

विदेह VIDEHA

विदेह उत्सव ओ विमर्श

Videha Utsav & Vimarsh

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विषय-सूची / Contents

१. विदेह नाट्य उत्सव संयुक्त प्रश्नोत्तरी — Videha Quiz	२४४० 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 : विदेह नाट्य उत्सव संयुक्त प्रश्नोत्तरी — Videha Quiz

१. The Panji system is often compared to which modern scientific field in the source title?
 - (A) Genome Mapping.
 - (B) 2025
 - (C) Parasmani, Kulanand, and Indramaniya
 - (D) Differences in climate, language, diet, clothing, and geographic isolation.
२. What are the four 'Samskaras' included in the 'Upanayana' of the Chandoga (Samavedi) Brahmins?
 - (A) Deputy General Manager (DGM).
 - (B) Parasmani, Kulanand, and Indramaniya
 - (C) Namakarana, Chudakarana, Upanayana, and Samavartana.
 - (D) Hospital Management
३. Krishmaman, Rudraman, and Karan are the children of which figure?
 - (A) Lal.
 - (B) Vindhyaachal Mountains.
 - (C) The Ganges (Ganga).
 - (D) Astrologer (Jyotishi).
४. According to the Pokhariya section, what was the profession of the individual Munna (Maheshwar)?
 - (A) Parasmani, Kulanand, and Indramaniya
 - (B) Due to the passage of time and the loss of systematic record-keeping institutions.
 - (C) Bank Manager
 - (D) Subhash K. Anand.
५. In section (48), who are the children of 'Ishwardatt'?
 - (A) Parasmani, Kulanand, and Indramaniya
 - (B) Pachhbaripar (or Pachhbariba).
 - (C) Brahmins, Kayasthas, and Kshatriyas.
 - (D) B.A. (Bachelor of Arts), indicating his educational qualification.
६. The lineage of Ishwardatt and Indramani belongs to which Mool in Sahasml?
 - (A) The name, the father's name, the mother's name, and the mother's ancestral Moola.
 - (B) A Tri-pravara Gotra names three ancestral Rishis, while a Pancha-pravara names five.
 - (C) Parmanand.
 - (D) Sarisab Khanguda Mool.
७. Who is the son of Chandramani in the Sandahpur Mool of Pategana?
 - (A) Mahinath
 - (B) Seven Gotras.
 - (C) The original village or ancestral seat associated with the Bijee Purusha of a clan.
 - (D) A register that correlates ancestral roots (Mools) with their corresponding Gotras.
८. What is the status of the 'Shuddha' child in the final stage of the genealogical example?
 - (A) The specific social standing or 'status' of a family branch based on marriage alliances.
 - (B) One hundred and fifty-three (153).
 - (C) The Black Book
 - (D) Fully purified ('Purnatah Shuddha').

१. During which month of the year are Panji records traditionally dried in the sun?

- (A) The month when the Sun enters Leo (approx. 16 August to 15 September).
- (B) Madan Mohan.
- (C) Indramani (alias Baun).
- (D) Genome Mapping

१०. Who was appointed as the first 'Panjika' for the Maithil Brahmin community?

- (A) Pandit Gunakar Jha was the first Panjika.
- (B) He was an expert in Shakespearean drama and English literature.
- (C) Shobhakant (Harihar) and Mayakant.
- (D) Ramachandra Vagish.

११. Who introduced the 'Sakha Panji' system during the reign of Maharaja Madhav Singh (c. 1760 AD)?

- (A) Dharmanand.
- (B) Chandramani.
- (C) Baukuka and Baladeva.
- (D) Panjikars acting under the King's order, which led to further sub-divisions.

१२. When is the traditional time recommended for drying Panji books in the sun?

- (A) It marks the point up to which the modern merged Panji Prabandh analysis reaches.
- (B) It corresponds to Saka 1248.
- (C) Chandramani.
- (D) When the sun is in the sign of Leo (Simha Rashi), roughly 16 August to 15 September.

१३. Who is the son of Ray Hemangad in the Karamaha records?

- (A) Ramachandra Vagish.
- (B) Govind and Yadava.
- (C) Maharaja Ratna Singh.
- (D) He was an expert in Shakespearean drama and English literature.

१४. Which ancestral branch did 'Sadananda' belong to according to the 'Khaua' records?

- (A) Khaua.
- (B) Ruranand and Indranand
- (C) He was an expert in Shakespearean drama and English literature.
- (D) Mahi.

१५. Who is recorded as the son of Madan?

- (A) Maharaja Madhav Singh.
- (B) Yashu, Raju, and another not fully named.
- (C) Vanshidhar
- (D) He was an expert in Shakespearean drama and English literature.

