oinwaras around 1556 A.D. — the Khandawalas
- (B) the dynasty that replaced the Oinwaras around 1556 A.D. — the Karnatas
- (C) the dynasty that replaced the Oinwaras around 1556 A.D. — the Oinwaras
- (D) the dynasty that replaced the Oinwaras around 1556 A.D. — 1097 A.D.

६९६. For UPSC-style factual recall, which pair is correctly matched under the theme “Music”? [696]

- (A) the ruler credited with developing popular ragas — Nanyadeva
- (B) the ruler credited with developing popular ragas — Ragatarangini
- (C) the ruler credited with developing popular ragas — Harisimhadeva
- (D) the ruler credited with developing popular ragas — Varnanaratnakara of Jyotirishwar

६९७. Which pairing should be retained as source-accurate for “Sanskrit literature”? [697]

- (A) the anthology brought out by Shridharadas — Amarakosha
- (B) the anthology brought out by Shridharadas — Jyotirishwara
- (C) the anthology brought out by Shridharadas — Supadmavyakarana
- (D) the anthology brought out by Shridharadas — Saduktikarnamrita

६९८. Which one of the following pairings is supported by the survey under “Religion”? [698]

- (A) the Vidyapati work on Shaiva thought named in the survey — Ain-i-Akbari
- (B) the Vidyapati work on Shaiva thought named in the survey — Mithilakshara
- (C) the Vidyapati work on Shaiva thought named in the survey — Shiva
- (D) the Vidyapati work on Shaiva thought named in the survey — Shaivasarvasvasara

६९९. For UPSC-style factual recall, which pair is correctly matched under the theme “Sanskrit literature”? [699]

- (A) the author of Kavyapradipa — Govinda Thakur
- (B) the author of Kavyapradipa — Jyotirishwara
- (C) the author of Kavyapradipa — Bhanudatta
- (D) the author of Kavyapradipa — Saduktikarnamrita

७००. Which one of the following pairings is supported by the survey under “Lotus blossoms”? [700]

- (A) the translator whose Gitagovinda looks like an original — Bhubneshwara Singh Bhuvana
- (B) the translator whose Gitagovinda looks like an original — Kanankanya
- (C) the translator whose Gitagovinda looks like an original — Ratipati Bhagat
- (D) the translator whose Gitagovinda looks like an original — Govinda Jha

७०१. Which pairing should be retained as source-accurate for “Dynasties”? [701]

- (A) the year in which the independent history of Mithila begins according to the survey — the Khandawalas
- (B) the year in which the independent history of Mithila begins according to the survey — the Karnatas
- (C) the year in which the independent history of Mithila begins according to the survey — 1097 A.D.
- (D) the year in which the independent history of Mithila begins according to the survey — the Oinwaras

७०२. In the context of “Literary forms”, choose the accurately matched pair. [702]

- (A) Lagni is sung by village women when — the month of Chaitra
- (B) Lagni is sung by village women when — grinding grains in the early morning
- (C) Lagni is sung by village women when — Tirhuti
- (D) Lagni is sung by village women when — the courtesy of the host to a distinguished visitor

७०३. Which pairing should be retained as source-accurate for “Preface”? [703]

- (A) the institution that sponsored the original scheme — Bhagalpur
- (B) the institution that sponsored the original scheme — History of Maithili Literature
- (C) the institution that sponsored the original scheme — a purely historical perspective
- (D) the institution that sponsored the original scheme — Sahitya Akademi, New Delhi

७०४. Which pairing should be retained as source-accurate for “Lyrics and prose”? [704]

- (A) the literary field in which Maithili made its most notable contribution — dramatic and documentary
- (B) the literary field in which Maithili made its most notable contribution — Varnanaratnakara of Jyotirishwar
- (C) the literary field in which Maithili made its most notable contribution — lyrics
- (D) the literary field in which Maithili made its most notable contribution — Maithili

७०५. For UPSC-style factual recall, which pair is correctly matched under the theme “Religion”? [705]

- (A) the folk art through which Tantric influence can be gleaned — Shaivasarvasvasara
- (B) the folk art through which Tantric influence can be gleaned — Shiva
- (C) the folk art through which Tantric influence can be gleaned — Aripāna
- (D) the folk art through which Tantric influence can be gleaned — Nacharis and Mahesa vanis

७०६. Which pairing should be retained as source-accurate for “Drama writers”? [706]

- (A) the Puranic source Umapati chiefly follows for Parijataharana — Anandavijayanataka
- (B) the Puranic source Umapati chiefly follows for Parijataharana — Nalacharitanataka
- (C) the Puranic source Umapati chiefly follows for Parijataharana — Harivamsa
- (D) the Puranic source Umapati chiefly follows for Parijataharana — Umapati Upadhyaya

७०७. In the context of “Modern studies”, choose the accurately matched pair. [707]

- (A) the French publication year in which Aime-Martin mentioned Maithili — Indian Antiquary, 1875
- (B) the French publication year in which Aime-Martin mentioned Maithili — Maithili Chrestomathy
- (C) the French publication year in which Aime-Martin mentioned Maithili — 1840
- (D) the French publication year in which Aime-Martin mentioned Maithili — Sir George Campbell

७०८. In the context of “Religion”, choose the accurately matched pair. [708]

- (A) the devotional song-types Vidyapati composed in honour of Shiva — Aripāna
- (B) the devotional song-types Vidyapati composed in honour of Shiva — Nacharis and Mahesa vanis
- (C) the devotional song-types Vidyapati composed in honour of Shiva — Shaivasarvasvasara
- (D) the devotional song-types Vidyapati composed in honour of Shiva — Mithilakshara

७०९. Which pairing should be retained as source-accurate for “Drama writers”? [709]

- (A) Govinda’s drama based on Nala’s exile — heroic
- (B) Govinda’s drama based on Nala’s exile — Nalacharitanataka
- (C) Govinda’s drama based on Nala’s exile — Harivamsa
- (D) Govinda’s drama based on Nala’s exile — Parijataharana

७१०. Which one of the following pairings is supported by the survey under “Panji”? [710]

- (A) the material of many Panji manuscripts — palm leaves
- (B) the material of many Panji manuscripts — Maithil Brahmanas and Karana Kayasthas
- (C) the material of many Panji manuscripts — Harisimhaddeva of the Karnata dynasty
- (D) the material of many Panji manuscripts — Panji

७११. For UPSC-style factual recall, which pair is correctly matched under the theme “Lotus blossoms”? [711]

- (A) the Mahakavya by Mathuranand Chaudhary Mathur — Musa Mahima and Trisuli
- (B) the Mahakavya by Mathuranand Chaudhary Mathur — Krishaka
- (C) the Mahakavya by Mathuranand Chaudhary Mathur — Ratipati Bhagat
- (D) the Mahakavya by Mathuranand Chaudhary Mathur — Kanankanya

७१२. Which pairing should be retained as source-accurate for “Devotional lyrics”? [712]

- (A) the poet who made Mahesha himself speak in Maheshavanis — Parmanand Datta
- (B) the poet who made Mahesha himself speak in Maheshavanis — Padyasamgraha
- (C) the poet who made Mahesha himself speak in Maheshavanis — Anand Jha
- (D) the poet who made Mahesha himself speak in Maheshavanis — Gitasaptasati, Sangitasudha, Maheshavanis and Chandra Padavali

७१३. Which one of the following pairings is supported by the survey under “Language periods”? [713]

- (A) the period of Old Maithili — 1830 onwards
- (B) the period of Old Maithili — 1350 to 1830 A.D.
- (C) the period of Old Maithili — 900 to 1350 A.D.
- (D) the period of Old Maithili — Shishtabhasha and Chalitabhasha

७१४. For UPSC-style factual recall, which pair is correctly matched under the theme “Devotional lyrics”? [714]

- (A) the collection edited by Prof. Ramanath Jha containing songs and lyrics — Gitasaptasati, Sangitasudha, Maheshavanis and Chandra Padavali
- (B) the collection edited by Prof. Ramanath Jha containing songs and lyrics — Padyasamgraha
- (C) the collection edited by Prof. Ramanath Jha containing songs and lyrics — Anand Jha
- (D) the collection edited by Prof. Ramanath Jha containing songs and lyrics — Parmanand Datta

७१५. In the context of “Folk literature”, choose the accurately matched pair. [715]

- (A) the folk-song collection by Verrier Elwin mentioned in relation to Lorika — simplicity, freshness and charm of genre
- (B) the folk-song collection by Verrier Elwin mentioned in relation to Lorika — Folksongs of Chattisgarh
- (C) the folk-song collection by Verrier Elwin mentioned in relation to Lorika — Pandit Kapileshwar Jha
- (D) the folk-song collection by Verrier Elwin mentioned in relation to Lorika — Ramanand Jha

७१६. For UPSC-style factual recall, which pair is correctly matched under the theme “Preface”? [716]

- (A) the Research Fellow thanked for help with the press — a graduated historical interpretation rather than proof or disproof
- (B) the Research Fellow thanked for help with the press — Shri Gopiraman Choudhary
- (C) the Research Fellow thanked for help with the press — Prof. Upendra Nath Mallik
- (D) the Research Fellow thanked for help with the press — common readers

७१७. For UPSC-style factual recall, which pair is correctly matched under the theme “Dialects”? [717]

- (A) newer name assumed by the Chika-Chiki belt — South Darbhanga, East Muzaffarpur, North Monghyr, Saharsa and West Purnea
- (B) newer name assumed by the Chika-Chiki belt — Angika
- (C) newer name assumed by the Chika-Chiki belt — North Darbhanga District
- (D) newer name assumed by the Chika-Chiki belt — Jolahi

७१८. In the context of “Preface”, choose the accurately matched pair. [718]

- (A) the place from which Radhakrishna Chaudhary dated the preface — Bhagalpur
- (B) the place from which Radhakrishna Chaudhary dated the preface — an uncritical list of recent publications
- (C) the place from which Radhakrishna Chaudhary dated the preface — Shri Gopiraman Choudhary
- (D) the place from which Radhakrishna Chaudhary dated the preface — from the earliest times to the present day

७१९. In the context of “Mithila geography”, choose the accurately matched pair. [719]

- (A) the western boundary of Mithila — the Gandaka
- (B) the western boundary of Mithila — twenty-four yojanas or 192 miles
- (C) the western boundary of Mithila — sixteen yojanas or 128 miles
- (D) the western boundary of Mithila — the Kaushiki

७२०. Which pairing should be retained as source-accurate for “Periodization”? [720]

- (A) Middle Maithili Literature period — from 1830 to date
- (B) Middle Maithili Literature period — c. 900-1350 A.D.
- (C) Middle Maithili Literature period — c. 1350-1830 A.D.
- (D) Middle Maithili Literature period — literary prose

७२१. Which one of the following pairings is supported by the survey under “Religion”? [721]

- (A) the devotional song-types Vidyapati composed in honour of Shiva — Nacharis and Mahesa vanis
- (B) the devotional song-types Vidyapati composed in honour of Shiva — Ain-i-Akbari
- (C) the devotional song-types Vidyapati composed in honour of Shiva — Mithilakshara
- (D) the devotional song-types Vidyapati composed in honour of Shiva — Shiva

७२२. For UPSC-style factual recall, which pair is correctly matched under the theme “Modern studies”? [722]

- (A) the work of Grierson that formed the basis of later studies — Indian Antiquary, 1875
- (B) the work of Grierson that formed the basis of later studies — 1771 A.D.
- (C) the work of Grierson that formed the basis of later studies — Maithili Chrestomathy
- (D) the work of Grierson that formed the basis of later studies — 1840

७२३. Which one of the following pairings is supported by the survey under “Sanskrit literature”? [723]

- (A) the lexicographical work commented upon by Shrikara Acharya — Jyotirishwara
- (B) the lexicographical work commented upon by Shrikara Acharya — Govinda Thakur
- (C) the lexicographical work commented upon by Shrikara Acharya — Bhanudatta
- (D) the lexicographical work commented upon by Shrikara Acharya — Amarakosha

७२४. In the context of “Preface”, choose the accurately matched pair. [724]

- (A) the list included for recent books — from the earliest times to the present day
- (B) the list included for recent books — August 15, 1976
- (C) the list included for recent books — a purely historical perspective
- (D) the list included for recent books — an uncritical list of recent publications

७२५. Which one of the following pairings is supported by the survey under “Crossing frontier”? [725]

- (A) the earliest Maithili drama recently discovered from Nepal — 1695-1722
- (B) the earliest Maithili drama recently discovered from Nepal — Bhata-gaon, Patan and Kathmandu
- (C) the earliest Maithili drama recently discovered from Nepal — Dhurtasamagamanataka by Jyotirishwara Thakur
- (D) the earliest Maithili drama recently discovered from Nepal — Bhupatindra

७२६. Which one of the following pairings is supported by the survey under “Modern studies”? [726]

- (A) the scholar called the father of modern Maithili studies — 1840
- (B) the scholar called the father of modern Maithili studies — Indian Antiquary, 1875
- (C) the scholar called the father of modern Maithili studies — Maithili Chrestomathy
- (D) the scholar called the father of modern Maithili studies — Sir George Abraham Grierson

७२७. Which pairing should be retained as source-accurate for “Panji”? [727]

- (A) the communities that punctiliously preserved Panji records — Harisimhadeva of the Karnata dynasty
- (B) the communities that punctiliously preserved Panji records — Maithil Brahmanas and Karana Kayasthas
- (C) the communities that punctiliously preserved Panji records — palm leaves
- (D) the communities that punctiliously preserved Panji records — Panji

७२८. In the context of “Drama”, choose the accurately matched pair. [728]

- (A) the form of Maithili drama called a class by itself — Kirtaniya drama
- (B) the form of Maithili drama called a class by itself — Umapati’s Parijataharana
- (C) the form of Maithili drama called a class by itself — Ushaharana
- (D) the form of Maithili drama called a class by itself — Sanskrit and Prakrit

७२९. Which one of the following pairings is supported by the survey under “Mithila geography”? [729]

- (A) districts included in Mithila in the survey — twenty-four yojanas or 192 miles
- (B) districts included in Mithila in the survey — the Himalayas
- (C) districts included in Mithila in the survey — Tirabhukti
- (D) districts included in Mithila in the survey — Champaran, Muzaffarpur, Darbhanga, Saharsa, Purnea, North Monghyr and parts of the Nepal Terai

७३०. In the context of “Charya songs”, choose the accurately matched pair. [730]

- (A) the school to which the mystic poets belonged — matravritta
- (B) the school to which the mystic poets belonged — Sahajayana School
- (C) the school to which the mystic poets belonged — eighth to twelfth century A.D.
- (D) the school to which the mystic poets belonged — Dohakosha

७३१. Which one of the following pairings is supported by the survey under “Dynasties”? [731]

- (A) the year in which the independent history of Mithila begins according to the survey — the Khandawalas
- (B) the year in which the independent history of Mithila begins according to the survey — the Karnatas
- (C) the year in which the independent history of Mithila begins according to the survey — 1097 A.D.
- (D) the year in which the independent history of Mithila begins according to the survey — the Oinwaras

७३२. For UPSC-style factual recall, which pair is correctly matched under the theme “Sanskrit literature”? [732]

- (A) the anthology brought out by Shridharadas — Bhanudatta
- (B) the anthology brought out by Shridharadas — Saduktikarnamrita
- (C) the anthology brought out by Shridharadas — Jyotirishwara
- (D) the anthology brought out by Shridharadas — Govinda Thakur

७३३. Which pairing should be retained as source-accurate for “Sanskrit and Maithili”? [733]

- (A) the three languages frequently seen in Maithili dramas — Parijataharana by Umapati
- (B) the three languages frequently seen in Maithili dramas — Sanskrit, Prakrit and Maithili
- (C) the three languages frequently seen in Maithili dramas — Sanskrit
- (D) the three languages frequently seen in Maithili dramas — Sutra form with a Dhatupatha in the Paninian manner

७३४. Which one of the following pairings is supported by the survey under “Cultural contribution”? [734]

- (A) the thinker who first systematised Nyaya — Gautama
- (B) the thinker who first systematised Nyaya — Gangesha
- (C) the thinker who first systematised Nyaya — the medieval period
- (D) the thinker who first systematised Nyaya — Raghunath Shiromani

७३५. In the context of “Preface”, choose the accurately matched pair. [735]

- (A) the Research Fellow thanked for help with the press — Shri Gopiraman Choudhary
- (B) the Research Fellow thanked for help with the press — Sahitya Akademi, New Delhi
- (C) the Research Fellow thanked for help with the press — an uncritical list of recent publications
- (D) the Research Fellow thanked for help with the press — from the earliest times to the present day

७३६. Which one of the following pairings is supported by the survey under “Charya songs”? [736]

- (A) the language of the Dohas contrasted with vernacular Charyagitas — Charya songs or Charyagiti
- (B) the language of the Dohas contrasted with vernacular Charyagitas — Apabhramsa
- (C) the language of the Dohas contrasted with vernacular Charyagitas — Dohakosha
- (D) the language of the Dohas contrasted with vernacular Charyagitas — eighth to twelfth century A.D.

७३७. Which pairing should be retained as source-accurate for “Contents”? [737]

- (A) Chapter 9 of the book — Age of Efflorescence
- (B) Chapter 9 of the book — Evolution of the Language and Script
- (C) Chapter 9 of the book — A Comfort to the Grieved
- (D) Chapter 9 of the book — Era of Decadent Documentary Prose

७३८. Which one of the following pairings is supported by the survey under “Title and publication”? [738]

- (A) the title of the book — Rs. 250
- (B) the title of the book — Shruti Publications, Delhi
- (C) the title of the book — 978-93-80538-36-5
- (D) the title of the book — A Survey of Maithili Literature

७३९. Which one of the following pairings is supported by the survey under “Mithila geography”? [739]

- (A) modern equivalent of Tirabhukti — twenty-four yojanas or 192 miles
- (B) modern equivalent of Tirabhukti — the Gandaka
- (C) modern equivalent of Tirabhukti — Tirhut
- (D) modern equivalent of Tirabhukti — Champaran, Muzaffarpur, Darbhanga, Saharsa, Purnea, North Monghyr and parts of the Nepal Terai

७४०. For UPSC-style factual recall, which pair is correctly matched under the theme “Modern studies”? [740]

- (A) the work of Grierson that formed the basis of later studies — 1771 A.D.
- (B) the work of Grierson that formed the basis of later studies — Sir George Campbell
- (C) the work of Grierson that formed the basis of later studies — Maithili Chrestomathy
- (D) the work of Grierson that formed the basis of later studies — Indian Antiquary, 1875

७४१. For UPSC-style factual recall, which pair is correctly matched under the theme “Language periods”? [741]

- (A) the two modern Maithili literary styles named in the survey — 1350 to 1830 A.D.
- (B) the two modern Maithili literary styles named in the survey — Shishtabhasha and Chalitabhasha
- (C) the two modern Maithili literary styles named in the survey — 900 to 1350 A.D.
- (D) the two modern Maithili literary styles named in the survey — 1830 onwards

७४२. For UPSC-style factual recall, which pair is correctly matched under the theme “Periodization”? [742]

- (A) Early Maithili Literature period — Jyotirishwar, Umapati and Shankaradatta
- (B) Early Maithili Literature period — Vidyapati
- (C) Early Maithili Literature period — from 1830 to date
- (D) Early Maithili Literature period — c. 900-1350 A.D.