१६. Which specific professional field was Dr Amarnath Jha noted for at Oxford and Allahabad University?

- (A) Mithila.
- (B) Rurananda, Gajananda, and Jhulananda.
- (C) Sohago.
- (D) He was an expert in Shakespearean drama and English literature.

१७. Who is the father of Chandramani in the Khangur (Sarisab) lineage?

- (A) Vijaydatta.
- (B) Balbhadra.
- (C) Gulab.
- (D) It compares the ancient meticulous recording of DNA/lineage through Panjis to modern genetic mapping.

१८. Amritnath's son, Chunchun, is linked to which clan?

- (A) Indramani (alias Baun).
- (B) One of the longest documented continuous human genealogical records in existence.
- (C) Pitambar
- (D) Sakaradhi

१९. Who is the son of Brahmadatt?

- (A) Chandramani.
- (B) Dr Sir Ganganath Jha.
- (C) Navakanta.
- (D) Padma Pati.

२०. Padarth had two sons named Bharmu Mani and ____.

- (A) Indramani (alias Baun).
- (B) Dr Amarnath Jha.
- (C) Arundhati.
- (D) Tulakant

२१. In the Satghara lineage, Ninu is the father of Shambhu, who has two sons named ____ and Kulanand.

- (A) Mannulal (also known as Sonelal).
- (B) Kulanand
- (C) Gajadhar
- (D) He was an expert in Shakespearean drama and English literature.

२२. Who was the father of the individual named Santosh in the Nagwad Ghosot branch?

- (A) Chandramani.
- (B) Sheshmani (also known as Puchu).
- (C) The practice of maintaining collective family records, mentioned by Kumarila Bhatta in the 7th century.
- (D) Jamua

२३. Identify the five sons of Chandramani.

- (A) The intense heat during this time effectively eliminates pests and preserves the ink.
- (B) Gunakar Jha.
- (C) Kalikant, Kirtyanand, Khelanand, Tejanand, and Rajanand.
- (D) Durgadhar and Mohinath.

२४. Identify the son of Indramani who is associated with the Rajanpura Darrihara lineage.

- (A) Gunakar Jha.
- (B) Jaykant
- (C) Mukund
- (D) Umanath.

२५. Who are the four sons of Jayanand who settled in Sakaradhi?

- (A) Chandramani.
- (B) Sahebram, Brahmaddutta, Hiraram and Bhaiyaram.
- (C) Mahamahopadhyaya, a high scholarly title.
- (D) A 'Doshala' (shawl) and titles like 'Panji-Shastra Martand'.

२६. Kavi Krishnapati is identified as the son of which person in section (58)?

- (A) Chandramani
- (B) Ramkrishna.
- (C) Lakshmidhar.
- (D) Vinodanand, Pramod, and Manoj

२७. Pankhu's son Tatikar is the father of which person?

- (A) Narasimha.
- (B) Daruk.
- (C) Nidhinath, Shambhunath, and Ramanath.
- (D) Rudraman.

२८. According to Section 54, who is the son of MM Gopinath?

- (A) Gaurinath.
- (B) Rudramani and Indramani.
- (C) Sushilkant.
- (D) Prakash Chandra, Sudhir Chandra, Vikas Chandra, and Abhash Chandra.

२९. In the Sodarpur lineage, who is the son of Damodar?

- (A) Shashinath and Bholanath Singh.
- (B) Suryamani, Chandramani, Punnanand, and Bhuvneshwar.
- (C) Mishra Suresh.
- (D) Harinath and Vishnupat.

३०. According to page 268, who was the father of Mahidhar and Shambhunath?

- (A) Purnia District.
- (B) Yajurveda.
- (C) Amarendra
- (D) Indramani.

३१. In the Darihara lineage, who is the son of Batu?

- (A) Visho.
- (B) Shri Vatsa.
- (C) Suryamani, Chandramani, Punnanand, and Bhuvneshwar.
- (D) Chhatuk

३२. Who is the father of Harshamani in the records?

- (A) Chandramani
- (B) Paharalal Jha.
- (C) Vidyakant and Umapati.
- (D) Jagannath.

३३. In the record of Thakur Jagat Singh, who is the son identified as an 'MM'?

- (A) Nishikant
- (B) The son is MM Krishna Singh.
- (C) Indramani.
- (D) Devkinandan (अवतारमुनिदेवकीनन्दन).

३४. In the Sakraá, hi lineage, who is the son of Kalinath?

- (A) Indramani.
- (B) Bhaskar
- (C) The son is Lalitnath.
- (D) The basic ancestral root and village of a lineage.