७४३. In the context of “Lotus blossoms”, choose the accurately matched pair. [743]

- (A) the translator whose Gitagovinda looks like an original — Krishaka
- (B) the translator whose Gitagovinda looks like an original — Kanankanya
- (C) the translator whose Gitagovinda looks like an original — Ratipati Bhagat
- (D) the translator whose Gitagovinda looks like an original — Govinda Jha

७४४. For UPSC-style factual recall, which pair is correctly matched under the theme “Cultural contribution”? [744]

- (A) the thinker who first systematised Nyaya — Madhyanandini branch of Yajurveda
- (B) the thinker who first systematised Nyaya — Gangesha
- (C) the thinker who first systematised Nyaya — Gautama
- (D) the thinker who first systematised Nyaya — philosophy and poetry

७४५. Which one of the following pairings is supported by the survey under “Dynasties”? [745]

- (A) the dynasty under which Vidyapati flourished — the Khandawalas
- (B) the dynasty under which Vidyapati flourished — the Karnatas
- (C) the dynasty under which Vidyapati flourished — the Oinwaras
- (D) the dynasty under which Vidyapati flourished — 1097 A.D.

७४६. For UPSC-style factual recall, which pair is correctly matched under the theme “Journalism”? [746]

- (A) the journal that marked the high watermark of literary Maithili journalism — Prof. Krishna Kant Mishra
- (B) the journal that marked the high watermark of literary Maithili journalism — Sahitya Patra
- (C) the journal that marked the high watermark of literary Maithili journalism — Mithila Darsana
- (D) the journal that marked the high watermark of literary Maithili journalism — Sonamati

७४७. Which one of the following pairings is supported by the survey under “Golden trio”? [747]

- (A) the subject of Subhadraharana — Arjuna carrying away Subhadra
- (B) the subject of Subhadraharana — Munshi Raghunandan Das
- (C) the subject of Subhadraharana — Chanda Jha
- (D) the subject of Subhadraharana — narrative poetry and Kavya-making

७४८. Which one of the following pairings is supported by the survey under “Lyrics and prose”? [748]

- (A) the earliest prose tradition in eastern Indian languages belongs to — dramatic and documentary
- (B) the earliest prose tradition in eastern Indian languages belongs to — Maithili
- (C) the earliest prose tradition in eastern Indian languages belongs to — Varnanaratnakara of Jyotirishwar
- (D) the earliest prose tradition in eastern Indian languages belongs to — lyrics

७४९. In the context of “Charya songs”, choose the accurately matched pair. [749]

- (A) the earliest Charya composer named in the survey — Sarahapada
- (B) the earliest Charya composer named in the survey — Nalanda and Vikramshila
- (C) the earliest Charya composer named in the survey — Sandhyabhasha
- (D) the earliest Charya composer named in the survey — Dhendapa

७५०. Which one of the following pairings is supported by the survey under “Drama writers”? [750]

- (A) Govinda’s drama based on Nala’s exile — heroic
- (B) Govinda’s drama based on Nala’s exile — Arjuna Dhananjaya
- (C) Govinda’s drama based on Nala’s exile — Parijataharana
- (D) Govinda’s drama based on Nala’s exile — Nalacharitanataka

७५१. For UPSC-style factual recall, which pair is correctly matched under the theme “Music”? [751]

- (A) the ruler described as a great patron of music — Nanyadeva
- (B) the ruler described as a great patron of music — Ragatarangini
- (C) the ruler described as a great patron of music — Srihastamuktavali
- (D) the ruler described as a great patron of music — Harisimhadeva

७५२. For UPSC-style factual recall, which pair is correctly matched under the theme “Charya songs”? [752]

- (A) the metre of the Charya songs — Nalanda and Vikramshila
- (B) the metre of the Charya songs — Sarahapada
- (C) the metre of the Charya songs — matravritta
- (D) the metre of the Charya songs — Dohakosha

७५३. In the context of “Drama writers”, choose the accurately matched pair. [753]

- (A) the mythic object central to Parijataharana — Anandavijayanataka
- (B) the mythic object central to Parijataharana — the Parijata flower
- (C) the mythic object central to Parijataharana — heroic
- (D) the mythic object central to Parijataharana — Umapati Upadhyaya

७५४. In the context of “Abbreviations”, choose the accurately matched pair. [754]

- (A) JBORS — Annals of the Bhandarkar Oriental Research Institute
- (B) JBORS — Prakritpainglam
- (C) JBORS — Journal of the Bihar & Orissa Research Society
- (D) JBORS — New Indian Antiquary

७५५. Which pairing should be retained as source-accurate for “Panji”? [755]

- (A) the communities that punctiliously preserved Panji records — palm leaves
- (B) the communities that punctiliously preserved Panji records — Harisimhadeva of the Karnata dynasty
- (C) the communities that punctiliously preserved Panji records — Panji
- (D) the communities that punctiliously preserved Panji records — Maithil Brahmanas and Karana Kayasthas

७५६. Which pairing should be retained as source-accurate for “Historical background”? [756]

- (A) the Purana in which Mithila is also the name of a sage — the capital of the land known as Videha
- (B) the Purana in which Mithila is also the name of a sage — Matsyapurana
- (C) the Purana in which Mithila is also the name of a sage — the Gupta empire
- (D) the Purana in which Mithila is also the name of a sage — Shatapatha Brahmana

७५७. Which pairing should be retained as source-accurate for “Literary forms”? [757]

- (A) the best writer of Mana according to the survey — Krishna’s sports and youthful pranks with the Gopis
- (B) the best writer of Mana according to the survey — Umapati
- (C) the best writer of Mana according to the survey — songs representing direct prayer to Shiva
- (D) the best writer of Mana according to the survey — Shakti

७५८. For UPSC-style factual recall, which pair is correctly matched under the theme “Crossing frontier”? [758]

- (A) the earliest Maithili drama recently discovered from Nepal — Dr. P. C. Bagchi
- (B) the earliest Maithili drama recently discovered from Nepal — Bhata-gaon, Patan and Kathmandu
- (C) the earliest Maithili drama recently discovered from Nepal — 1695-1722
- (D) the earliest Maithili drama recently discovered from Nepal — Dhurtasamagamanataka by Jyotirishwara Thakur

७५९. Which one of the following pairings is supported by the survey under “Prosody”? [759]

- (A) the number of ragas listed by Lochana — Nanyadeva
- (B) the number of ragas listed by Lochana — ninety-six
- (C) the number of ragas listed by Lochana — Dhruva
- (D) the number of ragas listed by Lochana — matra

७६०. In the context of “Panji”, choose the accurately matched pair. [760]

- (A) the dynasty/ruler believed to have introduced Panji records for all castes — Harisimhadeva of the Karnata dynasty
- (B) the dynasty/ruler believed to have introduced Panji records for all castes — Panji
- (C) the dynasty/ruler believed to have introduced Panji records for all castes — palm leaves
- (D) the dynasty/ruler believed to have introduced Panji records for all castes — Maithil Brahmanas and Karana Kayasthas

७६१. Which pairing should be retained as source-accurate for “Lyrics and prose”? [761]

- (A) the literary field in which Maithili made its most notable contribution — lyrics
- (B) the literary field in which Maithili made its most notable contribution — Maithili
- (C) the literary field in which Maithili made its most notable contribution — Varnanaratnakara of Jyotirishwar
- (D) the literary field in which Maithili made its most notable contribution — dramatic and documentary

७६२. Which pairing should be retained as source-accurate for “Prosody”? [762]

- (A) the number of ragas listed by Lochana — ninety-six
- (B) the number of ragas listed by Lochana — matra
- (C) the number of ragas listed by Lochana — Gitagovinda
- (D) the number of ragas listed by Lochana — Dhruva

७६३. For UPSC-style factual recall, which pair is correctly matched under the theme “Preface”? [763]

- (A) the date of the preface — common readers
- (B) the date of the preface — an uncritical list of recent publications
- (C) the date of the preface — August 15, 1976
- (D) the date of the preface — Prof. Upendra Nath Mallik

७६४. Which pairing should be retained as source-accurate for “Vidyapati”? [764]

- (A) Vidyapati’s drama on the Goraksha-Mina legend — Manimanjari
- (B) Vidyapati’s drama on the Goraksha-Mina legend — the Oinwara Court
- (C) Vidyapati’s drama on the Goraksha-Mina legend — Gorakshavijaya
- (D) Vidyapati’s drama on the Goraksha-Mina legend — between 1360 A.D. and 1480 A.D.

७६५. Which one of the following pairings is supported by the survey under “Literary forms”? [765]

- (A) Chaitabara or Chaiti conveys emotions in — the month of Chaitra
- (B) Chaitabara or Chaiti conveys emotions in — Krishna’s sports and youthful pranks with the Gopis
- (C) Chaitabara or Chaiti conveys emotions in — the nayika in abhisara going to meet her lover
- (D) Chaitabara or Chaiti conveys emotions in — Navaratri and farewell to a daughter going to her husband’s house

७६६. Which pairing should be retained as source-accurate for “Folk literature”? [766]

- (A) the folk-song collection by Verrier Elwin mentioned in relation to Lorika — Ramanand Jha
- (B) the folk-song collection by Verrier Elwin mentioned in relation to Lorika — Folksongs of Chattisgarh
- (C) the folk-song collection by Verrier Elwin mentioned in relation to Lorika — Lorika, Bihula, Salhesa, Dinabhadri, Satikumari and Naika-Banjara
- (D) the folk-song collection by Verrier Elwin mentioned in relation to Lorika — G. A. Grierson

७६७. For UPSC-style factual recall, which pair is correctly matched under the theme “Sanskrit and Maithili”? [767]

- (A) the groups that began writing in peoples’ languages through Prakrit and Pali — Jainas and Buddhists
- (B) the groups that began writing in peoples’ languages through Prakrit and Pali — scholars preferred Sanskrit and treated Maithili as a fallen language for light literature
- (C) the groups that began writing in peoples’ languages through Prakrit and Pali — Sanskrit
- (D) the groups that began writing in peoples’ languages through Prakrit and Pali — Sanskrit, Prakrit and Maithili

७६८. For UPSC-style factual recall, which pair is correctly matched under the theme “Music”? [768]

- (A) the work of Shubhankara Thakur on music/dance gesture — Varnanaratnakara of Jyotirishwar
- (B) the work of Shubhankara Thakur on music/dance gesture — Harisimhadeva
- (C) the work of Shubhankara Thakur on music/dance gesture — Ragatarangini
- (D) the work of Shubhankara Thakur on music/dance gesture — Srihastamuktavali

७६९. Which pairing should be retained as source-accurate for “Lyrics and prose”? [769]

- (A) the literary field in which Maithili made its most notable contribution — Maithili
- (B) the literary field in which Maithili made its most notable contribution — dramatic and documentary
- (C) the literary field in which Maithili made its most notable contribution — lyrics
- (D) the literary field in which Maithili made its most notable contribution — Varnanaratnakara of Jyotirishwar

७७०. For UPSC-style factual recall, which pair is correctly matched under the theme “Sanskrit literature”? [770]

- (A) the lexicographical work commented upon by Shrikara Acharya — Bhanudatta
- (B) the lexicographical work commented upon by Shrikara Acharya — Govinda Thakur
- (C) the lexicographical work commented upon by Shrikara Acharya — Jyotirishwara
- (D) the lexicographical work commented upon by Shrikara Acharya — Amarakosha

७७१. Which pairing should be retained as source-accurate for “Abbreviations”? [771]

- (A) JBORS — Journal of the Bihar Research Society
- (B) JBORS — Manuscript
- (C) JBORS — Journal of the Bihar & Orissa Research Society
- (D) JBORS — New Indian Antiquary

७७२. Which one of the following pairings is supported by the survey under “Religion”? [772]

- (A) the devotional song-types Vidyapati composed in honour of Shiva — Ain-i-Akbari
- (B) the devotional song-types Vidyapati composed in honour of Shiva — Shaivasarvasvasara
- (C) the devotional song-types Vidyapati composed in honour of Shiva — Nacharis and Mahesa vanis
- (D) the devotional song-types Vidyapati composed in honour of Shiva — Shiva

७७३. For UPSC-style factual recall, which pair is correctly matched under the theme “Folk literature”? [773]

- (A) collector and publisher of Maithili Lokageet — Kali Kumar Das
- (B) collector and publisher of Maithili Lokageet — Lorika, Bihula, Salhesa, Dinabhadri, Satikumari and Naika-Banjara
- (C) collector and publisher of Maithili Lokageet — Yadavas
- (D) collector and publisher of Maithili Lokageet — Ram Ekbal Singh Rakesh

७७४. Which one of the following pairings is supported by the survey under “Mithila geography”? [774]

- (A) modern equivalent of Tirabhukti — the Kaushiki
- (B) modern equivalent of Tirabhukti — Tirhut
- (C) modern equivalent of Tirabhukti — Champaran, Muzaffarpur, Darbhanga, Saharsa, Purnea, North Monghyr and parts of the Nepal Terai
- (D) modern equivalent of Tirabhukti — the Ganges

७७५. In the context of “Golden trio”, choose the accurately matched pair. [775]

- (A) Raghunandan Das’s literary strength in the survey — Chanda Jha
- (B) Raghunandan Das’s literary strength in the survey — Munshi Raghunandan Das
- (C) Raghunandan Das’s literary strength in the survey — narrative poetry and Kavya-making
- (D) Raghunandan Das’s literary strength in the survey — Arjuna carrying away Subhadra

७७६. For UPSC-style factual recall, which pair is correctly matched under the theme “Lotus blossoms”? [776]

- (A) the Mahakavya by Mathuranand Chaudhary Mathur — Kanankanya
- (B) the Mahakavya by Mathuranand Chaudhary Mathur — Bhubneshwara Singh Bhuvana
- (C) the Mahakavya by Mathuranand Chaudhary Mathur — Musa Mahima and Trisuli
- (D) the Mahakavya by Mathuranand Chaudhary Mathur — Govinda Jha

७७७. Which one of the following pairings is supported by the survey under “Literary forms”? [777]

- (A) Yoga is sung to — Gananath Jha and Vindhyanaath Jha
- (B) Yoga is sung to — bind the bridegroom and bride or lover-beloved by divine incantations
- (C) Yoga is sung to — Shakti
- (D) Yoga is sung to — the nayika in abhisara going to meet her lover

७७८. Which pairing should be retained as source-accurate for “Dialects”? [778]

- (A) newer name assumed by the Chika-Chiki belt — East Purnea, Maldah and Dinajpur
- (B) newer name assumed by the Chika-Chiki belt — Angika
- (C) newer name assumed by the Chika-Chiki belt — North Darbhanga District
- (D) newer name assumed by the Chika-Chiki belt — Vajjika

७७९. Which one of the following pairings is supported by the survey under “Dynasties”? [779]

- (A) the dynasty under which Vidyapati flourished — the Oinwaras
- (B) the dynasty under which Vidyapati flourished — the Khandawalas
- (C) the dynasty under which Vidyapati flourished — the Karnatas
- (D) the dynasty under which Vidyapati flourished — 1097 A.D.

७८०. Which pairing should be retained as source-accurate for “Prosody”? [780]

- (A) the two modern classes of metres adopted by Maithili writers — matra
- (B) the two modern classes of metres adopted by Maithili writers — Dhruva
- (C) the two modern classes of metres adopted by Maithili writers — Matrika metres and Varnavrittaka metres
- (D) the two modern classes of metres adopted by Maithili writers — Prakritapaingala

७८१. Which pairing should be retained as source-accurate for “Drama”? [781]

- (A) the languages dominating the scene of earlier Maithili drama — Ushaharana
- (B) the languages dominating the scene of earlier Maithili drama — Sanskrit and Prakrit
- (C) the languages dominating the scene of earlier Maithili drama — Umapati’s Parijataharana
- (D) the languages dominating the scene of earlier Maithili drama — Kirtaniya drama

७८२. Which one of the following pairings is supported by the survey under “Crossing frontier”? [782]

- (A) the scholar who says Maithili was the medium of instruction and culture of Nepalese elites — Dr. P. C. Bagchi
- (B) the scholar who says Maithili was the medium of instruction and culture of Nepalese elites — Bhupatindra
- (C) the scholar who says Maithili was the medium of instruction and culture of Nepalese elites — Bhata-gaon, Patan and Kathmandu
- (D) the scholar who says Maithili was the medium of instruction and culture of Nepalese elites — Dhurtasamagamanataka by Jyotirishwara Thakur

७८३. For UPSC-style factual recall, which pair is correctly matched under the theme “Religion”? [783]

- (A) the most popular deity of Mithila according to the survey — Ain-i-Akbari
- (B) the most popular deity of Mithila according to the survey — Aripaana
- (C) the most popular deity of Mithila according to the survey — Shiva
- (D) the most popular deity of Mithila according to the survey — Mithilakshara

७८४. Which one of the following pairings is supported by the survey under “Dialects”? [784]

- (A) area of Central Colloquial Maithili — East Purnea, Maldah and Dinajpur
- (B) area of Central Colloquial Maithili — South Darbhanga, East Muzaffarpur, North Monghyr, Saharsa and West Purnea
- (C) area of Central Colloquial Maithili — South Bhagalpur, North Santhal Parganas and South Monghyr
- (D) area of Central Colloquial Maithili — Darbhanga, Saharsa and Nepal Terai

७८५. For UPSC-style factual recall, which pair is correctly matched under the theme “Title and publication”? [785]

- (A) the printed price of the edition — Radhakrishna Chaudhary
- (B) the printed price of the edition — 2010
- (C) the printed price of the edition — A Survey of Maithili Literature
- (D) the printed price of the edition — Rs. 250

७८६. Which pairing should be retained as source-accurate for “Drama writers”? [786]

- (A) the character replacing Pradyumna in Umapati’s version — Arjuna Dhananjaya
- (B) the character replacing Pradyumna in Umapati’s version — Harivamsa
- (C) the character replacing Pradyumna in Umapati’s version — Parijataharana
- (D) the character replacing Pradyumna in Umapati’s version — Nalacharitanataka