३५. The son of Vabhi Rama Singh is identified as _____ from the Budhwal lineage.

- (A) Raghunath
- (B) Baliyas.
- (C) Babulal and Chandramani
- (D) Jagannath.

३६. Who are the five sons of Gopinath Mishra listed in section (82)?

- (A) Abhiram
- (B) Ganesh and Mahesh
- (C) Pandua (associated with Indramani).
- (D) Sushilnath, Bhaktinath, Ashoknath, Vijaynath, and Jitunath.

३७. Which royal figure is the daughter of Muktinath (alias Kamala) married to, according to the Khandwala records?

- (A) Pramod, son of Ram.
- (B) Babu Vijaynath Singh.
- (C) Rudraman.
- (D) Tinkauri and Vinanand

३८. The son of Amarendra, named Loknath, is associated with which village in section 2.92?

- (A) Their father is Jhagru.
- (B) Rudraman.
- (C) Devanand, Anil, and Sunil.
- (D) Irauri.

३९. Jagannath and Dwarikanath are recorded as the sons of whom?

- (A) Suryamani, Chandramani, Punnanand, and Bhuvneshwar.
- (B) Jayant
- (C) Chidpati
- (D) Bhaiyo.

४०. Sundar is identified as the son of which person?

- (A) Chhotku.
- (B) Suryamani, Chandramani, Punnanand, and Bhuvneshwar.
- (C) Bhikh.
- (D) Shivanand, Brahmanand, and Parmanand.

४१. Harisharan is the son of which person from the Sodarpur origin?

- (A) Rudraman.
- (B) They are considered a 'Swa-jana' (self-kin) relative under Smriti law.
- (C) Vireshwar
- (D) Gangoli.

४२. Rudramani is identified as the son of which individual?

- (A) Bholanath.
- (B) Kulmani.
- (C) Manik.
- (D) Yashodanand and Lilanand.

४३. In the Mahishi records, who is the father of Shishnath and Amritnath?

- (A) Nidhi
- (B) Shubham
- (C) Chakramani.
- (D) Chandramani

४४. According to section (378), who were the two sons of Krishnamani?

- (A) Rudramani and Indramani.
- (B) Shiromani.
- (C) Vanshidhar.
- (D) Lakshmi and Lakhmamani.

४५. In entry 517, who are the three sons of Chandramani?

- (A) Judaun.
- (B) Sanjeet.
- (C) Manmohan.
- (D) Rukmanidatta, Vishweshwardatta, and Rameshwardatta.

४६. In the lineage starting from Ghanesh, who is identified as the son of Ghanesh and father of Dukharan?

- (A) Vivekanand alias Bablu.
- (B) Ghanesh himself (Dukharan is the son).
- (C) Lalo
- (D) Indramani.

४७. Who is the son of Naridhar mentioned in section 589?

- (A) Rudraman.
- (B) The father is Anand.
- (C) Umanand, Dayanand, Gajanand, and Manoj.
- (D) Babunath.

४८. In the lineage of Khenan (612), who is the father of Bhrigudatta?

- (A) Shubhupati.
- (B) Motinandan
- (C) Devnath and Teknath.
- (D) Suryamani, Chandramani, Punnanand, and Bhuvneshwar.

४९. Who is the son of Rai Chandramani in the lineage of Rai Varish (621)?

- (A) Ishwaridutta
- (B) The family of Ram, son of Thakur Hari.
- (C) Kamal.
- (D) Janardana.

५०. Who was the son of Mishra Arjun as recorded in section (638)?

- (A) Babulal and Chandramani
- (B) Visho.
- (C) Uttamlal
- (D) Bhirvam.

५१. Name the three sons of Indramani (Baun).

- (A) Daiya.
- (B) Yugal Kishor, Nand Kishor and Kamal Kishor.
- (C) Shivnath, Ganesh, and Maheshnath.
- (D) Devnandan

५२. Who are the three sons of Buteshwarnath?

- (A) Babulal and Chandramani
- (B) The Devanand Shakha Panji.
- (C) Buddhinath, Babunath, and Durganand.
- (D) Rukmanidatta, Vishweshwardatta, and Rameshwardatta.

५३. Shyamanand's sons were Vishnudev and ____.

- (A) Kishundev.
- (B) Amitabh and Arunabh.
- (C) Vidyapati Singh.
- (D) Chandramani

५४. Who is the son of Vishwanath in the Belahi branch?

- (A) Buddhilal.
- (B) Barinath, Laxminath, and Teknath.
- (C) Mithilesh.
- (D) Pandua (associated with Indramani).