७८७. Which pairing should be retained as source-accurate for “Literary forms”? [787]

- (A) the most successful writer of Goalari according to the survey — songs representing direct prayer to Shiva
- (B) the most successful writer of Goalari according to the survey — Vidyapati
- (C) the most successful writer of Goalari according to the survey — Nandipati
- (D) the most successful writer of Goalari according to the survey — Tirhuti

७८८. In the context of “Drama”, choose the accurately matched pair. [788]

- (A) the form of Maithili drama called a class by itself — Sanskrit and Prakrit
- (B) the form of Maithili drama called a class by itself — Umapati’s Parijataharana
- (C) the form of Maithili drama called a class by itself — Ushaharana
- (D) the form of Maithili drama called a class by itself — Kirtaniya drama

७८९. In the context of “Panji”, choose the accurately matched pair. [789]

- (A) the communities that punctiliously preserved Panji records — palm leaves
- (B) the communities that punctiliously preserved Panji records — Harisimhadeva of the Karnata dynasty
- (C) the communities that punctiliously preserved Panji records — Panji
- (D) the communities that punctiliously preserved Panji records — Maithil Brahmanas and Karana Kayasthas

७९०. Which pairing should be retained as source-accurate for “Language evolution”? [790]

- (A) the branch of Aryan language to which Maithili belongs — desilabayana
- (B) the branch of Aryan language to which Maithili belongs — Magadhi Prakrit
- (C) the branch of Aryan language to which Maithili belongs — Prakritpainglam
- (D) the branch of Aryan language to which Maithili belongs — the eastern branch

७९१. Which pairing should be retained as source-accurate for “Folk literature”? [791]

- (A) compiler of Daka’s sayings in four parts — G. A. Grierson
- (B) compiler of Daka’s sayings in four parts — Pandit Kapileshwar Jha
- (C) compiler of Daka’s sayings in four parts — Ramanand Jha
- (D) compiler of Daka’s sayings in four parts — Bihar Peasant Life

७९२. Which one of the following pairings is supported by the survey under “Language periods”? [792]

- (A) the period of Middle Maithili — 1350 to 1830 A.D.
- (B) the period of Middle Maithili — Shishtabhasha and Chalitabhasha
- (C) the period of Middle Maithili — 900 to 1350 A.D.
- (D) the period of Middle Maithili — 1830 onwards

७९३. In the context of “Drama”, choose the accurately matched pair. [793]

- (A) the form of Maithili drama called a class by itself — Umapati’s Parijataharana
- (B) the form of Maithili drama called a class by itself — Sanskrit and Prakrit
- (C) the form of Maithili drama called a class by itself — Kirtaniya drama
- (D) the form of Maithili drama called a class by itself — Ushaharana

७९४. Which one of the following pairings is supported by the survey under “Mithila geography”? [794]

- (A) Mithilamahatmya breadth of Tirabhukti — Tirhut
- (B) Mithilamahatmya breadth of Tirabhukti — the Gandaka
- (C) Mithilamahatmya breadth of Tirabhukti — sixteen yojanas or 128 miles
- (D) Mithilamahatmya breadth of Tirabhukti — the Himalayas

७९५. Which one of the following pairings is supported by the survey under “Folk literature”? [795]

- (A) collector and publisher of Maithili Lokageet — Ram Ekbal Singh Rakesh
- (B) collector and publisher of Maithili Lokageet — simplicity, freshness and charm of genre
- (C) collector and publisher of Maithili Lokageet — Bihar Peasant Life
- (D) collector and publisher of Maithili Lokageet — Folksongs of Chattisgarh

७९६. Which one of the following pairings is supported by the survey under “Sanskrit literature”? [796]

- (A) the author of Rasamanjari — Saduktikarnamrita
- (B) the author of Rasamanjari — Amarakosha
- (C) the author of Rasamanjari — Jyotirishwara
- (D) the author of Rasamanjari — Bhanudatta

७९७. In the context of “Title and publication”, choose the accurately matched pair. [797]

- (A) the author of the book — Radhakrishna Chaudhary
- (B) the author of the book — 978-93-80538-36-5
- (C) the author of the book — 2010
- (D) the author of the book — Pallavi Distributors, Nirmali (Supaul)

७९८. In the context of “Language periods”, choose the accurately matched pair. [798]

- (A) the period of Middle Maithili — 900 to 1350 A.D.
- (B) the period of Middle Maithili — 1830 onwards
- (C) the period of Middle Maithili — 1350 to 1830 A.D.
- (D) the period of Middle Maithili — Shishtabhasha and Chalitabhasha

७९९. Which one of the following pairings is supported by the survey under “Folk literature”? [799]

- (A) collector of stories of Gonu Jha — Lorika
- (B) collector of stories of Gonu Jha — Lorika, Bihula, Salhesa, Dinabhadri, Satikumari and Naika-Banjara
- (C) collector of stories of Gonu Jha — Folksongs of Chattisgarh
- (D) collector of stories of Gonu Jha — Ramanand Jha

८००. Which one of the following pairings is supported by the survey under “Charya songs”? [800]

- (A) the chronological range of many Charya composers — eighth to twelfth century A.D.
- (B) the chronological range of many Charya composers — Charya songs or Charyagiti
- (C) the chronological range of many Charya composers — Vidyapati
- (D) the chronological range of many Charya composers — Dhendapa

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

- १. (A) A Survey of Maithili Literature — The uploaded work is titled A Survey of Maithili Literature.
- २. (B) the title of the book — The uploaded work is titled A Survey of Maithili Literature.
- ३. (D) the title of the book — A Survey of Maithili Literature — The uploaded work is titled A Survey of Maithili Literature.
- ४. (A) The survey identifies the title of the book as A Survey of Maithili Literature. — The uploaded work is titled A Survey of Maithili Literature.
- ५. (B) Radhakrishna Chaudhary — The title page names Radhakrishna Chaudhary as the author.
- ६. (A) the author of the book — The title page names Radhakrishna Chaudhary as the author.
- ७. (C) Shruti Publications, Delhi — The title page gives Shruti Publications, Delhi.
- ८. (C) the publisher named on the title page — The title page gives Shruti Publications, Delhi.
- ९. (D) 2010 — The copyright page states First Shruti Publications edition 2010.
- १०. (C) the first Shruti Publications edition — The copyright page states First Shruti Publications edition 2010.
- ११. (D) 978-93-80538-36-5 — The copyright page gives ISBN 978-93-80538-36-5.
- १२. (D) the ISBN of the Shruti Publications edition — The copyright page gives ISBN 978-93-80538-36-5.
- १३. (C) Rs. 250 — The publication page gives the price as 250.
- १४. (A) the printed price of the edition — The publication page gives the price as 250.
- १५. (A) Pallavi Distributors, Nirmali (Supaul) — The copyright page names Pallavi Distributors, Ward no. 6, Nirmali.
- १६. (A) the distributor named in the book — The copyright page names Pallavi Distributors, Ward no. 6, Nirmali.
- १७. (D) Ajay Arts, New Delhi — The publication page names AJAY ARTS, New Delhi.
- १८. (A) the firm that typeset and printed the book — The publication page names AJAY ARTS, New Delhi.
- १९. (B) Shri ShriKrishna Chaudhary and Shri Binod Bihari Verma — The dedication page names Shri ShriKrishna Chaudhary and Shri Binod Bihari Verma.
- २०. (B) Gajendra Thakur — The page headed Also from Shruti Publications lists A Survey of Maithili Literature (Vol. II) by Gajendra Thakur.
- २१. (A) History of Maithili Literature — The preface says the survey was initially prepared under the heading History of Maithili Literature.
- २२. (D) the original sponsored heading under which the survey was initially prepared — The preface says the survey was initially prepared under the heading History of Maithili Literature.
- २३. (B) the original sponsored heading under which the survey was initially prepared — History of Maithili Literature — The preface says the survey was initially prepared under the heading History of Maithili Literature.
- २४. (A) Sahitya Akademi, New Delhi — The preface links the original heading with Sahitya Akademi, New Delhi.

२५. (C) **the institution that sponsored the original scheme** — The preface links the original heading with Sahitya Akademi, New Delhi.
२६. (C) **common readers** — The preface says the survey is intended for common readers.
२७. (C) **the intended readership of the present survey** — The preface says the survey is intended for common readers.
२८. (A) **a graduated historical interpretation rather than proof or disproof** — The author says there is no attempt to prove or disprove, but to present a graduated interpretation.
२९. (D) **the general method of the survey** — The author says there is no attempt to prove or disprove, but to present a graduated interpretation.
३०. (C) **from the earliest times to the present day** — The preface says it gives a connected account of all epochs from the earliest times to the present day.
३१. (B) **the period covered by the survey** — The preface says it gives a connected account of all epochs from the earliest times to the present day.
३२. (B) **a purely historical perspective** — The preface says the survey has been prepared in a purely historical perspective.
३३. (C) **the author's stated perspective** — The preface says the survey has been prepared in a purely historical perspective.
३४. (D) **an uncritical list of recent publications** — The preface says the book contains an uncritical list of recent publications in the language.
३५. (A) **the list included for recent books** — The preface says the book contains an uncritical list of recent publications in the language.
३६. (A) **Bhagalpur** — The preface is signed from Bhagalpur.
३७. (D) **the place from which Radhakrishna Chaudhary dated the preface** — The preface is signed from Bhagalpur.
३८. (A) **August 15, 1976** — The preface is dated August 15, 1976.
३९. (D) **the date of the preface** — The preface is dated August 15, 1976.
४०. (B) **Prof. Upendra Nath Mallik** — The preface thanks Prof. Upendra Nath Mallik of T. N. B. College.
४१. (D) **the professor thanked for ungrudging help and cooperation** — The preface thanks Prof. Upendra Nath Mallik of T. N. B. College.
४२. (C) **Shri Gopiraman Choudhary** — The preface thanks Shri Gopiraman Choudhary, Research Fellow, Bihar Research Society, Patna.
४३. (C) **the Research Fellow thanked for help with the press** — The preface thanks Shri Gopiraman Choudhary, Research Fellow, Bihar Research Society, Patna.
४४. (A) **Introductory** — The contents list Chapter 1 as Introductory.
४५. (B) **Chapter 1 of the book** — The contents list Chapter 1 as Introductory.
४६. (A) **Chapter 1 of the book — Introductory** — The contents list Chapter 1 as Introductory.
४७. (B) **Evolution of the Language and Script** — The contents list Chapter 2 as Evolution of the Language and Script.
४८. (C) **Chapter 2 of the book** — The contents list Chapter 2 as Evolution of the Language and Script.
४९. (C) **Forms of Early Maithili Poetry** — The contents list Chapter 3 as Forms of Early Maithili Poetry.
५०. (C) **Chapter 3 of the book** — The contents list Chapter 3 as Forms of Early Maithili Poetry.
५१. (A) **Triumph of Maithili Speech** — The contents list Chapter 4 as Triumph of Maithili Speech.
५२. (C) **Chapter 4 of the book** — The contents list Chapter 4 as Triumph of Maithili Speech.

५३. (D) **Age of Efflorescence** — The contents list Chapter 5 as Age of Efflorescence.
५४. (C) **Chapter 5 of the book** — The contents list Chapter 5 as Age of Efflorescence.
५५. (A) **The Mongrel Language** — The contents list Chapter 6 as The Mongrel Language.
५६. (D) **Chapter 6 of the book** — The contents list Chapter 6 as The Mongrel Language.
५७. (A) **Crossing the Frontier** — The contents list Chapter 7 as Crossing the Frontier.
५८. (D) **Chapter 7 of the book** — The contents list Chapter 7 as Crossing the Frontier.
५९. (A) **Heritage without Glamour: a Study in Medieval Maithili Poetry** — The contents list Chapter 8 as Heritage without Glamour: a Study in Medieval Maithili Poetry.
६०. (D) **Chapter 8 of the book** — The contents list Chapter 8 as Heritage without Glamour: a Study in Medieval Maithili Poetry.
६१. (B) **A Comfort to the Grieved** — The contents list Chapter 9 as A Comfort to the Grieved.
६२. (D) **Chapter 9 of the book** — The contents list Chapter 9 as A Comfort to the Grieved.
६३. (A) **Era of Decadent Documentary Prose** — The contents list Chapter 10 as Era of Decadent Documentary Prose.
६४. (A) **Chapter 10 of the book** — The contents list Chapter 10 as Era of Decadent Documentary Prose.
६५. (C) **Throbbing Human Heart** — The contents list Chapter 11 as Throbbing Human Heart.
६६. (A) **Chapter 11 of the book** — The contents list Chapter 11 as Throbbing Human Heart.
६७. (D) **The New Awakening** — The contents list Chapter 12 as The New Awakening.
६८. (B) **Chapter 12 of the book** — The contents list Chapter 12 as The New Awakening.
६९. (A) **The Golden Trio** — The contents list Chapter 13 as The Golden Trio.
७०. (A) **Chapter 13 of the book** — The contents list Chapter 13 as The Golden Trio.
७१. (C) **The Lotus Blossoms** — The contents list Chapter 14 as The Lotus Blossoms.
७२. (A) **Chapter 14 of the book** — The contents list Chapter 14 as The Lotus Blossoms.
७३. (C) **The New Dimensions** — The contents list Chapter 15 as The New Dimensions.
७४. (C) **Chapter 15 of the book** — The contents list Chapter 15 as The New Dimensions.
७५. (C) **Annals of the Bhandarkar Oriental Research Institute** — The abbreviation list expands ABORS as Annals of the Bhandarkar Oriental Research Institute.
७६. (D) **ABORS** — The abbreviation list expands ABORS as Annals of the Bhandarkar Oriental Research Institute.
७७. (B) **ABORS — Annals of the Bhandarkar Oriental Research Institute** — The abbreviation list expands ABORS as Annals of the Bhandarkar Oriental Research Institute.
७८. (D) **Journal of the Bihar & Orissa Research Society** — The abbreviation list expands JBORS as Journal of the Bihar & Orissa Research Society.
७९. (A) **JBORS** — The abbreviation list expands JBORS as Journal of the Bihar & Orissa Research Society.
८०. (A) **Journal of the Bihar Research Society** — The abbreviation list expands JBRS as Journal of the Bihar Research Society.
८१. (A) **JBRS** — The abbreviation list expands JBRS as Journal of the Bihar Research Society.
८२. (D) **Mahabharat** — The abbreviation list expands MBH as Mahabharat.
८३. (B) **MBH** — The abbreviation list expands MBH as Mahabharat.

८४. (C) **Manuscript** — The abbreviation list expands MSS as Manuscript.
८५. (D) **MSS** — The abbreviation list expands MSS as Manuscript.
८६. (A) **Mahamahopadhyay** — The abbreviation list expands MM as Mahamahopadhyay.
८७. (C) **MM** — The abbreviation list expands MM as Mahamahopadhyay.
८८. (A) **New Indian Antiquary** — The abbreviation list expands NIA as New Indian Antiquary.
८९. (B) **NIA** — The abbreviation list expands NIA as New Indian Antiquary.
९०. (B) **Prakritpainglam** — The abbreviation list expands PPM as Prakritpainglam.
९१. (A) **PPM** — The abbreviation list expands PPM as Prakritpainglam.
९२. (C) **Ragatarangini** — The abbreviation list expands RT as Ragatarangini.
९३. (B) **RT** — The abbreviation list expands RT as Ragatarangini.
९४. (C) **Varnanaratnakara** — The abbreviation list expands VR as Varnanaratnakara.
९५. (C) **VR** — The abbreviation list expands VR as Varnanaratnakara.
९६. (B) **the Himalayas** — Chapter 1 states that Mithila is bounded on the north by the Himalayas.
९७. (A) **the northern boundary of Mithila** — Chapter 1 states that Mithila is bounded on the north by the Himalayas.
९८. (A) **the northern boundary of Mithila — the Himalayas** — Chapter 1 states that Mithila is bounded on the north by the Himalayas.
९९. (C) **the Ganges** — Chapter 1 says Mithila is bounded on the south by the Ganges.
१००. (C) **the southern boundary of Mithila** — Chapter 1 says Mithila is bounded on the south by the Ganges.
१०१. (A) **the Gandaka** — Chapter 1 gives the Gandaka as the western boundary.
१०२. (A) **the western boundary of Mithila** — Chapter 1 gives the Gandaka as the western boundary.
१०३. (C) **the Kaushiki** — Chapter 1 gives the Kaushiki as the eastern boundary.
१०४. (A) **the eastern boundary of Mithila** — Chapter 1 gives the Kaushiki as the eastern boundary.
१०५. (A) **Tirabhukti** — The Mithilamahatmya passage calls the holy land Tirabhukti.
१०६. (A) **the older holy land-name described in Mithilamahatmya** — The Mithilamahatmya passage calls the holy land Tirabhukti.
१०७. (A) **Tirhut** — Chapter 1 states that Tirabhukti is modern Tirhut.
१०८. (D) **modern equivalent of Tirabhukti** — Chapter 1 states that Tirabhukti is modern Tirhut.
१०९. (B) **twenty-four yojanas or 192 miles** — The quoted Mithilamahatmya passage gives the length as twenty-four yojanas, or 192 miles.
११०. (A) **Mithilamahatmya length of Tirabhukti** — The quoted Mithilamahatmya passage gives the length as twenty-four yojanas, or 192 miles.
१११. (C) **sixteen yojanas or 128 miles** — The quoted Mithilamahatmya passage gives the breadth as sixteen yojanas, or 128 miles.
११२. (A) **Mithilamahatmya breadth of Tirabhukti** — The quoted Mithilamahatmya passage gives the breadth as sixteen yojanas, or 128 miles.
११३. (A) **Champaran, Muzaffarpur, Darbhanga, Saharsa, Purnea, North Monghyr and parts of the Nepal Terai** — Chapter 1 lists these districts and parts of the Nepal Terai.