५५. Kapileshwar's son Krishna Dev is associated with which profession according to the lineage details?

- (A) Kalikanth.
- (B) Chandramani
- (C) Professor.
- (D) Gagan Dev.

५६. Which member of the lineage is identified as a social thinker and 'Sanskriti Premi' (lover of culture)?

- (A) MBBS, D.H. Superintendent.
- (B) Narendra Nath.
- (C) Banamali.
- (D) Suryamani, Chandramani, Punnanand, and Bhuvneshwar.

५७. Identify the village associated with the descendants of Lali-tnath.

- (A) Pandua (associated with Indramani).
- (B) Gunaakara and Kirtikara.
- (C) Sodarpur.
- (D) Thotha.

५८. Which member of the Chaudhary family served as an officer in the Central Bureau of Investigation (CBI)?

- (A) His sons are Ishwari Dutt and Gumani.
- (B) Pandua (associated with Indramani).
- (C) Shailendra Narayan Chaudhary.
- (D) Shobhan.

५९. Who is the son of Chandramani in the Sodarpur Mahia lineage?

- (A) Bhorelal.
- (B) Deshual
- (C) Haru.
- (D) Mahinath

६०. In the Darihara records, who are the sons of Chandramani?

- (A) Murari (alias Premnath) and Manohari (alias Mahinath).
- (B) Narayan (alias Lilanand), Chandranand, Kalanand, and Ugranand.
- (C) Nath.
- (D) Gorelal and Chhedi.

६१. In the lineage of Shankardatt, who were his two sons?

- (A) Babulal and Chandramani
- (B) Yoganand and Gunanand
- (C) Rananda.
- (D) Bucha (alias Kishorenath).

६२. Who are the sons of Nunulal in the Babuji lineage?

- (A) The son is MM Krishna Singh.
- (B) Pranmohan.
- (C) Suryamani, Chandramani, Punnanand, and Bhuvneshwar.
- (D) Damodar.

६३. According to the text, who was the son of Indramani mentioned in the Sarisab Khangur lineage?

- (A) Lal, Anup, Tota and Kalanath.
- (B) Navinchandra.
- (C) Jayamani and Lakshmikant.
- (D) Abhash and Vibhash

६४. Identify the sons of Domon mentioned in the Katai Malangia branch.

- (A) Jhapatlal.
- (B) Santosh and Sanjay.
- (C) Ruranand
- (D) Chandramani

६५. Sandeep and Sagar are the sons of which family member in Purnia?

- (A) Ajaykant
- (B) Raman Ji.
- (C) Pandua (associated with Indramani).
- (D) Darihara.

६६. Which professional skill is associated with Mithilesh, the son of Gopichandra?

- (A) Kumarnath and Dwarikanath.
- (B) Mangalanand
- (C) National-level Tabla player.
- (D) Rudraman.

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

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

६८. Who is the father of Yoganand and Kamlanand in the Mander Diha Sarnapur lineage?

- (A) Raghuvansh.
- (B) Khublal
- (C) Chandramani
- (D) Vishwanath

६९. Identify the son of Jagannath residing in Bakhri village associated with the Hariam lineage.

- (A) Tinkauri
- (B) Panchuka
- (C) Raghudev and Yashodhara.
- (D) Rudraman.

७०. In the 'Mandar Siholi' branch, who are the sons of Chandraman?

- (A) Gaurav.
- (B) Bachchu
- (C) Bhangi.
- (D) Ashok and Manoj.

७१. The 'Morsanda' branch lists which two sons of Chandraman?

- (A) Prannath and Baidyanath.
- (B) Chandranath.
- (C) Durganath.
- (D) Kanhuli.

७२. Who are the four sons of Batesh in the Hariaam branch?

- (A) Suryamani, Chandramani, Punnanand, and Bhuvneshwar.
- (B) Lakshmikant, Shobhakant, Suryakant and Ramakant.
- (C) Rohit and Rahul.
- (D) Veernarayan and Bechu

७३. In the 'Gangoli Sakuri' root, who are the three sons of Taranand?

- (A) Chandramani
- (B) Devi, Parashnath, and Singh Nath.
- (C) Naas.
- (D) Jaykrishna, Baidyanath, and Jagannath.

७४. Name the four sons of Mahavir.

- (A) Arun, Anil, Manoj, and Sushil.
- (B) Chandramani
- (C) Bhaveshkant.
- (D) Khauwal.

७५. In the Gangoli Sakuri Kharidah records, who is the father of Babulal?

- (A) Damodar
- (B) Rudraman.
- (C) Rupnath
- (D) Sanphul

७६. In the Khavashpur records, who are the two sons of Vidyapati?

- (A) Umapati and Mukund
- (B) Yogendra Narayan, Shri Narayan and Tej Narayan
- (C) Rudramani and Indramani.
- (D) Jhumaklall.

७७. According to the text, how many years after his father's death was Gangesha allegedly born?

- (A) Five years.
- (B) Pandua (associated with Indramani).
- (C) Grijanand.
- (D) Damodar (alias Boru)

७८. In the Khangur lineage, who was the son of Pa. Chandramani?

- (A) Harshamani.
- (B) Shivananand and Ugranand.
- (C) Jyotirvid Tofalal and Shrilal
- (D) Pushpanath

७९. In the Hemnagar branch, who were the sons of Lali?

- (A) Nandkishore, Chaturanan, and Shivananda.
- (B) Pandua (associated with Indramani).
- (C) Ghonghi (Chhatranath), Kishorenath, and Buddhinath
- (D) Uttamlal

८०. In the lineage of 'Mangu' (alias Munindranarayan), who is the son identified in section (2)?

- (A) It provides a detailed branch-wise genealogy including titles, education, and migrations.
- (B) Kedarnath
- (C) Suryamani, Chandramani, Punnanand, and Bhuvneshwar.
- (D) Nunu

८१. Q8. Which field is Mithila especially proud of through Gautama and Gangesha?

- (A) A. Nyaya / logic
- (B) B. Maritime trade
- (C) C. Persian poetry
- (D) D. Greek drama

८२. Q22. Which language-stage is associated with the transitional form before Maithili emerged?

- (A) A. Magadhi Prakrit Apabhramsa
- (B) B. Classical Greek
- (C) C. Old Persian
- (D) D. Tamil Sangam

८३. Q26. Which two figures are associated with agricultural sayings in Mithila?

- (A) A. Daka and Ghagha
- (B) B. Dandin and Bana
- (C) C. Kabir and Surdas
- (D) D. Jayasi and Rahim

८४. Q27. The Charya songs represent mystic practices mainly of which tradition?

- (A) A. Buddhist Sahajiya / Tantric tradition
- (B) B. Victorian realism
- (C) C. Mughal court prose
- (D) D. Modern drama

८५. Q34. Which dramatist-poet is associated with Parijataharana?

- (A) A. Umapati
- (B) B. Mandan Mishra
- (C) C. Tulsidas
- (D) D. Bhasa only

८६. Q39. What feature distinguished early Maithili literary production?

- (A) A. Use in prose, drama and lyric alongside Sanskrit tradition
- (B) B. Absence of poetry
- (C) C. Only legal contracts
- (D) D. Only inscriptions

८७. Q63. Maithili drama influenced which regional dramatic tradition especially?

- (A) A. Assamese drama
- (B) B. Japanese Noh
- (C) C. Greek tragedy
- (D) D. Elizabethan drama

८८. Q64. Which Assamese saint-dramatist used Maithili in plays?

- (A) A. Samkaradeva
- (B) B. Kabir
- (C) C. Tukaram
- (D) D. Surdas

८९. Q65. Which of the following is listed among Samkaradeva's extant Maithili dramas?

- (A) A. Kaliyadamana
- (B) B. Mrichchhakatika
- (C) C. Abhijnanasakuntalam
- (D) D. Godan

९०. Q66. Why did Maithili add sanctity to Assamese drama?

- (A) A. It had prestige and devotional-literary appeal
- (B) B. It was the language of British courts
- (C) C. It was used in Roman churches
- (D) D. It was printed by machines only

९१. Q68. Which literary form carried Maithili most strongly outside Mithila?

- (A) A. Songs and dramas
- (B) B. Legal charters only
- (C) C. Modern newspapers only
- (D) D. Stone edicts only

९२. Q69. The dramas mentioned were mostly based on which sources?

- (A) A. Epics and Puranas
- (B) B. Greek myths
- (C) C. Modern novels
- (D) D. British law reports

९३. Q72. What two features marked Maithili literature up to the mid-eighteenth century?

- (A) A. Preference for drama and musical qualities
- (B) B. Only prose and satire
- (C) C. Only war epics and journalism
- (D) D. Only novels and essays

९४. Q81. The chapter title derives from a definition of drama by whom?

- (A) A. Bharata
- (B) B. Grierson
- (C) C. Colebrooke
- (D) D. Tulsidas

९५. Q82. According to Kalidasa as cited, drama is what?

- (A) A. Entertainment common to people of different tastes
- (B) B. Only a royal tax document
- (C) C. A branch of astronomy
- (D) D. A form of grammar only