११४. (C) **Bihar** — The survey says Mithila forms the north-eastern part of Bihar.
११५. (B) **state region in which Mithila forms the north-eastern part** — The survey says Mithila forms the north-eastern part of Bihar.
११६. (C) **Shatapatha Brahmana** — Chapter 1 says the story of Aryan colonisation of Mithila is narrated in the Shatapatha Brahmana.
११७. (B) **the Vedic source narrating Aryan colonisation of Mithila** — Chapter 1 says the story of Aryan colonisation of Mithila is narrated in the Shatapatha Brahmana.
११८. (D) **the Vedic source narrating Aryan colonisation of Mithila — Shatapatha Brahmana** — Chapter 1 says the story of Aryan colonisation of Mithila is narrated in the Shatapatha Brahmana.
११९. (B) **Videgha Mathava** — The survey says Mithila or Videha is derived from Videgha Mathava.
१२०. (A) **the figure from whom Mithila or Videha is derived** — The survey says Mithila or Videha is derived from Videgha Mathava.
१२१. (D) **Manth, meaning to churn** — The author notes that Unadisutra derives Mithila from Manth, to churn.
१२२. (B) **the verbal root from which Unadisutra derives Mithila** — The author notes that Unadisutra derives Mithila from Manth, to churn.
१२३. (B) **Matsyapurana** — The passage says that according to Matsyapurana, Mithila was also the name of a sage.
१२४. (D) **the Purana in which Mithila is also the name of a sage** — The passage says that according to Matsyapurana, Mithila was also the name of a sage.
१२५. (B) **Mithi** — The survey mentions Mithi as a ruler who carried out the Ashvamedha Yajna.
१२६. (B) **the ruler said to have performed Ashvamedha Yajna** — The survey mentions Mithi as a ruler who carried out the Ashvamedha Yajna.
१२७. (B) **the capital of the land known as Videha** — Chapter 1 says Mithila was originally the name of the capital of the land known as Videha.
१२८. (B) **the original political meaning of Mithila** — Chapter 1 says Mithila was originally the name of the capital of the land known as Videha.
१२९. (A) **Janaka Videha's court** — Janaka gave impetus to philosophical discussions at his court.
१३०. (D) **the court associated with philosophical discussions** — Janaka gave impetus to philosophical discussions at his court.
१३१. (B) **Yajnavalkya** — The author says that in Mithila Janaka ruled, Yajnavalkya legislated and Gautama meditated.
१३२. (D) **the thinker associated with legislation in Mithila** — The author says that in Mithila Janaka ruled, Yajnavalkya legislated and Gautama meditated.
१३३. (B) **Gautama** — The phrase says Gautama meditated in Mithila.
१३४. (D) **the thinker associated with meditation in Mithila** — The phrase says Gautama meditated in Mithila.
१३५. (B) **Vaishali** — The survey says for some time Mithila formed part of the republic of Vaishali.
१३६. (D) **the republic of which Mithila once formed a part** — The survey says for some time Mithila formed part of the republic of Vaishali.
१३७. (B) **the Gupta empire** — The survey says Mithila formed a part of the Gupta empire during the Gupta period.
१३८. (D) **the empire of which Mithila formed part during the Gupta period** — The survey says Mithila formed a part of the Gupta empire during the Gupta period.
१३९. (A) **Harshavardhana** — The author links the period after Harshavardhana's death with political confusion.

- १४०. (A) the ruler after whose death a period of confusion followed** — The author links the period after Harshavardhana's death with political confusion.
- १४१. (A) 1097 A.D.** — Chapter 1 says the real history of Mithila as an independent unit begins in 1097 A.D.
- १४२. (D) the year in which the independent history of Mithila begins according to the survey** — Chapter 1 says the real history of Mithila as an independent unit begins in 1097 A.D.
- १४३. (A) the Karnatas** — The survey says the Karnatas ushered in a new era in 1097 A.D.
- १४४. (A) the southern adventurers who opened a new era in Mithila** — The survey says the Karnatas ushered in a new era in 1097 A.D.
- १४५. (A) the Oinwaras** — The survey says the Karnatas were replaced by the Oinwaras about 1325 A.D.
- १४६. (B) the dynasty that replaced the Karnatas around 1325 A.D.** — The survey says the Karnatas were replaced by the Oinwaras about 1325 A.D.
- १४७. (C) the dynasty that replaced the Karnatas around 1325 A.D. — the Oinwaras** — The survey says the Karnatas were replaced by the Oinwaras about 1325 A.D.
- १४८. (C) the Oinwaras** — Chapter 1 states that Vidyapati flourished under the Oinwaras.
- १४९. (C) the Khandawalas** — The survey says the Oinwaras were replaced by the Khandawalas about 1556 A.D.
- १५०. (B) the dynasty that replaced the Oinwaras around 1556 A.D.** — The survey says the Oinwaras were replaced by the Khandawalas about 1556 A.D.
- १५१. (B) Madhyanandini branch of Yajurveda** — Chapter 1 credits Yajnavalkya with developing the Madhyanandini branch.
- १५२. (C) the branch of Yajurveda developed by Yajnavalkya** — Chapter 1 credits Yajnavalkya with developing the Madhyanandini branch.
- १५३. (B) the branch of Yajurveda developed by Yajnavalkya — Madhyanandini branch of Yajurveda** — Chapter 1 credits Yajnavalkya with developing the Madhyanandini branch.
- १५४. (D) Yajnavalkya Smriti** — The survey says Yajnavalkya Smriti became the bedrock of the Mithila School of Hindu Law.
- १५५. (D) the smriti that became the bedrock of the Mithila School of Hindu Law** — The survey says Yajnavalkya Smriti became the bedrock of the Mithila School of Hindu Law.
- १५६. (D) Gautama** — The survey says Nyaya was first systematised by Gautama.
- १५७. (B) Gangesha** — The survey says Gangesha gave Nyaya a new orientation in the twelfth century A.D.
- १५८. (C) the twelfth-century thinker who gave Nyaya a new orientation** — The survey says Gangesha gave Nyaya a new orientation in the twelfth century A.D.
- १५९. (B) Raghunath Shiromani** — The survey states that Raghunath Shiromani started his Navya-Nyaya centre at Nadia with permission from his Mithila teachers.
- १६०. (C) the Bengali scholar who started the Navya-Nyaya centre at Nadia** — The survey states that Raghunath Shiromani started his Navya-Nyaya centre at Nadia with permission from his Mithila teachers.
- १६१. (A) philosophy and poetry** — The survey says Mithila greatly influenced Bengal in philosophy and poetry.
- १६२. (D) the area of Bengal influenced by Mithila** — The survey says Mithila greatly influenced Bengal in philosophy and poetry.
- १६३. (D) the medieval period** — The survey says the medieval period of Mithila's history has been described as its golden age.
- १६४. (D) the period of Mithila's history described as its golden age** — The survey says the medieval period of Mithila's history has been described as its golden age.

१६५. (A) **Supadmavyakarana** — Chapter 1 says Padmanabha Datta started the Supadmavyakarana school.
१६६. (D) **the grammar school started by Padmanabha Datta** — Chapter 1 says Padmanabha Datta started the Supadmavyakarana school.
१६७. (C) **the grammar school started by Padmanabha Datta — Supadmavyakarana** — Chapter 1 says Padmanabha Datta started the Supadmavyakarana school.
१६८. (A) **Bhanudatta** — The survey calls Bhanudatta the author of Rasamanjari.
१६९. (A) **the author of Rasamanjari** — The survey calls Bhanudatta the author of Rasamanjari.
१७०. (B) **Jyotirishwara** — Chapter 1 says Jyotirishwara made a name by writing Panchasayaka and Rangashekhara.
१७१. (C) **the author linked with Panchasayaka and Rangashekhara** — Chapter 1 says Jyotirishwara made a name by writing Panchasayaka and Rangashekhara.
१७२. (B) **Govinda Thakur** — The survey says Govinda Thakur composed Kavyapradipa.
१७३. (B) **the author of Kavyapradipa** — The survey says Govinda Thakur composed Kavyapradipa.
१७४. (D) **Saduktikarnamrita** — The survey calls Saduktikarnamrita a magnificent anthology of Shridharadas.
१७५. (D) **the anthology brought out by Shridharadas** — The survey calls Saduktikarnamrita a magnificent anthology of Shridharadas.
१७६. (C) **Amarakosha** — The survey cites Shrikara Acharya's commentary on Amarakosha.
१७७. (A) **the lexicographical work commented upon by Shrikara Acharya** — The survey cites Shrikara Acharya's commentary on Amarakosha.
१७८. (C) **Varnanaratnakara of Jyotirishwar** — Chapter 1 says Varnanaratnakara evidences Mithila's contribution to music.
१७९. (C) **the work that evidences Mithila's contribution to music** — Chapter 1 says Varnanaratnakara evidences Mithila's contribution to music.
१८०. (D) **the work that evidences Mithila's contribution to music — Varnanaratnakara of Jyotirishwar** — Chapter 1 says Varnanaratnakara evidences Mithila's contribution to music.
१८१. (A) **Nanyadeva** — The survey credits Nanyadeva with developing popular ragas.
१८२. (D) **the ruler credited with developing popular ragas** — The survey credits Nanyadeva with developing popular ragas.
१८३. (C) **Harisimhadeva** — The survey calls Harisimhadeva a great patron of music.
१८४. (D) **the ruler described as a great patron of music** — The survey calls Harisimhadeva a great patron of music.
१८५. (B) **Srihastamuktavali** — The survey mentions Srihastamuktavali of Shubhankara Thakur as important.
१८६. (A) **the work of Shubhankara Thakur on music/dance gesture** — The survey mentions Srihastamuktavali of Shubhankara Thakur as important.
१८७. (D) **Ragatarangini** — The survey says Lochana's Ragatarangini mentions many ragas and raginis.
१८८. (B) **Shiva** — The survey states that Shiva is the most popular deity of Mithila.
१८९. (D) **the most popular deity of Mithila according to the survey** — The survey states that Shiva is the most popular deity of Mithila.
१९०. (D) **the most popular deity of Mithila according to the survey — Shiva** — The survey states that Shiva is the most popular deity of Mithila.
१९१. (C) **Shaivasarvasvasara** — The survey says Vidyapati wrote Shaivasarvasvasara.

१९२. (C) the Vidyapati work on Shaiva thought named in the survey — The survey says Vidyapati wrote Shaivasarvasvasara.
१९३. (D) Nacharis and Mahesa vanis — Chapter 1 says Vidyapati composed Nacharis and Mahesa vanis in honour of Shiva.
१९४. (A) the devotional song-types Vidyapati composed in honour of Shiva — Chapter 1 says Vidyapati composed Nacharis and Mahesa vanis in honour of Shiva.
१९५. (A) Ain-i-Akbari — The survey says Ain-i-Akbari describes Nachari as a peculiarity of Tirhut.
१९६. (C) the Mughal source describing Nachari as a peculiarity of Tirhut — The survey says Ain-i-Akbari describes Nachari as a peculiarity of Tirhut.
१९७. (B) Aripana — The survey links Tantric influence to the popular folk art Aripana.
१९८. (D) the folk art through which Tantric influence can be gleaned — The survey links Tantric influence to the popular folk art Aripana.
१९९. (D) Mithilakshara — Chapter 1 says Mithilakshara is attributed to Tantric Yantra.
२००. (C) the script attributed to Tantric Yantra — Chapter 1 says Mithilakshara is attributed to Tantric Yantra.
२०१. (B) Sanskrit — The survey says Sanskrit was the main vehicle of expression and source of learning.
२०२. (C) the main vehicle of expression when Maithili was born — The survey says Sanskrit was the main vehicle of expression and source of learning.
२०३. (B) the main vehicle of expression when Maithili was born — Sanskrit — The survey says Sanskrit was the main vehicle of expression and source of learning.
२०४. (C) Sanskrit, Prakrit and Maithili — The survey says Maithili dramas frequently contain Sanskrit, Prakrit and Maithili.
२०५. (B) the three languages frequently seen in Maithili dramas — The survey says Maithili dramas frequently contain Sanskrit, Prakrit and Maithili.
२०६. (C) Parijataharana by Umapati — Chapter 1 says Umapati's Parijataharana is in all three languages.
२०७. (C) the earliest drama mentioned as using Sanskrit, Prakrit and Maithili — Chapter 1 says Umapati's Parijataharana is in all three languages.
२०८. (C) Sutra form with a Dhatupatha in the Paninian manner — The survey says Dinabandhu Jha's grammar is in Sutra form with a long Dhatupatha.
२०९. (D) the grammatical form of Dinabandhu Jha's great Maithili treatise — The survey says Dinabandhu Jha's grammar is in Sutra form with a long Dhatupatha.
२१०. (A) Jainas and Buddhists — The survey says Jainas and Buddhists began writing in peoples' languages through Prakrit and Pali.
२११. (D) the groups that began writing in peoples' languages through Prakrit and Pali — The survey says Jainas and Buddhists began writing in peoples' languages through Prakrit and Pali.
२१२. (C) scholars preferred Sanskrit and treated Maithili as a fallen language for light literature — The author says scholars preferred Sanskrit and considered Maithili an Apabhramsa or fallen language.
२१३. (A) Brajabuli — The survey says Maithili served as a common vehicle and came to be known as Brajabuli.
२१४. (D) Rabindranath Tagore — The survey says Rabindranath Tagore was attracted to Maithili and composed Bhanusimha Thakurer Padavali.
२१५. (D) complex honorific and non-honorific rules with personal terminations for subject and object — The survey quotes this as a feature separating Maithili from sister languages.

२१६. (A) **900 to 1350 A.D.** — The survey gives Old Maithili as 900 to 1350 A.D.
२१७. (C) **the period of Old Maithili** — The survey gives Old Maithili as 900 to 1350 A.D.
२१८. (B) **the period of Old Maithili — 900 to 1350 A.D.** — The survey gives Old Maithili as 900 to 1350 A.D.
२१९. (C) **1350 to 1830 A.D.** — The survey gives Middle Maithili as 1350 to 1830 A.D.
२२०. (B) **the period of Middle Maithili** — The survey gives Middle Maithili as 1350 to 1830 A.D.
२२१. (B) **1830 onwards** — The survey says modern Maithili begins from 1830 onwards.
२२२. (A) **the beginning of Modern Maithili** — The survey says modern Maithili begins from 1830 onwards.
२२३. (A) **Shishtabhasha and Chalitabhasha** — The survey names Shishtabhasha and Chalitabhasha.
२२४. (A) **the two modern Maithili literary styles named in the survey** — The survey names Shishtabhasha and Chalitabhasha.
२२५. (D) **Assamese, Bengali and Oriya** — The survey says Maithili agrees with Assamese, Bengali and Oriya in pronouns and scripts are alike.
२२६. (D) **Sankaradeva** — The survey states that Sankaradeva employed Maithili in his plays.
२२७. (B) **Nanyadeva** — The survey cites Nanyadeva's Saraswathiridyalankarahara.
२२८. (C) **the king associated with Saraswathiridyalankarahara — Nanyadeva** — The survey cites Nanyadeva's Saraswathiridyalankarahara.
२२९. (D) **Gitagovinda** — The survey places Jayadeva's Gitagovinda beside Nanyadeva in this context.
२३०. (D) **the work by Jayadeva linked with metres and melodies** — The survey places Jayadeva's Gitagovinda beside Nanyadeva in this context.
२३१. (C) **Prakritapaingala** — K. P. Jayaswal is quoted that Prakrit prosody was a favourite study in Mithila.
२३२. (D) **the prosody text called a favourite study in Mithila by K. P. Jayaswal** — K. P. Jayaswal is quoted that Prakrit prosody was a favourite study in Mithila.
२३३. (D) **matra** — The survey contrasts matra in Prakrit/Apabhramsa metres with varna in Sanskrit.
२३४. (A) **the metre factor more important in Prakrit and Apabhramsa metres** — The survey contrasts matra in Prakrit/Apabhramsa metres with varna in Sanskrit.
२३५. (D) **varna or the letter** — The survey says varna plays an important part in Sanskrit.
२३६. (A) **the factor more important in Sanskrit metre** — The survey says varna plays an important part in Sanskrit.
२३७. (A) **ninety-six** — The survey says Lochana gives a list of ninety-six ragas.
२३८. (A) **the number of ragas listed by Lochana** — The survey says Lochana gives a list of ninety-six ragas.
२३९. (A) **Dhruva** — The survey says Dhruva sums up or introduces the song.
२४०. (C) **the refrain-like element that sums up or introduces the song** — The survey says Dhruva sums up or introduces the song.
२४१. (C) **Matrika metres and Varnavrittaka metres** — The survey says modern writers adopted Matrika and Varnavrittaka metres.
२४२. (D) **the two modern classes of metres adopted by Maithili writers** — The survey says modern writers adopted Matrika and Varnavrittaka metres.
२४३. (B) **Tirhuti** — The survey calls Tirhuti the most important and common type of Maithili poetry.

- २४४. (B) the most important and common type of Maithili poetry** — The survey calls Tirhuti the most important and common type of Maithili poetry.
- २४५. (D) the most important and common type of Maithili poetry — Tirhuti** — The survey calls Tirhuti the most important and common type of Maithili poetry.
- २४६. (C) the nayika in abhisara going to meet her lover** — The survey defines Batagamni as portraying the nayika in abhisara.
- २४७. (C) Batagamni portrays** — The survey defines Batagamni as portraying the nayika in abhisara.
- २४८. (B) Vidyapati** — The survey says Vidyapati is the most successful writer of Batagamni.
- २४९. (D) the most successful writer of Batagamni according to the survey** — The survey says Vidyapati is the most successful writer of Batagamni.
- २५०. (C) Krishna's sports and youthful pranks with the Gopis** — The survey defines Goalari in relation to Krishna and the Gopis.
- २५१. (C) Goalari depicts** — The survey defines Goalari in relation to Krishna and the Gopis.
- २५२. (C) Nandipati** — The survey says Nandipati is the most successful writer of Goalari.
- २५३. (D) the most successful writer of Goalari according to the survey** — The survey says Nandipati is the most successful writer of Goalari.
- २५४. (A) Krishna's sportive lilas with the Gopis** — The survey defines Rasa as dealing with Krishna's sportive lilas.
- २५५. (A) Rasa deals with** — The survey defines Rasa as dealing with Krishna's sportive lilas.
- २५६. (B) Sahebramdas** — The survey names Sahebramdas as the most important writer on Rasa in Maithili.
- २५७. (B) the important Maithili writer on Rasa** — The survey names Sahebramdas as the most important writer on Rasa in Maithili.
- २५८. (B) a dramatic lyric of the beloved's annoyance and lovers' request** — The survey defines Mana as a dramatic lyric of strimana and purushmana.
- २५९. (A) Mana represents** — The survey defines Mana as a dramatic lyric of strimana and purushmana.
- २६०. (C) Umapati** — The survey says Umapati is the best writer of Mana.
- २६१. (C) the best writer of Mana according to the survey** — The survey says Umapati is the best writer of Mana.
- २६२. (B) Navaratri and farewell to a daughter going to her husband's house** — The survey explains Samadauni as a Bidai song sung at Navaratri and daughter's farewell.
- २६३. (C) Samadauni is sung on the occasion of** — The survey explains Samadauni as a Bidai song sung at Navaratri and daughter's farewell.
- २६४. (C) Gananath Jha and Vindhyanath Jha** — The survey says Gananath Jha and Vindhyanath Jha made important contributions to Samadauni.
- २६५. (D) two important contributors to Samadauni in the survey** — The survey says Gananath Jha and Vindhyanath Jha made important contributions to Samadauni.
- २६६. (B) grinding grains in the early morning** — The survey defines Lagni as sung by village women while grinding grains.
- २६७. (D) Lagni is sung by village women when** — The survey defines Lagni as sung by village women while grinding grains.
- २६८. (C) the month of Chaitra** — The survey says Chaitabara conveys emotions of love in Chaitra.
- २६९. (A) Chaitabara or Chaiti conveys emotions in** — The survey says Chaitabara conveys emotions of love in Chaitra.