९६. Q83. Which two devotional themes produced medieval Maithili drama varieties?

- (A) A. Krishna and Shiva
- (B) B. Buddha and Mahavira only
- (C) C. Alexander and Caesar
- (D) D. Railways and factories

१७. Q84. What dominated medieval poetic drama in Mithila?

- (A) A. Krishna theme
- (B) B. Industrial reform
- (C) C. Detective plots
- (D) D. Colonial courts

१८. Q86. What compensated for the deficiency of prose in medieval Mithila?

- (A) A. Poetic and dramatic compositions
- (B) B. Shipping manuals
- (C) C. Newspapers
- (D) D. Novels

१९. Q87. The themes of medieval drama were generally based on what?

- (A) A. Puranic legends
- (B) B. Modern elections
- (C) C. European history
- (D) D. Science fiction

१००. Q88. Which figure is among the dramatists connected with this tradition?

- (A) A. Umapati
- (B) B. Bankimchandra
- (C) C. Milton
- (D) D. Darwin

१०१. Q89. Which form is described as a class by itself in the introduction to Maithili drama?

- (A) A. Kirtaniya drama
- (B) B. Blank verse only
- (C) C. Novel
- (D) D. Essay

१०२. Q90. What is the chapter's central claim about drama in Mithila?

- (A) A. Drama was a popular and significant literary art
- (B) B. Drama was absent
- (C) C. Drama began only in 1900
- (D) D. Drama was never religious

१०३. Q98. Which genre was stronger than prose during the middle period?

- (A) A. Lyrics and drama
- (B) B. Novel
- (C) C. Scientific essay
- (D) D. Autobiography

१०४. Q100. Which statement best fits the author's judgement?

- (A) A. Prose existed, but without the creative force of earlier poetry
- (B) B. No prose existed at all
- (C) C. Every prose work was a masterpiece
- (D) D. Only drama existed after 1900

१०५. Q103. Folk literature is available in what forms?

- (A) A. Poetry and prose
- (B) B. Only prose
- (C) C. Only inscriptions
- (D) D. Only drama scripts

१०६. Q128. What broad literary movement do they represent?

- (A) A. Modern Maithili revival
- (B) B. Classical Sanskrit drama only
- (C) C. Early Buddhist mysticism
- (D) D. Persian court chronicle

१०७. Q139. What is the subject of Chapter XIV?

- (A) A. Modern Maithili poetry
- (B) B. Medieval drama
- (C) C. Language evolution
- (D) D. Folk tales only

१०८. Q144. Which form became the most important achievement of the modern period?

- (A) A. Literary prose
- (B) B. Only inscriptions
- (C) C. Only folk riddles
- (D) D. Only court drama

१०९. Q150. What is the final movement of the book from Chapter I to XV?

- (A) A. From historical-cultural background to modern prose development
- (B) B. From modern novels to ancient geography only
- (C) C. From English drama to Persian poetry
- (D) D. From railway reports to court law

११०. Kameshwar Jha 'Kamal', a poet and lyricist based in Kolkata, published his song collection 'Kamal-Taal' under the aegis of which diaspora institution?

- (A) Sahitya Akademi
- (B) Mithila Sanskritik Parishad, Kolkata
- (C) Videha eJournal
- (D) Pallavi Prakashan

१११. Kamal's collection includes songs in the 'Nachhari' tradition. What is unique about the Nachhari genre?

- (A) It is a form of classical Sanskrit drama
- (B) It is a comic-devotional song about Shiva's ecstatic dance, often from the perspective of an anxious Parvati or her mother Maina
- (C) It is a war ballad
- (D) It is a lullaby

११२. Dr. Kamini Kamayini is a poet, short-story writer, and co-editor of which major Videha archival volume?

- (A) Videha Sadeha 31 (Maithili Prose and Verse Archive)
- (B) The Parallel History of Mithila
- (C) Maithili Ghazal Sangraha
- (D) Stri Kona anthology

११३. Kapileshwar Raut, a farmer-writer from Berma village, Madhubani, is known for his short story collection ‘Ulhan’.

What does the title ‘Ulhan’ mean?

- (A) Joy
- (B) Reproach or taunt – a cutting remark that exposes a gap between expectation and reality
- (C) Harvest
- (D) Prayer

११४. In Raut’s story ‘Chhuā-Chhūt’ (Untouchability), a Dalit man challenges a tea-stall owner with which unanswerable question?

- (A) ‘Why don’t you serve me tea?’
- (B) ‘If you wash dishes to purify them, why don’t you wash mine after I use them?’
- (C) ‘Am I not a human being?’
- (D) ‘What is your caste?’