- २७०. (B) a seasonal song of dry and rainy seasons with a distinct raga** — The survey defines Malara as a seasonal song with a distinct raga.
- २७१. (A) Malara is described as** — The survey defines Malara as a seasonal song with a distinct raga.
- २७२. (B) bind the bridegroom and bride or lover-beloved by divine incantations** — The survey explains Yoga in terms of binding through divine incantations.
- २७३. (C) Yoga is sung to** — The survey explains Yoga in terms of binding through divine incantations.
- २७४. (A) the courtesy of the host to a distinguished visitor** — The survey defines Uchiti as a courtesy song.
- २७५. (C) Uchiti is sung to convey** — The survey defines Uchiti as a courtesy song.
- २७६. (D) songs representing direct prayer to Shiva** — The survey defines Nachari as direct prayer to Shiva.
- २७७. (A) Nachari indicates** — The survey defines Nachari as direct prayer to Shiva.
- २७८. (D) a song about Shiva addressed to Manain** — The survey distinguishes Maheshvani as a song about Shiva addressed to Manain.
- २७९. (A) Maheshvani is** — The survey distinguishes Maheshvani as a song about Shiva addressed to Manain.
- २८०. (A) Shakti** — The survey says Gosaunikagita is sung in praise of Shakti.
- २८१. (D) the goddess praised in Gosaunikagita** — The survey says Gosaunikagita is sung in praise of Shakti.
- २८२. (D) simplicity, freshness and charm of genre** — The survey identifies simplicity, freshness and charm as chief characteristics.
- २८३. (C) chief characteristics of Maithili folk literature** — The survey identifies simplicity, freshness and charm as chief characteristics.
- २८४. (A) chief characteristics of Maithili folk literature — simplicity, freshness and charm of genre** — The survey identifies simplicity, freshness and charm as chief characteristics.
- २८५. (B) Lorika, Bihula, Salhesa, Dinabhadri, Satikumari and Naika-Banjara** — The survey lists these as fine specimens of Maithili folk literature.
- २८६. (B) popular ballads named as fine specimens of Maithili folk literature** — The survey lists these as fine specimens of Maithili folk literature.
- २८७. (C) Dakavachanamrita** — The survey mentions verses of practical wisdom in Dakavachanamrita.
- २८८. (D) the sayings containing practical wisdom** — The survey mentions verses of practical wisdom in Dakavachanamrita.
- २८९. (C) G. A. Grierson** — The survey calls Dr. Grierson the pioneer in bringing to light Mithila folk literature.
- २९०. (A) the pioneer who brought Mithila folk literature to light through publications** — The survey calls Dr. Grierson the pioneer in bringing to light Mithila folk literature.
- २९१. (D) Bihar Peasant Life** — The folk literature chapter lists Bihar Peasant Life among Grierson's publications.
- २९२. (D) Grierson publication on peasant life mentioned in the folk-literature chapter** — The folk literature chapter lists Bihar Peasant Life among Grierson's publications.
- २९३. (A) Ramanand Jha** — The survey says Ramanand Jha collected, compiled and published Gonu Jha stories.
- २९४. (A) collector of stories of Gonu Jha** — The survey says Ramanand Jha collected, compiled and published Gonu Jha stories.
- २९५. (B) Ram Ekbal Singh Rakesh** — The survey credits Ram Ekbal Singh Rakesh with Maithili Lokageet.
- २९६. (D) collector and publisher of Maithili Lokageet** — The survey credits Ram Ekbal Singh Rakesh with Maithili Lokageet.

३९७. (B) **Kali Kumar Das** — The survey says Kali Kumar Das compiled Maithili Geetanjali in three parts.
३९८. (C) **compiler of Maithili Geetanjali in three parts** — The survey says Kali Kumar Das compiled Maithili Geetanjali in three parts.
३९९. (B) **Pandit Kapileshwar Jha** — The survey credits Pandit Kapileshwar Jha with Dakavachanamrita in four parts.
३००. (A) **compiler of Daka's sayings in four parts** — The survey credits Pandit Kapileshwar Jha with Dakavachanamrita in four parts.
३०१. (C) **Lorika** — The survey says the Lorika narrative takes thirty-six hours to complete when sung ceremonially.
३०२. (D) **the ballad that takes thirty-six hours if sung ceremonially** — The survey says the Lorika narrative takes thirty-six hours to complete when sung ceremonially.
३०३. (B) **Yadavas** — The survey says the Lorika ballad is associated with the Yadavas.
३०४. (A) **the social group associated with the Lorika ballad** — The survey says the Lorika ballad is associated with the Yadavas.
३०५. (B) **Folksongs of Chattisgarh** — The survey says Verrier Elwin collected Lorika legends in Folksongs of Chattisgarh.
३०६. (C) **the folk-song collection by Verrier Elwin mentioned in relation to Lorika** — The survey says Verrier Elwin collected Lorika legends in Folksongs of Chattisgarh.
३०७. (A) **lyrics** — The survey says Maithili has made its most notable contribution in lyrics.
३०८. (A) **the literary field in which Maithili made its most notable contribution** — The survey says Maithili has made its most notable contribution in lyrics.
३०९. (A) **the literary field in which Maithili made its most notable contribution** — **lyrics** — The survey says Maithili has made its most notable contribution in lyrics.
३१०. (B) **Maithili** — The survey says Maithili prose is the earliest in eastern Indian languages.
३११. (A) **the earliest prose tradition in eastern Indian languages belongs to** — The survey says Maithili prose is the earliest in eastern Indian languages.
३१२. (D) **Varnanaratnakara of Jyotirishwar** — The survey calls Varnanaratnakara the best example of early Maithili prose.
३१३. (C) **dramatic and documentary** — The survey says medieval Maithili prose has dramatic and documentary types.
३१४. (C) **the two prose types in medieval Maithili** — The survey says medieval Maithili prose has dramatic and documentary types.
३१५. (D) **Sanskrit and Prakrit** — The survey says Sanskrit and Prakrit dominated earlier Maithili drama.
३१६. (B) **the languages dominating the scene of earlier Maithili drama** — The survey says Sanskrit and Prakrit dominated earlier Maithili drama.
३१७. (D) **the languages dominating the scene of earlier Maithili drama** — **Sanskrit and Prakrit** — The survey says Sanskrit and Prakrit dominated earlier Maithili drama.
३१८. (A) **Umapati's Parijataharana** — The survey cites Parijataharana for this feature.
३१९. (C) **the example in which songs translate or explain Sanskrit verses** — The survey cites Parijataharana for this feature.
३२०. (D) **Ushaharana** — The survey says Ratnapani's Ushaharana represents irregular Maithili drama.
३२१. (B) **the irregular Maithili drama represented by Ratnapani's work** — The survey says Ratnapani's Ushaharana represents irregular Maithili drama.
३२२. (B) **Kirtaniya drama** — The survey says the Kirtaniya drama of Maithili is a class by itself.

- ३२३. (A) the form of Maithili drama called a class by itself** — The survey says the Kirtaniya drama of Maithili is a class by itself.
- ३२४. (D) c. 900-1350 A.D.** — The survey divides Maithili literature into early, middle and modern, giving Early as c. 900-1350 A.D.
- ३२५. (D) Early Maithili Literature period** — The survey divides Maithili literature into early, middle and modern, giving Early as c. 900-1350 A.D.
- ३२६. (B) Early Maithili Literature period — c. 900-1350 A.D.** — The survey divides Maithili literature into early, middle and modern, giving Early as c. 900-1350 A.D.
- ३२७. (B) c. 1350-1830 A.D.** — The periodization gives Middle Maithili as c. 1350-1830 A.D.
- ३२८. (B) Middle Maithili Literature period** — The periodization gives Middle Maithili as c. 1350-1830 A.D.
- ३२९. (B) from 1830 to date** — The survey gives Modern Maithili from 1830 to date.
- ३३०. (B) Modern Maithili Literature period** — The survey gives Modern Maithili from 1830 to date.
- ३३१. (A) Jyotirishwar, Umapati and Shankaradatta** — The early period description names Jyotirishwar, Umapati and Shankaradatta.
- ३३२. (B) writers named at the opening literary phase of the early period** — The early period description names Jyotirishwar, Umapati and Shankaradatta.
- ३३३. (A) Vidyapati** — The periodization says the middle period is dominated by stalwarts such as Vidyapati.
- ३३४. (C) literary prose** — The survey calls literary prose the most important achievement of the modern period.
- ३३५. (A) one major achievement of the modern period** — The survey calls literary prose the most important achievement of the modern period.
- ३३६. (D) North Darbhanga District** — The dialect list gives Standard Maithili as North Darbhanga District.
- ३३७. (A) area of Standard Maithili in the dialect list** — The dialect list gives Standard Maithili as North Darbhanga District.
- ३३८. (D) area of Standard Maithili in the dialect list — North Darbhanga District** — The dialect list gives Standard Maithili as North Darbhanga District.
- ३३९. (C) South Darbhanga, East Muzaffarpur, North Monghyr, Saharsa and West Purnea** — The dialect list gives this area for Southern Standard.
- ३४०. (B) East Purnea, Maldah and Dinajpur** — The dialect list locates Eastern Standard in East Purnea, Maldah and Dinajpur.
- ३४१. (B) area of Eastern Standard Maithili** — The dialect list locates Eastern Standard in East Purnea, Maldah and Dinajpur.
- ३४२. (C) Khotta** — The dialect list says Eastern Standard is also known as Khotta.
- ३४३. (C) the other name for Eastern Standard** — The dialect list says Eastern Standard is also known as Khotta.
- ३४४. (D) South Bhagalpur, North Santhal Parganas and South Monghyr** — The dialect list gives these areas for Chika-Chiki.
- ३४५. (D) area of Chika-Chiki** — The dialect list gives these areas for Chika-Chiki.
- ३४६. (A) West Muzaffarpur and East Champaran** — The dialect list gives West Muzaffarpur and East Champaran.
- ३४७. (B) area of Western Standard** — The dialect list gives West Muzaffarpur and East Champaran.
- ३४८. (B) Jolahi** — The dialect list identifies Jolahi as the dialect of the weavers of Tirhut.
- ३४९. (B) dialect of the weavers of Tirhut** — The dialect list identifies Jolahi as the dialect of the weavers of Tirhut.

३५०. (D) **Darbhangha, Saharsa and Nepal Terai** — The dialect list gives Darbhanga, Saharsa and Nepal Terai.
३५१. (A) **area of Central Colloquial Maithili** — The dialect list gives Darbhanga, Saharsa and Nepal Terai.
३५२. (A) **Angika** — The survey says the Chika-Chiki belt has assumed the new name Angika.
३५३. (D) **newer name assumed by the Chika-Chiki belt** — The survey says the Chika-Chiki belt has assumed the new name Angika.
३५४. (C) **Vajjika** — The survey says the western dialect is being boosted as Vajjika.
३५५. (B) **newer name boosted for the western dialect** — The survey says the western dialect is being boosted as Vajjika.
३५६. (D) **Charyapadas** — Chapter 2 traces Maithili antiquity to Charyapadas.
३५७. (A) **the early compositions to which Maithili antiquity is traced** — Chapter 2 traces Maithili antiquity to Charyapadas.
३५८. (A) **the early compositions to which Maithili antiquity is traced** — **Charyapadas** — Chapter 2 traces Maithili antiquity to Charyapadas.
३५९. (B) **Ain-i-Akbari** — Chapter 2 says Ain-i-Akbari gives the earliest reference to Tirhutiya in non-Maithili sources.
३६०. (B) **Alphabetum Brahmanicum** — The survey mentions Tourtiana/Tirhutiya in Alphabetum Brahmanicum in 1771.
३६१. (C) **the 1771 source mentioning Tourtiana or Tirhutiya** — The survey mentions Tourtiana/Tirhutiya in Alphabetum Brahmanicum in 1771.
३६२. (B) **Colebrooke** — Chapter 2 says Colebrooke used Mithilee or Mythili in 1801.
३६३. (B) **the scholar who used Mithilee or Mythili in 1801** — Chapter 2 says Colebrooke used Mithilee or Mythili in 1801.
३६४. (C) **the missionaries of Serampore** — The survey says Serampore missionaries referred to the language.
३६५. (A) **the society whose memoirs referred to Mithilee or Mythili** — The survey says Serampore missionaries referred to the language.
३६६. (C) **desilabayana** — Chapter 2 says Vidyapati calls it desilabayana or country language.
३६७. (D) **Vidyapati's term for the country language** — Chapter 2 says Vidyapati calls it desilabayana or country language.
३६८. (B) **Maithili Apabhramsa of the fourteenth century A.D.** — The survey says Kirtilata represents fourteenth-century Maithili Apabhramsa.
३६९. (C) **the language represented by Kirtilata** — The survey says Kirtilata represents fourteenth-century Maithili Apabhramsa.
३७०. (D) **the eastern branch** — Chapter 2 says Maithili belongs to the eastern branch of the Aryan language.
३७१. (A) **the branch of Aryan language to which Maithili belongs** — Chapter 2 says Maithili belongs to the eastern branch of the Aryan language.
३७२. (B) **Magadhi Prakrit** — The survey states that Magadhi Prakrit is the parent of all eastern languages.
३७३. (D) **the parent of all eastern languages according to the survey** — The survey states that Magadhi Prakrit is the parent of all eastern languages.
३७४. (C) **Magahi and Maithili** — Chapter 2 says Magadhi developed into Magahi and Maithili.
३७५. (B) **the languages of Bihar developed from Magadhi** — Chapter 2 says Magadhi developed into Magahi and Maithili.
३७६. (C) **between 800 and 1200 A.D.** — The survey gives 800-1200 A.D. for emergence of eastern new Indo-Aryan languages.
३७७. (B) **period when eastern new Indo-Aryan languages emerged** — The survey gives 800-1200 A.D. for emergence of eastern new Indo-Aryan languages.

- ३७८. (C) Avahatta or Apabhhrasta** — Chapter 2 calls Avahatta/Apabhhrasta the direct ancestor.
- ३७९. (C) the simple colloquial form that was direct ancestor of new Indo-Aryan languages** — Chapter 2 calls Avahatta/Apabhhrasta the direct ancestor.
- ३८०. (A) Prakritpainglam** — The survey describes Prakritpainglam as comprehensive in this field.
- ३८१. (D) Chandayana of Mulla Daud** — The survey says Chandayana of Mulla Daud shows the Lorika story was known to Sufi thinkers.
- ३८२. (A) the romantic poem mentioned as preserving the Lorika story for Sufi thinkers** — The survey says Chandayana of Mulla Daud shows the Lorika story was known to Sufi thinkers.
- ३८३. (B) Charya songs or Charyagiti** — Chapter 3 says Charya songs are believed to be the earliest specimen of Maithili.
- ३८४. (A) the earliest specimen of Maithili according to the survey** — Chapter 3 says Charya songs are believed to be the earliest specimen of Maithili.
- ३८५. (C) the earliest specimen of Maithili according to the survey — Charya songs or Charyagiti** — Chapter 3 says Charya songs are believed to be the earliest specimen of Maithili.
- ३८६. (C) matravritta** — The survey says the Charya songs are in matravritta metre.
- ३८७. (A) the metre of the Charya songs** — The survey says the Charya songs are in matravritta metre.
- ३८८. (A) Sahajiya cult** — The survey says Charya songs provide hints for Sahajiya practice.
- ३८९. (B) the cult for whose esoteric practice Charya songs provide hints** — The survey says Charya songs provide hints for Sahajiya practice.
- ३९०. (B) Sarahapada** — The survey calls Sarahapada the earliest composition/composer.
- ३९१. (C) the earliest Charya composer named in the survey** — The survey calls Sarahapada the earliest composition/composer.
- ३९२. (A) Dhendapa** — The survey names Dhendapa as the latest.
- ३९३. (C) the latest Charya composer named in the survey** — The survey names Dhendapa as the latest.
- ३९४. (D) eighth to twelfth century A.D.** — The survey says the composers extended from the eighth to the twelfth century.
- ३९५. (C) the chronological range of many Charya composers** — The survey says the composers extended from the eighth to the twelfth century.
- ३९६. (B) Sahajayana School** — The survey says all the early mystic poets belonged to the Sahajayana School.
- ३९७. (C) the school to which the mystic poets belonged** — The survey says all the early mystic poets belonged to the Sahajayana School.
- ३९८. (A) Sandhyabhasha** — The survey discusses the Charya songs as Sandhyabhasha or intentional speech.
- ३९९. (C) the code or intentional language of Charya songs** — The survey discusses the Charya songs as Sandhyabhasha or intentional speech.
- ४००. (D) Nalanda and Vikramshila** — The survey says Buddhist saints and teachers of Nalanda and Vikramshila composed these songs.
- ४०१. (A) the Buddhist university-tradition associated with Charya songs** — The survey says Buddhist saints and teachers of Nalanda and Vikramshila composed these songs.
- ४०२. (A) Apabhramsa** — The survey says the Dohas are mostly in Apabhramsa and the Charyagitas in vernacular.
- ४०३. (C) the language of the Dohas contrasted with vernacular Charyagitas** — The survey says the Dohas are mostly in Apabhramsa and the Charyagitas in vernacular.