११५. Kedar Nath Chaudhary (1936–2018) was a novelist and co-producer of the first Maithili feature film. What was the name of that film?

- (A) Mamta Gaaye Geet
- (B) Sita
- (C) Mithila Maayan
- (D) Vidyapati

११६. Chaudhary’s novel ‘Abara Nahitan’ (The Wanderer Who Is Not a Wanderer) explores the experience of:

- (A) A tribal rebellion
- (B) A returned diaspora intellectual confronting a transformed Mithila
- (C) A love story between two villages
- (D) A detective solving a flood mystery

११७. Dr. Kirtinath Jha, a physician based in Puducherry, is known for his Maithili translation of which work by Khalil Gibran?

- (A) The Prophet
- (B) Broken Wings (Tutal Pankhi)
- (C) Sand and Foam
- (D) Jesus the Son of Man

११८. Kishan Karigar (Dr. Krishna Kumar Ray), a Delhi-based journalist and poet, titled his debut poetry collection ‘Kichhu Fura Gel Hamra’. What does the title’s double meaning suggest?

- (A) ‘Something has been lost to us’ and ‘something came to my mind’
- (B) ‘All is well’
- (C) ‘The crow has flown’
- (D) ‘Harvest time’

११९. Kishan Karigar’s satirical poem ‘Puraskaar Le Ke Nachoo’ (Dance for the Award) targets which aspect of Maithili literary culture?

- (A) Lack of readers
- (B) The corruption of the award system, where a coterie of friends and relatives distributes prizes
- (C) The absence of poetry
- (D) The dominance of Hindi

११०. Kumar Pawan (Dr. Pawan Kumar Jha) wrote the long story 'Dāyrik Khālī Pannā' (The Empty Pages of the Diary). What does the blank diary symbolise?

- (A) The principal's writer's block
- (B) The impossibility of honest testimony under institutional corruption
- (C) A love letter never sent
- (D) The loss of memory

१११. In Kumar Pawan's story 'Paith' (The Salvation), the railway crossing (phatak) functions as a symbol of:

- (A) Progress
- (B) The threshold between life and catastrophe, a liminal space where social violence becomes irreversible
- (C) A tourist destination
- (D) A wedding venue

११२. Munni Kamat's poetry collection 'Sukhal Man Tarsal Āmkhi' (Dry Heart, Longing Eyes) is notable for being the first Maithili collection to include:

- (A) Only love poems
- (B) A tripartite structure: poems, seed stories, and one-act plays
- (C) Translations from English
- (D) Only children's verse

११३. Kamat's one-act play 'Zindagi ka mol' (The Value of Life) exposes the exploitation of rural migrant workers by:

- (A) Landlords
- (B) Pharmaceutical companies using them as guinea pigs in clinical trials
- (C) Police
- (D) School officials

११४. Nabo Narayan Mishra, a Kolkata-based Maithili activist, is known for his interview collection 'Hum Puchhait Chhi'. Which major Maithili playwright did he interview for the volume?

- (A) Bechan Thakur
- (B) Ramlochan Thakur
- (C) Lallan Prasad Thakur
- (D) Udaya Narayana Singh 'Nachiketa'

११५. Mishra's essay 'Maithili Rangmanch aur Kolkata' provides a unique primary record of which theatre group's annual productions?

- (A) Mithila Vikas Parishad
- (B) Kokil Manch
- (C) Mithila Sanskritik Parishad
- (D) Mailorang

११६. Udaya Narayana Singh 'Nachiketa' is a linguist, poet and playwright. His award-winning Maithili poetry collection 'Jahalak Diary' won the Sahitya Akademi Award in which year?

- (A) 2010
- (B) 2017
- (C) 2005
- (D) 2020

१२७. Nachiketa's play 'No Entry: Mā Pravish' uses the bilingual title to critique:

- (A) Road safety
- (B) The exclusion of Maithili from official spaces, and the prohibition of the mother (mā) tongue
- (C) Gender discrimination
- (D) Caste violence

१२८. Nand Kumar Mishra 'Nand' published twelve books between 2011 and 2022 under which regional press, outside the mainstream Delhi circuit?

- (A) Shruti Prakashan
- (B) Gosauni Baidyanath Smriti Manch, Darbhanga
- (C) Pallavi Prakashan
- (D) Navarambh Prakashan

१२९. Nand's novel 'Anthiya Kukur' (The Solitary Hound) uses the title's dhvani to represent:

- (A) A faithful pet
- (B) The socially marginalised individual, without protection, navigating a world organised by family and caste
- (C) A mythological animal
- (D) A political leader

१३०. What is the title of Premshankar Singh's landmark survey of Maithili language and literature of the twentieth century, first serialised in Videha eJournal?