- ४०४. (B) Dohakosha** — The survey mentions the Dohakosha of Sarahapa, Tillo and Kanha.
- ४०५. (A) the textual collection preserving Dohas of Sarahapa, Tillo and Kanha** — The survey mentions the Dohakosha of Sarahapa, Tillo and Kanha.
- ४०६. (B) Vidyapati** — The survey says Siddha rhymes influenced Vidyapati and Brajabuli poets.
- ४०७. (C) Panji** — Chapter 4 says the Panji is one of the most extraordinary series of records.
- ४०८. (C) the record described as one of the most extraordinary series of records** — Chapter 4 says the Panji is one of the most extraordinary series of records.
- ४०९. (D) the record described as one of the most extraordinary series of records — Panji** — Chapter 4 says the Panji is one of the most extraordinary series of records.
- ४१०. (D) Harisimhadeva of the Karnata dynasty** — The survey states Harisimhadeva is believed to have introduced the Panji.
- ४११. (B) the dynasty/ruler believed to have introduced Panji records for all castes** — The survey states Harisimhadeva is believed to have introduced the Panji.
- ४१२. (D) Maithil Brahmanas and Karana Kayasthas** — The survey says they are preserved by the Brahmanas and Karana Kayasthas.
- ४१३. (B) the communities that punctiliously preserved Panji records** — The survey says they are preserved by the Brahmanas and Karana Kayasthas.
- ४१४. (C) palm leaves** — The survey calls the Panji an immense number of palm-leaf manuscripts.
- ४१५. (B) the material of many Panji manuscripts** — The survey calls the Panji an immense number of palm-leaf manuscripts.
- ४१६. (B) 1402 to 1475 A.D.** — The survey says Vidyapati was an active participant in the Oinwara court from 1402 to 1475 A.D.
- ४१७. (A) approximate active court period fixed through the survey's dates** — The survey says Vidyapati was an active participant in the Oinwara court from 1402 to 1475 A.D.
- ४१८. (A) approximate active court period fixed through the survey's dates — 1402 to 1475 A.D.** — The survey says Vidyapati was an active participant in the Oinwara court from 1402 to 1475 A.D.
- ४१९. (B) between 1360 A.D. and 1480 A.D.** — The survey places Vidyapati somewhere between 1360 and 1480 A.D.
- ४२०. (A) broad lifespan/date range assigned to Vidyapati in the survey** — The survey places Vidyapati somewhere between 1360 and 1480 A.D.
- ४२१. (A) the Oinwara Court** — The survey discusses Vidyapati's relation with the Oinwara Court.
- ४२२. (C) the court with which Vidyapati was attached** — The survey discusses Vidyapati's relation with the Oinwara Court.
- ४२३. (C) Gorakshavijaya** — The drama section says Vidyapati's Gorakshavijaya represents the Goraksha-Mina legend.
- ४२४. (C) Vidyapati's drama on the Goraksha-Mina legend** — The drama section says Vidyapati's Gorakshavijaya represents the Goraksha-Mina legend.
- ४२५. (C) Manimanjari** — The survey says another drama entitled Manimanjari is attributed to Vidyapati.
- ४२६. (C) another drama attributed to Vidyapati** — The survey says another drama entitled Manimanjari is attributed to Vidyapati.
- ४२७. (D) A. B. Keith** — The survey says A. B. Keith's attribution of vernacular songs to Vidyapati is erroneous.
- ४२८. (D) the critic whose claim about vernacular songs is corrected by the survey** — The survey says A. B. Keith's attribution of vernacular songs to Vidyapati is erroneous.
- ४२९. (A) Jyotirishwara and Umapati** — The survey says Jyotirishwara and Umapati did it before Vidyapati.

- ४३०. (B) the two earlier writers who used vernacular/Maithili songs before Vidyapati** — The survey says Jyotirishwara and Umapati did it before Vidyapati.
- ४३१. (D) Brajabuli** — Chapter 6 says Vaishnava singers of Assam, Bengal and Orissa wrote songs in Brajabuli.
- ४३२. (B) Vidyapati** — The survey says adoption of Brajabuli was necessary to imitate Vidyapati.
- ४३३. (D) Bhupatindra** — Chapter 7 names Bhupatindra as one of Nepal's greatest lyric writers.
- ४३४. (B) the Nepalese ruler called one of the greatest lyric writers of Nepal** — Chapter 7 names Bhupatindra as one of Nepal's greatest lyric writers.
- ४३५. (A) the Nepalese ruler called one of the greatest lyric writers of Nepal — Bhupatindra** — Chapter 7 names Bhupatindra as one of Nepal's greatest lyric writers.
- ४३६. (C) 1695-1722** — The survey gives Bhupatindra's dates as 1695-1722.
- ४३७. (B) Bhupatindra's reign as given in the survey** — The survey gives Bhupatindra's dates as 1695-1722.
- ४३८. (C) Bhata-gaon, Patan and Kathmandu** — Chapter 7 says Maithili acquired a dignified status at these places.
- ४३९. (A) the places where Maithili acquired dignified language status in Nepal** — Chapter 7 says Maithili acquired a dignified status at these places.
- ४४०. (D) Dr. P. C. Bagchi** — The survey attributes this view to Dr. P. C. Bagchi.
- ४४१. (B) the scholar who says Maithili was the medium of instruction and culture of Nepalese elites** — The survey attributes this view to Dr. P. C. Bagchi.
- ४४२. (D) Dhurtasamagamanataka by Jyotirishwara Thakur** — Chapter 7 mentions Dhurtasamagamanataka by Jyotirishwara Thakur discovered from Nepal.
- ४४३. (A) the earliest Maithili drama recently discovered from Nepal** — Chapter 7 mentions Dhurtasamagamanataka by Jyotirishwara Thakur discovered from Nepal.
- ४४४. (C) Manabodha** — The survey discusses Manabodha's Krishnajanma.
- ४४५. (D) Tatsama words** — The survey says Manabodha scrupulously avoided Tatsama words in Krishnajanma.
- ४४६. (B) progress made by the Maithili language** — The survey says Krishnajanma shows progress made in the eighteenth century.
- ४४७. (B) Umapati Upadhyaya** — The survey says Umapati is considered the founder of Kirtaniya drama in Mithila.
- ४४८. (A) the founder of Kirtaniya drama in Mithila according to the survey** — The survey says Umapati is considered the founder of Kirtaniya drama in Mithila.
- ४४९. (D) the founder of Kirtaniya drama in Mithila according to the survey — Umapati Upadhyaya** — The survey says Umapati is considered the founder of Kirtaniya drama in Mithila.
- ४५०. (D) Parijataharana** — The survey treats Parijataharana as Umapati's drama.
- ४५१. (C) Umapati's important drama** — The survey treats Parijataharana as Umapati's drama.
- ४५२. (C) the Parijata flower** — The plot begins with Narada presenting a Parijata flower to Krishna.
- ४५३. (A) the mythic object central to Parijataharana** — The plot begins with Narada presenting a Parijata flower to Krishna.
- ४५४. (D) Harivamsa** — The survey says Umapati follows the Harivamsa.
- ४५५. (B) the Puranic source Umapati chiefly follows for Parijataharana** — The survey says Umapati follows the Harivamsa.
- ४५६. (C) Arjuna Dhananjaya** — The survey says Krishna's assistant is Arjuna Dhananjaya rather than Pradyumna.

- ४५७. (A) the character replacing Pradyumna in Umapati's version** — The survey says Krishna's assistant is Arjuna Dhananjaya rather than Pradyumna.
- ४५८. (D) heroic** — The survey says the predominant sentiment of the play is heroic.
- ४५९. (B) the predominant sentiment of Umapati's play** — The survey says the predominant sentiment of the play is heroic.
- ४६०. (B) Nalacharitanataka** — The survey says Govinda wrote Nalacharitanataka based on Nala's exile.
- ४६१. (B) Govinda's drama based on Nala's exile** — The survey says Govinda wrote Nalacharitanataka based on Nala's exile.
- ४६२. (C) Anandavijayanataka** — The survey names Anandavijayanataka as Ramadasa Jha's work.
- ४६३. (B) Ramadasa Jha's drama** — The survey names Anandavijayanataka as Ramadasa Jha's work.
- ४६४. (D) 1771 A.D.** — The New Awakening section says modern-line study began as early as 1771 A.D.
- ४६५. (B) the year when modern-line study of Maithili began according to the survey** — The New Awakening section says modern-line study began as early as 1771 A.D.
- ४६६. (B) the year when modern-line study of Maithili began according to the survey — 1771 A.D.** — The New Awakening section says modern-line study began as early as 1771 A.D.
- ४६७. (D) Sir George Abraham Grierson** — The survey calls Grierson the father of modern Maithili studies.
- ४६८. (D) the scholar called the father of modern Maithili studies** — The survey calls Grierson the father of modern Maithili studies.
- ४६९. (D) Maithili Chrestomathy** — The survey says his Maithili Chrestomathy formed the basis of later studies.
- ४७०. (B) the work of Grierson that formed the basis of later studies** — The survey says his Maithili Chrestomathy formed the basis of later studies.
- ४७१. (D) 1840** — The survey says Aime-Martin mentioned Maithili in 1840.
- ४७२. (A) the French publication year in which Aime-Martin mentioned Maithili** — The survey says Aime-Martin mentioned Maithili in 1840.
- ४७३. (B) Indian Antiquary, 1875** — The survey says Mr. Fallon published specimens in Indian Antiquary in 1875.
- ४७४. (C) the journal/year in which Fallon published Maithili specimens** — The survey says Mr. Fallon published specimens in Indian Antiquary in 1875.
- ४७५. (D) Sir George Campbell** — The survey says similar work was done by Sir George Campbell in the preceding year.
- ४७६. (A) the scholar who did similar work in the preceding year before Fallon** — The survey says similar work was done by Sir George Campbell in the preceding year.
- ४७७. (B) Chanda Jha** — The survey says Chanda Jha brought to the fore the stark reality of his age.
- ४७८. (B) one member of the Golden Trio who brought stark reality into poetry** — The survey says Chanda Jha brought to the fore the stark reality of his age.
- ४७९. (A) one member of the Golden Trio who brought stark reality into poetry — Chanda Jha** — The survey says Chanda Jha brought to the fore the stark reality of his age.
- ४८०. (A) Munshi Raghunandan Das** — The survey discusses Munshi Raghunandan Das's Subhadraharana.
- ४८१. (B) the Golden Trio member associated with Subhadraharana** — The survey discusses Munshi Raghunandan Das's Subhadraharana.
- ४८२. (B) Arjuna carrying away Subhadra** — The survey says Subhadraharana deals with Arjuna carrying away Subhadra.
- ४८३. (D) the subject of Subhadraharana** — The survey says Subhadraharana deals with Arjuna carrying away Subhadra.

४८४. (C) **narrative poetry and Kavya-making** — The survey calls Munshiji a narrative poet, a Kavya-maker par excellence.
४८५. (A) **Raghnandan Das's literary strength in the survey** — The survey calls Munshiji a narrative poet, a Kavya-maker par excellence.
४८६. (B) **Kanankanya** — The survey says Mathuranand Chaudhary Mathur wrote Kanankanya.
४८७. (B) **the Mahakavya by Mathuranand Chaudhary Mathur** — The survey says Mathuranand Chaudhary Mathur wrote Kanankanya.
४८८. (D) **the Mahakavya by Mathuranand Chaudhary Mathur — Kanankanya** — The survey says Mathuranand Chaudhary Mathur wrote Kanankanya.
४८९. (B) **Krishaka** — The survey mentions the Khandakavya Krishaka.
४९०. (A) **the Khandakavya by Mathuranand Chaudhary Mathur** — The survey mentions the Khandakavya Krishaka.
४९१. (A) **Musa Mahima and Trisuli** — The survey says he also wrote Musa Mahima and Trisuli.
४९२. (D) **other works by Mathuranand Chaudhary Mathur** — The survey says he also wrote Musa Mahima and Trisuli.
४९३. (A) **Ratipati Bhagat** — The survey says Ratipati Bhagat's translation of Gitagovinda looks like an original.
४९४. (D) **the translator whose Gitagovinda looks like an original** — The survey says Ratipati Bhagat's translation of Gitagovinda looks like an original.
४९५. (D) **Bhubneshwara Singh Bhuvana** — The survey says Bhubneshwara Singh Bhuvana translated Virahini Brajangana.
४९६. (D) **the poet who translated Virahini Brajangana** — The survey says Bhubneshwara Singh Bhuvana translated Virahini Brajangana.
४९७. (C) **Govinda Jha** — The survey says Virangana was translated by Govinda Jha.
४९८. (A) **the translator of Virangana** — The survey says Virangana was translated by Govinda Jha.
४९९. (D) **Gitasaptasati, Sangitasudha, Maheshavanis and Chandra Padavali** — The survey lists these works of Chanda Jha.
५००. (A) **the collection containing many songs of Chanda Jha** — The survey lists these works of Chanda Jha.
५०१. (C) **the collection containing many songs of Chanda Jha — Gitasaptasati, Sangitasudha, Maheshavanis and Chandra Padavali** — The survey lists these works of Chanda Jha.
५०२. (D) **Parmanand Datta** — The survey says Parmanand Datta tried this new technique.
५०३. (A) **the poet who made Mahesha himself speak in Maheshavanis** — The survey says Parmanand Datta tried this new technique.
५०४. (A) **Anand Jha** — The survey says Anand Jha's Maheshashastaka broke new ground.
५०५. (C) **the poet whose Maheshashastaka broke new ground** — The survey says Anand Jha's Maheshashastaka broke new ground.
५०६. (A) **Padyasamgraha** — The survey mentions Padyasamgraha by Prof. Ramanath Jha.
५०७. (B) **the collection edited by Prof. Ramanath Jha containing songs and lyrics** — The survey mentions Padyasamgraha by Prof. Ramanath Jha.
५०८. (D) **Bharti** — The New Dimensions chapter says Bharti had these features.
५०९. (B) **the journal whose features were commonsense, sobriety, breadth and magnanimity** — The New Dimensions chapter says Bharti had these features.
५१०. (C) **the journal whose features were commonsense, sobriety, breadth and magnanimity — Bharti** — The New Dimensions chapter says Bharti had these features.

५११. (B) **Shri Bhola Lal Das** — The survey calls Bhola Lal Das the life-blood of Bharti.
५१२. (C) **the life-blood of Bharti** — The survey calls Bhola Lal Das the life-blood of Bharti.
५१३. (A) **the editor of Vibhuti** — The survey says Vibhuti was edited by Bhubneshwar Singh Bhuvana.
५१४. (A) **Maithili-Sahitya Patra** — The survey names Maithili-Sahitya Patra under Ramanath Jha, 1937-1939.
५१५. (A) **the literary journal edited by Ramanath Jha from 1937 to 1939** — The survey names Maithili-Sahitya Patra under Ramanath Jha, 1937-1939.
५१६. (A) **Sahitya Patra** — The survey calls Sahitya Patra the high watermark of literary Maithili journalism.
५१७. (C) **the journal that marked the high watermark of literary Maithili journalism** — The survey calls Sahitya Patra the high watermark of literary Maithili journalism.
५१८. (D) **Swadesha** — The survey says Swadesha monthly started in 1948 and Swadesha daily in 1955.
५१९. (A) **the monthly and daily started from Darbhanga in 1948/1955** — The survey says Swadesha monthly started in 1948 and Swadesha daily in 1955.
५२०. (B) **Vaidehi** — The survey says Vaidehi started as a fortnightly in 1949 and was later converted into a monthly.
५२१. (D) **the periodical started as a fortnightly in 1949 and later monthly** — The survey says Vaidehi started as a fortnightly in 1949 and was later converted into a monthly.
५२२. (B) **Prof. Krishna Kant Mishra** — The survey says Vaidehi was started and edited by Prof. Krishna Kant Mishra with others.
५२३. (D) **the main editor associated with Vaidehi at its start** — The survey says Vaidehi was started and edited by Prof. Krishna Kant Mishra with others.
५२४. (B) **1956 and 1963** — The survey gives these two conference years.
५२५. (B) **the two All India Maithili Writers' Conference years arranged by Vaidehi Samiti** — The survey gives these two conference years.
५२६. (B) **Batuka** — The survey says Batuka from Allahabad maintained stability in children's magazine field.
५२७. (D) **the children's magazine from Allahabad mentioned as stable** — The survey says Batuka from Allahabad maintained stability in children's magazine field.
५२८. (A) **the journal edited by Prof. Dayanand Mishra** — The survey says Abhivyanjana was edited by Prof. Dayanand Mishra.
५२९. (D) **Mithila Darsana** — The survey says Mithila Darsana of Calcutta contributed greatly to modern Maithili prose.
५३०. (D) **the Calcutta journal that contributed strongly to modern Maithili prose** — The survey says Mithila Darsana of Calcutta contributed greatly to modern Maithili prose.
५३१. (C) **Mithila** — The survey says Mithila was started by Dr. Lakshman Jha in 1953.
५३२. (C) **the weekly started by Dr. Lakshman Jha in 1953** — The survey says Mithila was started by Dr. Lakshman Jha in 1953.
५३३. (D) **Akhara** — The survey says Akhara was published from Calcutta under Kirtinarayan Mishra and Birendra Mallik.
५३४. (D) **the journal edited by Kirtinarayan Mishra and Birendra Mallik** — The survey says Akhara was published from Calcutta under Kirtinarayan Mishra and Birendra Mallik.
५३५. (C) **Akhara** — The survey says Akhara brought to light unpublished works and materials on Raj Kamal.
५३६. (A) **Sonamati** — The survey calls Sonamati under Bharatibhakta a landmark.
५३७. (C) **the Patna journal edited by Bharatibhakta** — The survey calls Sonamati under Bharatibhakta a landmark.

५३८. (A) **Introductory** — The contents list Chapter 1 as Introductory.
५३९. (C) **1** — The contents assign “Introductory” to Chapter 1.
५४०. (A) **1** — The contents place “Introductory” at page 1.
५४१. (C) **Evolution of the Language and Script** — The contents list Chapter 2 as Evolution of the Language and Script.
५४२. (A) **2** — The contents assign “Evolution of the Language and Script” to Chapter 2.
५४३. (A) **14** — The contents place “Evolution of the Language and Script” at page 14.
५४४. (D) **Forms of Early Maithili Poetry** — The contents list Chapter 3 as Forms of Early Maithili Poetry.
५४५. (D) **3** — The contents assign “Forms of Early Maithili Poetry” to Chapter 3.
५४६. (A) **24** — The contents place “Forms of Early Maithili Poetry” at page 24.
५४७. (C) **Triumph of Maithili Speech** — The contents list Chapter 4 as Triumph of Maithili Speech.
५४८. (B) **4** — The contents assign “Triumph of Maithili Speech” to Chapter 4.
५४९. (A) **32** — The contents place “Triumph of Maithili Speech” at page 32.
५५०. (B) **Age of Efflorescence** — The contents list Chapter 5 as Age of Efflorescence.
५५१. (D) **5** — The contents assign “Age of Efflorescence” to Chapter 5.
५५२. (C) **42** — The contents place “Age of Efflorescence” at page 42.
५५३. (A) **The Mongrel Language** — The contents list Chapter 6 as The Mongrel Language.
५५४. (B) **6** — The contents assign “The Mongrel Language” to Chapter 6.
५५५. (C) **74** — The contents place “The Mongrel Language” at page 74.
५५६. (B) **Crossing the Frontier** — The contents list Chapter 7 as Crossing the Frontier.
५५७. (A) **7** — The contents assign “Crossing the Frontier” to Chapter 7.
५५८. (C) **79** — The contents place “Crossing the Frontier” at page 79.
५५९. (A) **Heritage without Glamour: a Study in Medieval Maithili Poetry** — The contents list Chapter 8 as Heritage without Glamour: a Study in Medieval Maithili Poetry.
५६०. (A) **8** — The contents assign “Heritage without Glamour: a Study in Medieval Maithili Poetry” to Chapter 8.
५६१. (C) **94** — The contents place “Heritage without Glamour: a Study in Medieval Maithili Poetry” at page 94.
५६२. (B) **A Comfort to the Grieved** — The contents list Chapter 9 as A Comfort to the Grieved.
५६३. (D) **9** — The contents assign “A Comfort to the Grieved” to Chapter 9.
५६४. (D) **106** — The contents place “A Comfort to the Grieved” at page 106.
५६५. (C) **Era of Decadent Documentary Prose** — The contents list Chapter 10 as Era of Decadent Documentary Prose.
५६६. (A) **10** — The contents assign “Era of Decadent Documentary Prose” to Chapter 10.
५६७. (D) **119** — The contents place “Era of Decadent Documentary Prose” at page 119.
५६८. (D) **Throbbing Human Heart** — The contents list Chapter 11 as Throbbing Human Heart.
५६९. (D) **11** — The contents assign “Throbbing Human Heart” to Chapter 11.
५७०. (D) **122** — The contents place “Throbbing Human Heart” at page 122.
५७१. (A) **The New Awakening** — The contents list Chapter 12 as The New Awakening.
५७२. (D) **12** — The contents assign “The New Awakening” to Chapter 12.

५७३. (D) **131** — The contents place “The New Awakening” at page 131.
५७४. (B) **The Golden Trio** — The contents list Chapter 13 as The Golden Trio.
५७५. (C) **13** — The contents assign “The Golden Trio” to Chapter 13.
५७६. (A) **140** — The contents place “The Golden Trio” at page 140.
५७७. (B) **The Lotus Blossoms** — The contents list Chapter 14 as The Lotus Blossoms.
५७८. (D) **14** — The contents assign “The Lotus Blossoms” to Chapter 14.
५७९. (C) **147** — The contents place “The Lotus Blossoms” at page 147.
५८०. (C) **The New Dimensions** — The contents list Chapter 15 as The New Dimensions.
५८१. (C) **15** — The contents assign “The New Dimensions” to Chapter 15.
५८२. (A) **170** — The contents place “The New Dimensions” at page 170.
५८३. (A) **Early Maithili Literature (c. 900-1350), Middle Maithili Literature (c. 1350-1830), Modern Maithili Literature (from 1830)** — The periodization section gives these three periods.
५८४. (D) **Standard, Southern Standard, Eastern Standard and Western Standard** — The survey separates standard regional varieties from other prominent dialects.
५८५. (B) **Modern Maithili has Shishtabhasha and Chalitabhasha as two distinct literary styles.** — The survey names Shishtabhasha and Chalitabhasha as the two modern literary styles.
५८६. (B) **It served as a common eastern literary vehicle with a strong Maithili basis.** — The survey links Brajabuli with Maithili as a common vehicle of eastern culture.
५८७. (A) **They are treated as the earliest specimen of Maithili and are in matravritta metre.** — Chapter 3 treats Charya songs as early Maithili specimens in matravritta metre.
५८८. (A) **It is described as the most important and common type of Maithili poetry.** — The survey calls Tirhuti the most important and common type of Maithili poetry.
५८९. (B) **The tradition of Maithili prose is called the earliest in eastern Indian languages.** — The survey calls Maithili prose the earliest in eastern Indian languages and cites Varnanaratnakara.
५९०. (B) **It is described as palm-leaf records preserving information about kings, Brahmanas and Karana Kayasthas of Mithila.** — The survey presents Panji as extraordinary palm-leaf genealogical/historical records.
५९१. (D) **He flourished under the Oinwaras and was placed broadly between 1360 and 1480 A.D.** — The survey places Vidyapati under the Oinwaras and broadly between 1360 and 1480 A.D.
५९२. (D) **He is considered the founder of Kirtaniya drama in Mithila.** — The drama chapter calls Umapati the founder of Kirtaniya drama.
५९३. (B) **It started as a fortnightly in 1949 and later became a monthly.** — The journalism chapter gives this history of Vaidehi.
५९४. (C) **dominant writer of the middle period — Vidyapati** — The periodization says the middle period is dominated by stalwarts such as Vidyapati.
५९५. (A) **the material of many Panji manuscripts — palm leaves** — The survey calls the Panji an immense number of palm-leaf manuscripts.
५९६. (B) **the languages dominating the scene of earlier Maithili drama — Sanskrit and Prakrit** — The survey says Sanskrit and Prakrit dominated earlier Maithili drama.

५९७. (C) the two modern Maithili literary styles named in the survey — **Shishtabhasha and Chalitabhasha** — The survey names Shishtabhasha and Chalitabhasha.
५९८. (C) **JBRS — Journal of the Bihar Research Society** — The abbreviation list expands JBRS as Journal of the Bihar Research Society.
५९९. (B) the scholar who did similar work in the preceding year before Fallon — **Sir George Campbell** — The survey says similar work was done by Sir George Campbell in the preceding year.
६००. (D) the example in which songs translate or explain Sanskrit verses — **Umapati's Parijataharana** — The survey cites Parijataharana for this feature.
६०१. (B) the translator whose *Gitagovinda* looks like an original — **Ratipati Bhagat** — The survey says Ratipati Bhagat's translation of *Gitagovinda* looks like an original.
६०२. (A) the translator of *Virangana* — **Govinda Jha** — The survey says *Virangana* was translated by Govinda Jha.
६०३. (A) the twelfth-century thinker who gave Nyaya a new orientation — **Gangesha** — The survey says Gangesha gave Nyaya a new orientation in the twelfth century A.D.
६०४. (A) the journal/year in which Fallon published Maithili specimens — **Indian Antiquary, 1875** — The survey says Mr. Fallon published specimens in *Indian Antiquary* in 1875.
६०५. (D) the institution that sponsored the original scheme — **Sahitya Akademi, New Delhi** — The preface links the original heading with Sahitya Akademi, New Delhi.
६०६. (A) the area of Bengal influenced by Mithila — **philosophy and poetry** — The survey says Mithila greatly influenced Bengal in philosophy and poetry.
६०७. (C) the simple colloquial form that was direct ancestor of new Indo-Aryan languages — **Avahatta or Apabhhrasta** — Chapter 2 calls Avahatta/Apabhhrasta the direct ancestor.
६०८. (D) *Mithilamahatmya* breadth of *Tirabhukti* — **sixteen yojanas or 128 miles** — The quoted *Mithilamahatmya* passage gives the breadth as sixteen yojanas, or 128 miles.
६०९. (D) the period of Middle Maithili — **1350 to 1830 A.D.** — The survey gives Middle Maithili as 1350 to 1830 A.D.
६१०. (C) **Middle Maithili Literature period — c. 1350-1830 A.D.** — The periodization gives Middle Maithili as c. 1350-1830 A.D.
६११. (A) the literary journal edited by Ramanath Jha from 1937 to 1939 — **Maithili-Sahitya Patra** — The survey names *Maithili-Sahitya Patra* under Ramanath Jha, 1937-1939.
६१२. (B) the year when modern-line study of Maithili began according to the survey — **1771 A.D.** — The New Awakening section says modern-line study began as early as 1771 A.D.
६१३. (D) the periodical started as a fortnightly in 1949 and later monthly — **Vaidehi** — The survey says *Vaidehi* started as a fortnightly in 1949 and was later converted into a monthly.
६१४. (A) the general method of the survey — **a graduated historical interpretation rather than proof or disproof** — The author says there is no attempt to prove or disprove, but to present a graduated interpretation.
६१५. (A) the critic whose claim about vernacular songs is corrected by the survey — **A. B. Keith** — The survey says A. B. Keith's attribution of vernacular songs to Vidyapati is erroneous.
६१६. (D) the latest Charya composer named in the survey — **Dhendapa** — The survey names Dhendapa as the latest.
६१७. (B) the record described as one of the most extraordinary series of records — **Panji** — Chapter 4 says the *Panji* is one of the most extraordinary series of records.

- ६१८. (A) the poet whose Maheshashastaka broke new ground — Anand Jha** — The survey says Anand Jha's Maheshashastaka broke new ground.
- ६१९. (D) the Mughal source describing Nachari as a peculiarity of Tirhut — Ain-i-Akbari** — The survey says Ain-i-Akbari describes Nachari as a peculiarity of Tirhut.
- ६२०. (C) Ramadasa Jha's drama — Anandavijayanataka** — The survey names Anandavijayanataka as Ramadasa Jha's work.
- ६२१. (B) one member of the Golden Trio who brought stark reality into poetry — Chanda Jha** — The survey says Chanda Jha brought to the fore the stark reality of his age.
- ६२२. (D) the communities that punctiliously preserved Panji records — Maithil Brahmanas and Karana Kayasthas** — The survey says they are preserved by the Brahmanas and Karana Kayasthas.
- ६२३. (A) the translator of Virangana — Govinda Jha** — The survey says Virangana was translated by Govinda Jha.
- ६२४. (C) the sayings containing practical wisdom — Dakavachanamrita** — The survey mentions verses of practical wisdom in Dakavachanamrita.
- ६२५. (B) the best example of early Maithili prose — Varnanaratnakara of Jyotirishwar** — The survey calls Varnanaratnakara the best example of early Maithili prose.
- ६२६. (D) the older holy land-name described in Mithilamahatmya — Tirabhukti** — The Mithilamahatmya passage calls the holy land Tirabhukti.
- ६२७. (B) the earliest specimen of Maithili according to the survey — Charya songs or Charyagiti** — Chapter 3 says Charya songs are believed to be the earliest specimen of Maithili.
- ६२८. (A) the poet who translated Virahini Brajangana — Bhubneshwara Singh Bhuvana** — The survey says Bhubneshwara Singh Bhuvana translated Virahini Brajangana.
- ६२९. (B) the southern boundary of Mithila — the Ganges** — Chapter 1 says Mithila is bounded on the south by the Ganges.
- ६३०. (A) the dynasty under which Vidyapati flourished — the Oinwaras** — Chapter 1 states that Vidyapati flourished under the Oinwaras.
- ६३१. (B) the printed price of the edition — Rs. 250** — The publication page gives the price as 250.
- ६३२. (B) Bhupatindra's reign as given in the survey — 1695-1722** — The survey gives Bhupatindra's dates as 1695-1722.
- ६३३. (A) area of Western Standard — West Muzaffarpur and East Champaran** — The dialect list gives West Muzaffarpur and East Champaran.
- ६३४. (B) compiler of Maithili Geetanjali in three parts — Kali Kumar Das** — The survey says Kali Kumar Das compiled Maithili Geetanjali in three parts.
- ६३५. (B) writers named at the opening literary phase of the early period — Jyotirishwar, Umapati and Shankaradatta** — The early period description names Jyotirishwar, Umapati and Shankaradatta.
- ६३६. (A) the metre factor more important in Prakrit and Apabhramsa metres — matra** — The survey contrasts matra in Prakrit/Apabhramsa metres with varna in Sanskrit.
- ६३७. (D) writers named at the opening literary phase of the early period — Jyotirishwar, Umapati and Shankaradatta** — The early period description names Jyotirishwar, Umapati and Shankaradatta.
- ६३८. (C) the beginning of Modern Maithili — 1830 onwards** — The survey says modern Maithili begins from 1830 onwards.
- ६३९. (C) Maheshvani is — a song about Shiva addressed to Manain** — The survey distinguishes Maheshvani as a song about Shiva addressed to Manain.

- ६४०. (C) Early Maithili Literature period — c. 900-1350 A.D.** — The survey divides Maithili literature into early, middle and modern, giving Early as c. 900-1350 A.D.
- ६४१. (A) the anthology brought out by Shridharadas — Saduktikarnamrita** — The survey calls Saduktikarnamrita a magnificent anthology of Shridharadas.
- ६४२. (C) the communities that punctiliously preserved Panji records — Maithil Brahmanas and Karana Kayasthas** — The survey says they are preserved by the Brahmanas and Karana Kayasthas.
- ६४३. (C) the literary field in which Maithili made its most notable contribution — lyrics** — The survey says Maithili has made its most notable contribution in lyrics.
- ६४४. (C) Raghunandan Das's literary strength in the survey — narrative poetry and Kavya-making** — The survey calls Munshiji a narrative poet, a Kavya-maker par excellence.
- ६४५. (A) the literary field in which Maithili made its most notable contribution — lyrics** — The survey says Maithili has made its most notable contribution in lyrics.
- ६४६. (A) newer name boosted for the western dialect — Vajjika** — The survey says the western dialect is being boosted as Vajjika.
- ६४७. (D) other works by Mathuranand Chaudhary Mathur — Musa Mahima and Trisuli** — The survey says he also wrote Musa Mahima and Trisuli.
- ६४८. (B) the translator of Virangana — Govinda Jha** — The survey says Virangana was translated by Govinda Jha.
- ६४९. (A) Samadauni is sung on the occasion of — Navaratri and farewell to a daughter going to her husband's house** — The survey explains Samadauni as a Bidai song sung at Navaratri and daughter's farewell.
- ६५०. (B) the intended readership of the present survey — common readers** — The preface says the survey is intended for common readers.
- ६५१. (B) the author of Rasamanjari — Bhanudatta** — The survey calls Bhanudatta the author of Rasamanjari.
- ६५२. (B) the northern boundary of Mithila — the Himalayas** — Chapter 1 states that Mithila is bounded on the north by the Himalayas.
- ६५३. (D) writers named at the opening literary phase of the early period — Jyotirishwar, Umapati and Shankaradatta** — The early period description names Jyotirishwar, Umapati and Shankaradatta.
- ६५४. (A) why Sanskrit hindered Maithili's growth — scholars preferred Sanskrit and treated Maithili as a fallen language for light literature** — The author says scholars preferred Sanskrit and considered Maithili an Apabhramsa or fallen language.
- ६५५. (C) area of Southern Standard Maithili — South Darbhanga, East Muzaffarpur, North Monghyr, Saharsa and West Purnea** — The dialect list gives this area for Southern Standard.
- ६५६. (D) the material of many Panji manuscripts — palm leaves** — The survey calls the Panji an immense number of palm-leaf manuscripts.
- ६५७. (C) VR — Varnanaratnakara** — The abbreviation list expands VR as Varnanaratnakara.
- ६५८. (C) the year in which the independent history of Mithila begins according to the survey — 1097 A.D.** — Chapter 1 says the real history of Mithila as an independent unit begins in 1097 A.D.
- ६५९. (B) the author of the book — Radhakrishna Chaudhary** — The title page names Radhakrishna Chaudhary as the author.
- ६६०. (C) the best example of early Maithili prose — Varnanaratnakara of Jyotirishwar** — The survey calls Varnanaratnakara the best example of early Maithili prose.

६६१. (C) the ruler after whose death a period of confusion followed — Harshavardhana — The author links the period after Harshavardhana's death with political confusion.
६६२. (D) the record described as one of the most extraordinary series of records — Panji — Chapter 4 says the Panji is one of the most extraordinary series of records.
६६३. (B) MBH — Mahabharat — The abbreviation list expands MBH as Mahabharat.
६६४. (B) the best example of early Maithili prose — Varnanaratnakara of Jyotirishwar — The survey calls Varnanaratnakara the best example of early Maithili prose.
६६५. (B) the subject of Subhadraharana — Arjuna carrying away Subhadra — The survey says Subhadraharana deals with Arjuna carrying away Subhadra.
६६६. (D) the character replacing Pradyumna in Umapati's version — Arjuna Dhananjaya — The survey says Krishna's assistant is Arjuna Dhananjaya rather than Pradyumna.
६६७. (B) Raghunandan Das's literary strength in the survey — narrative poetry and Kavya-making — The survey calls Munshiji a narrative poet, a Kavya-maker par excellence.
६६८. (A) area of Standard Maithili in the dialect list — North Darbhanga District — The dialect list gives Standard Maithili as North Darbhanga District.
६६९. (C) area of Standard Maithili in the dialect list — North Darbhanga District — The dialect list gives Standard Maithili as North Darbhanga District.
६७०. (B) Vidyapati's drama on the Goraksha-Mina legend — Gorakshavijaya — The drama section says Vidyapati's Gorakshavijaya represents the Goraksha-Mina legend.
६७१. (A) the earliest prose tradition in eastern Indian languages belongs to — Maithili — The survey says Maithili prose is the earliest in eastern Indian languages.
६७२. (A) area of Standard Maithili in the dialect list — North Darbhanga District — The dialect list gives Standard Maithili as North Darbhanga District.
६७३. (A) the example in which songs translate or explain Sanskrit verses — Umapati's Parijataharana — The survey cites Parijataharana for this feature.
६७४. (C) state region in which Mithila forms the north-eastern part — Bihar — The survey says Mithila forms the north-eastern part of Bihar.
६७५. (B) the example in which songs translate or explain Sanskrit verses — Umapati's Parijataharana — The survey cites Parijataharana for this feature.
६७६. (A) the groups that began writing in peoples' languages through Prakrit and Pali — Jainas and Buddhists — The survey says Jainas and Buddhists began writing in peoples' languages through Prakrit and Pali.
६७७. (A) the author's stated perspective — a purely historical perspective — The preface says the survey has been prepared in a purely historical perspective.
६७८. (B) the firm that typeset and printed the book — Ajay Arts, New Delhi — The publication page names AJAY ARTS, New Delhi.
६७९. (A) the poet who made Mahesha himself speak in Maheshavanis — Parmanand Datta — The survey says Parmanand Datta tried this new technique.
६८०. (B) two important contributors to Samadauni in the survey — Gananath Jha and Vindhyanath Jha — The survey says Gananath Jha and Vindhyanath Jha made important contributions to Samadauni.
६८१. (D) the northern boundary of Mithila — the Himalayas — Chapter 1 states that Mithila is bounded on the north by the Himalayas.

- ६८२. (A) Uchiti is sung to convey — the courtesy of the host to a distinguished visitor** — The survey defines Uchiti as a courtesy song.
- ६८३. (D) JBRS — Journal of the Bihar Research Society** — The abbreviation list expands JBRS as Journal of the Bihar Research Society.
- ६८४. (B) the author linked with Panchasayaka and Rangashekhara — Jyotirishwara** — Chapter 1 says Jyotirishwara made a name by writing Panchasayaka and Rangashekhara.
- ६८५. (D) Middle Maithili Literature period — c. 1350-1830 A.D.** — The periodization gives Middle Maithili as c. 1350-1830 A.D.
- ६८६. (B) the main vehicle of expression when Maithili was born — Sanskrit** — The survey says Sanskrit was the main vehicle of expression and source of learning.
- ६८७. (A) the later poet influenced by Siddha rhymes along with Brajabuli poets — Vidyapati** — The survey says Siddha rhymes influenced Vidyapati and Brajabuli poets.
- ६८८. (A) dialect of the weavers of Tirhut — Jolahi** — The dialect list identifies Jolahi as the dialect of the weavers of Tirhut.
- ६८९. (A) the French publication year in which Aime-Martin mentioned Maithili — 1840** — The survey says Aime-Martin mentioned Maithili in 1840.
- ६९०. (D) Modern Maithili Literature period — from 1830 to date** — The survey gives Modern Maithili from 1830 to date.
- ६९१. (A) the poet who made Mahesha himself speak in Maheshavanis — Parmanand Datta** — The survey says Parmanand Datta tried this new technique.
- ६९२. (C) the lexicographical work commented upon by Shrikara Acharya — Amarakosha** — The survey cites Shrikara Acharya's commentary on Amarakosha.
- ६९३. (B) the romantic poem mentioned as preserving the Lorika story for Sufi thinkers — Chandayana of Mulla Daud** — The survey says Chandayana of Mulla Daud shows the Lorika story was known to Sufi thinkers.
- ६९४. (B) the poet who made Mahesha himself speak in Maheshavanis — Parmanand Datta** — The survey says Parmanand Datta tried this new technique.
- ६९५. (A) the dynasty that replaced the Oinwaras around 1556 A.D. — the Khandawalas** — The survey says the Oinwaras were replaced by the Khandawalas about 1556 A.D.
- ६९६. (A) the ruler credited with developing popular ragas — Nanyadeva** — The survey credits Nanyadeva with developing popular ragas.
- ६९७. (D) the anthology brought out by Shridharadas — Saduktikarnamrita** — The survey calls Saduktikarnamrita a magnificent anthology of Shridharadas.
- ६९८. (D) the Vidyapati work on Shaiva thought named in the survey — Shaivasarvasvasara** — The survey says Vidyapati wrote Shaivasarvasvasara.
- ६९९. (A) the author of Kavyapradipa — Govinda Thakur** — The survey says Govinda Thakur composed Kavyapradipa.
- ७००. (C) the translator whose Gitagovinda looks like an original — Ratipati Bhagat** — The survey says Ratipati Bhagat's translation of Gitagovinda looks like an original.
- ७०१. (C) the year in which the independent history of Mithila begins according to the survey — 1097 A.D.** — Chapter 1 says the real history of Mithila as an independent unit begins in 1097 A.D.
- ७०२. (B) Lagni is sung by village women when — grinding grains in the early morning** — The survey defines Lagni as sung by village women while grinding grains.

७०३. (D) the institution that sponsored the original scheme — Sahitya Akademi, New Delhi — The preface links the original heading with Sahitya Akademi, New Delhi.
७०४. (C) the literary field in which Maithili made its most notable contribution — lyrics — The survey says Maithili has made its most notable contribution in lyrics.
७०५. (C) the folk art through which Tantric influence can be gleaned — Aripāna — The survey links Tantric influence to the popular folk art Aripāna.
७०६. (C) the Puranic source Umapati chiefly follows for Parijataharana — Harivamsa — The survey says Umapati follows the Harivamsa.
७०७. (C) the French publication year in which Aime-Martin mentioned Maithili — 1840 — The survey says Aime-Martin mentioned Maithili in 1840.
७०८. (B) the devotional song-types Vidyapati composed in honour of Shiva — Nacharis and Mahesa vanis — Chapter 1 says Vidyapati composed Nacharis and Mahesa vanis in honour of Shiva.
७०९. (B) Govinda's drama based on Nala's exile — Nalacharitanataka — The survey says Govinda wrote Nalacharitanataka based on Nala's exile.
७१०. (A) the material of many Panji manuscripts — palm leaves — The survey calls the Panji an immense number of palm-leaf manuscripts.
७११. (D) the Mahakavya by Mathuranand Chaudhary Mathur — Kanankanya — The survey says Mathuranand Chaudhary Mathur wrote Kanankanya.
७१२. (A) the poet who made Mahesha himself speak in Maheshavanis — Parmanand Datta — The survey says Parmanand Datta tried this new technique.
७१३. (C) the period of Old Maithili — 900 to 1350 A.D. — The survey gives Old Maithili as 900 to 1350 A.D.
७१४. (B) the collection edited by Prof. Ramanath Jha containing songs and lyrics — Padyasamgraha — The survey mentions Padyasamgraha by Prof. Ramanath Jha.
७१५. (B) the folk-song collection by Verrier Elwin mentioned in relation to Lorika — Folksongs of Chattisgarh — The survey says Verrier Elwin collected Lorika legends in Folksongs of Chattisgarh.
७१६. (B) the Research Fellow thanked for help with the press — Shri Gopiraman Choudhary — The preface thanks Shri Gopiraman Choudhary, Research Fellow, Bihar Research Society, Patna.
७१७. (B) newer name assumed by the Chika-Chiki belt — Angika — The survey says the Chika-Chiki belt has assumed the new name Angika.
७१८. (A) the place from which Radhakrishna Chaudhary dated the preface — Bhagalpur — The preface is signed from Bhagalpur.
७१९. (A) the western boundary of Mithila — the Gandaka — Chapter 1 gives the Gandaka as the western boundary.
७२०. (C) Middle Maithili Literature period — c. 1350-1830 A.D. — The periodization gives Middle Maithili as c. 1350-1830 A.D.
७२१. (A) the devotional song-types Vidyapati composed in honour of Shiva — Nacharis and Mahesa vanis — Chapter 1 says Vidyapati composed Nacharis and Mahesa vanis in honour of Shiva.
७२२. (C) the work of Grierson that formed the basis of later studies — Maithili Chrestomathy — The survey says his Maithili Chrestomathy formed the basis of later studies.
७२३. (D) the lexicographical work commented upon by Shrikara Acharya — Amarakosha — The survey cites Shrikara Acharya's commentary on Amarakosha.

- ७२४. (D) the list included for recent books — an uncritical list of recent publications** — The preface says the book contains an uncritical list of recent publications in the language.
- ७२५. (C) the earliest Maithili drama recently discovered from Nepal — Dhurtasamagamanataka by Jyotirishwara Thakur** — Chapter 7 mentions Dhurtasamagamanataka by Jyotirishwara Thakur discovered from Nepal.
- ७२६. (D) the scholar called the father of modern Maithili studies — Sir George Abraham Grierson** — The survey calls Grierson the father of modern Maithili studies.
- ७२७. (B) the communities that punctiliously preserved Panji records — Maithil Brahmanas and Karana Kayasthas** — The survey says they are preserved by the Brahmanas and Karana Kayasthas.
- ७२८. (A) the form of Maithili drama called a class by itself — Kirtaniya drama** — The survey says the Kirtaniya drama of Maithili is a class by itself.
- ७२९. (D) districts included in Mithila in the survey — Champaran, Muzaffarpur, Darbhanga, Saharsa, Purnea, North Monghyr and parts of the Nepal Terai** — Chapter 1 lists these districts and parts of the Nepal Terai.
- ७३०. (B) the school to which the mystic poets belonged — Sahajayana School** — The survey says all the early mystic poets belonged to the Sahajayana School.
- ७३१. (C) the year in which the independent history of Mithila begins according to the survey — 1097 A.D.** — Chapter 1 says the real history of Mithila as an independent unit begins in 1097 A.D.
- ७३२. (B) the anthology brought out by Shridharadas — Saduktikarnamrita** — The survey calls Saduktikarnamrita a magnificent anthology of Shridharadas.
- ७३३. (B) the three languages frequently seen in Maithili dramas — Sanskrit, Prakrit and Maithili** — The survey says Maithili dramas frequently contain Sanskrit, Prakrit and Maithili.
- ७३४. (A) the thinker who first systematised Nyaya — Gautama** — The survey says Nyaya was first systematised by Gautama.
- ७३५. (A) the Research Fellow thanked for help with the press — Shri Gopiraman Choudhary** — The preface thanks Shri Gopiraman Choudhary, Research Fellow, Bihar Research Society, Patna.
- ७३६. (B) the language of the Dohas contrasted with vernacular Charyagitas — Apabhramsa** — The survey says the Dohas are mostly in Apabhramsa and the Charyagitas in vernacular.
- ७३७. (C) Chapter 9 of the book — A Comfort to the Grieved** — The contents list Chapter 9 as A Comfort to the Grieved.
- ७३८. (D) the title of the book — A Survey of Maithili Literature** — The uploaded work is titled A Survey of Maithili Literature.
- ७३९. (C) modern equivalent of Tirabhukti — Tirhut** — Chapter 1 states that Tirabhukti is modern Tirhut.
- ७४०. (C) the work of Grierson that formed the basis of later studies — Maithili Chrestomathy** — The survey says his Maithili Chrestomathy formed the basis of later studies.
- ७४१. (B) the two modern Maithili literary styles named in the survey — Shishtabhasha and Chalitabhasha** — The survey names Shishtabhasha and Chalitabhasha.
- ७४२. (D) Early Maithili Literature period — c. 900-1350 A.D.** — The survey divides Maithili literature into early, middle and modern, giving Early as c. 900-1350 A.D.
- ७४३. (C) the translator whose Gitagovinda looks like an original — Ratipati Bhagat** — The survey says Ratipati Bhagat's translation of Gitagovinda looks like an original.
- ७४४. (C) the thinker who first systematised Nyaya — Gautama** — The survey says Nyaya was first systematised by Gautama.

- ७४५. (C) the dynasty under which Vidyapati flourished — the Oinwaras** — Chapter 1 states that Vidyapati flourished under the Oinwaras.
- ७४६. (B) the journal that marked the high watermark of literary Maithili journalism — Sahitya Patra** — The survey calls Sahitya Patra the high watermark of literary Maithili journalism.
- ७४७. (A) the subject of Subhadraharana — Arjuna carrying away Subhadra** — The survey says Subhadraharana deals with Arjuna carrying away Subhadra.
- ७४८. (B) the earliest prose tradition in eastern Indian languages belongs to — Maithili** — The survey says Maithili prose is the earliest in eastern Indian languages.
- ७४९. (A) the earliest Charya composer named in the survey — Sarahapada** — The survey calls Sarahapada the earliest composition/composer.
- ७५०. (D) Govinda's drama based on Nala's exile — Nalacharitanataka** — The survey says Govinda wrote Nalacharitanataka based on Nala's exile.
- ७५१. (D) the ruler described as a great patron of music — Harisimhadeva** — The survey calls Harisimhadeva a great patron of music.
- ७५२. (C) the metre of the Charya songs — matravritta** — The survey says the Charya songs are in matravritta metre.
- ७५३. (B) the mythic object central to Parijataharana — the Parijata flower** — The plot begins with Narada presenting a Parijata flower to Krishna.
- ७५४. (C) JBORS — Journal of the Bihar & Orissa Research Society** — The abbreviation list expands JBORS as Journal of the Bihar & Orissa Research Society.
- ७५५. (D) the communities that punctiliously preserved Panji records — Maithil Brahmanas and Karana Kayasthas** — The survey says they are preserved by the Brahmanas and Karana Kayasthas.
- ७५६. (B) the Purana in which Mithila is also the name of a sage — Matsyapurana** — The passage says that according to Matsyapurana, Mithila was also the name of a sage.
- ७५७. (B) the best writer of Mana according to the survey — Umapati** — The survey says Umapati is the best writer of Mana.
- ७५८. (D) the earliest Maithili drama recently discovered from Nepal — Dhurtasamagamanataka by Jyotirishwara Thakur** — Chapter 7 mentions Dhurtasamagamanataka by Jyotirishwara Thakur discovered from Nepal.
- ७५९. (B) the number of ragas listed by Lochana — ninety-six** — The survey says Lochana gives a list of ninety-six ragas.
- ७६०. (A) the dynasty/ruler believed to have introduced Panji records for all castes — Harisimhadeva of the Karnata dynasty** — The survey states Harisimhadeva is believed to have introduced the Panji.
- ७६१. (A) the literary field in which Maithili made its most notable contribution — lyrics** — The survey says Maithili has made its most notable contribution in lyrics.
- ७६२. (A) the number of ragas listed by Lochana — ninety-six** — The survey says Lochana gives a list of ninety-six ragas.
- ७६३. (C) the date of the preface — August 15, 1976** — The preface is dated August 15, 1976.
- ७६४. (C) Vidyapati's drama on the Goraksha-Mina legend — Gorakshavijaya** — The drama section says Vidyapati's Gorakshavijaya represents the Goraksha-Mina legend.
- ७६५. (A) Chaitabara or Chaiti conveys emotions in — the month of Chaitra** — The survey says Chaitabara conveys emotions of love in Chaitra.
- ७६६. (B) the folk-song collection by Verrier Elwin mentioned in relation to Lorika — Folksongs of Chattisgarh** — The survey says Verrier Elwin collected Lorika legends in Folksongs of Chattisgarh.

- ७६७. (A) the groups that began writing in peoples' languages through Prakrit and Pali — Jainas and Buddhists** — The survey says Jainas and Buddhists began writing in peoples' languages through Prakrit and Pali.
- ७६८. (D) the work of Shubhankara Thakur on music/dance gesture — Srihastamuktavali** — The survey mentions Srihastamuktavali of Shubhankara Thakur as important.
- ७६९. (C) the literary field in which Maithili made its most notable contribution — lyrics** — The survey says Maithili has made its most notable contribution in lyrics.
- ७७०. (D) the lexicographical work commented upon by Shrikara Acharya — Amarakosha** — The survey cites Shrikara Acharya's commentary on Amarakosha.
- ७७१. (C) JBORS — Journal of the Bihar & Orissa Research Society** — The abbreviation list expands JBORS as Journal of the Bihar & Orissa Research Society.
- ७७२. (C) the devotional song-types Vidyapati composed in honour of Shiva — Nacharis and Mahesa vanis** — Chapter 1 says Vidyapati composed Nacharis and Mahesa vanis in honour of Shiva.
- ७७३. (D) collector and publisher of Maithili Lokageet — Ram Ekbal Singh Rakesh** — The survey credits Ram Ekbal Singh Rakesh with Maithili Lokageet.
- ७७४. (B) modern equivalent of Tirabhukti — Tirhut** — Chapter 1 states that Tirabhukti is modern Tirhut.
- ७७५. (C) Raghunandan Das's literary strength in the survey — narrative poetry and Kavya-making** — The survey calls Munshiji a narrative poet, a Kavya-maker par excellence.
- ७७६. (A) the Mahakavya by Mathuranand Chaudhary Mathur — Kanankanya** — The survey says Mathuranand Chaudhary Mathur wrote Kanankanya.
- ७७७. (B) Yoga is sung to — bind the bridegroom and bride or lover-beloved by divine incantations** — The survey explains Yoga in terms of binding through divine incantations.
- ७७८. (B) newer name assumed by the Chika-Chiki belt — Angika** — The survey says the Chika-Chiki belt has assumed the new name Angika.
- ७७९. (A) the dynasty under which Vidyapati flourished — the Oinwaras** — Chapter 1 states that Vidyapati flourished under the Oinwaras.
- ७८०. (C) the two modern classes of metres adopted by Maithili writers — Matrika metres and Varnavrittaka metres** — The survey says modern writers adopted Matrika and Varnavrittaka metres.
- ७८१. (B) the languages dominating the scene of earlier Maithili drama — Sanskrit and Prakrit** — The survey says Sanskrit and Prakrit dominated earlier Maithili drama.
- ७८२. (A) the scholar who says Maithili was the medium of instruction and culture of Nepalese elites — Dr. P. C. Bagchi** — The survey attributes this view to Dr. P. C. Bagchi.
- ७८३. (C) the most popular deity of Mithila according to the survey — Shiva** — The survey states that Shiva is the most popular deity of Mithila.
- ७८४. (D) area of Central Colloquial Maithili — Darbhanga, Saharsa and Nepal Terai** — The dialect list gives Darbhanga, Saharsa and Nepal Terai.
- ७८५. (D) the printed price of the edition — Rs. 250** — The publication page gives the price as 250.
- ७८६. (A) the character replacing Pradyumna in Umapati's version — Arjuna Dhananjaya** — The survey says Krishna's assistant is Arjuna Dhananjaya rather than Pradyumna.
- ७८७. (C) the most successful writer of Goalari according to the survey — Nandipati** — The survey says Nandipati is the most successful writer of Goalari.

- ७८८. (D) the form of Maithili drama called a class by itself — Kirtaniya drama** — The survey says the Kirtaniya drama of Maithili is a class by itself.
- ७८९. (D) the communities that punctiliously preserved Panji records — Maithil Brahmanas and Karana Kayasthas** — The survey says they are preserved by the Brahmanas and Karana Kayasthas.
- ७९०. (D) the branch of Aryan language to which Maithili belongs — the eastern branch** — Chapter 2 says Maithili belongs to the eastern branch of the Aryan language.
- ७९१. (B) compiler of Daka's sayings in four parts — Pandit Kapileshwar Jha** — The survey credits Pandit Kapileshwar Jha with Dakavachanamrita in four parts.
- ७९२. (A) the period of Middle Maithili — 1350 to 1830 A.D.** — The survey gives Middle Maithili as 1350 to 1830 A.D.
- ७९३. (C) the form of Maithili drama called a class by itself — Kirtaniya drama** — The survey says the Kirtaniya drama of Maithili is a class by itself.
- ७९४. (C) Mithilamahatmya breadth of Tirabhukti — sixteen yojanas or 128 miles** — The quoted Mithilamahatmya passage gives the breadth as sixteen yojanas, or 128 miles.
- ७९५. (A) collector and publisher of Maithili Lokageet — Ram Ekbal Singh Rakesh** — The survey credits Ram Ekbal Singh Rakesh with Maithili Lokageet.
- ७९६. (D) the author of Rasamanjari — Bhanudatta** — The survey calls Bhanudatta the author of Rasamanjari.
- ७९७. (A) the author of the book — Radhakrishna Chaudhary** — The title page names Radhakrishna Chaudhary as the author.
- ७९८. (C) the period of Middle Maithili — 1350 to 1830 A.D.** — The survey gives Middle Maithili as 1350 to 1830 A.D.
- ७९९. (D) collector of stories of Gonu Jha — Ramanand Jha** — The survey says Ramanand Jha collected, compiled and published Gonu Jha stories.
- ८००. (A) the chronological range of many Charya composers — eighth to twelfth century A.D.** — The survey says the composers extended from the eighth to the twelfth century.