- (A) Maithili Sahitya ka Itihas
- (B) Maithili Bhasha Sahitya: Beesam Shatabdi (Maithili Language and Literature: The Twentieth Century)
- (C) Maithili Navajagaran
- (D) Beesvi Sadi ka Maithili Sahitya

१३१. Which Sanskrit serpent-worship text by Vidyapati did Premshankar Singh edit, recovering it from a palm-leaf manuscript held by Dhaka University Library?

- (A) Purusha Pariksha
- (B) Kirtilata
- (C) Vyadhibhakti-tarangini (Waves of Devotion in Illness/Affliction)
- (D) Bhuparikrama

१३२. Ilarani Singh translated which play by Pravir Mukhopadhyay into Maithili, dealing with themes of tuberculosis, poverty, and self-sacrificing love?

- (A) Salome by Oscar Wilde
- (B) Bishabriksha by Bankim Chandra Chatterjee
- (C) Prem: Ek Kavita (Love: A Poem)
- (D) Ek Minute Ki Rani

१३३. According to the chapter, what is the significance of the anthology 'Ijoriyak Angaithi-Mor' (The Fireplace of Light That Is Mine), edited by Mala Jha and Vibha Jha, in which Ilarani Singh's poetry appears?

- (A) It is a collection of Maithili folk tales
- (B) It is the largest curated collection of Maithili women's poetry, recovering voices historically marginalised by the literary establishment
- (C) It is a grammar textbook
- (D) It is a translation of Tagore's Gitanjali

- १३४. In his literary history, Premshankar Singh explicitly identifies which two malpractices within the Maithili literary establishment, aligning with the Videha Parallel History critique?**
- (A) Lack of printing presses and illiteracy
 - (B) Caste bias, sectarian criticism, and mutual praise clubs ('blackmail literature')
 - (C) Excessive translation from English and neglect of folk forms
 - (D) Overuse of Sanskrit and neglect of Maithili
- १३५. The chapter applies Navya-Nyāya concept of 'avacchedaka' (limitor) to Ilarani Singh's translation work. How is this concept used?**
- (A) To measure the length of her poems
 - (B) To specify the precise scope of the translation's fidelity – limited by (avacchinna by) the Maithili linguistic and cultural domain
 - (C) To count the number of characters in the play
 - (D) To determine the rasa of the original
- १३६. In Ilarani Singh's translation of 'Prem: Ek Kavita', the X-ray plate serves as a plot device revealing the protagonist's tuberculosis. From a Navya-Nyāya perspective, the X-ray functions as:**
- (A) An alankara (figure of speech)
 - (B) A pramāṇa (instrument of valid knowledge) – specifically anumāna (inference) that transforms the beloved's cognition from illusion (bhrama) to reality (pramā)
 - (C) A radif (refrain)
 - (D) A rasa-dhvani device
- १३७. Which Western critical theory is used in the chapter to analyse the tension between naturalism (disease and poverty as deterministic forces) and romantic idealism in Ilarani Singh's translated play?**
- (A) Postcolonial theory
 - (B) Feminist criticism
 - (C) Aristotelian tragic hero with hamartia (nobility as Manoj's flaw) and naturalistic determinism
 - (D) Reader-response theory
- १३८. Premshankar Singh's editorial recovery of the Vyadhibhakti-tarangini is significant for the Videha Parallel History because it deals with which subaltern religious tradition?**
- (A) Vedic sacrifice
 - (B) Serpent worship (Manasa cult) – a non-Brahminical, folk-goddess tradition of Mithila and Bengal
 - (C) Buddhist monasticism
 - (D) Islamic Sufism
- १३९. The chapter cites Susie Tharu and K. Lalita's 'Women Writing in India' as a parallel to which editorial project?**
- (A) Premshankar Singh's literary history
 - (B) Ilarani Singh's play translation
 - (C) The anthology 'Ijoriyak Angaithi-Mor' as a feminist literary recovery in Maithili
 - (D) Videha eJournal
- १४०. According to the chapter, what is the 'dried main drain' vs 'living parallel stream' metaphor, and how does it apply to Premshankar Singh's work?**
- (A) It contrasts Hindi and Maithili; Singh wrote only in Hindi
 - (B) It contrasts the institutional Sahitya Akademi canon (dried main drain) with the democratic parallel tradition; Singh's critical work exposing caste bias aligns with the parallel stream
 - (C) It contrasts poetry and prose; Singh wrote only prose
 - (D) It contrasts modern and ancient Maithili

१४१. The chapter mentions that Premshankar Singh's survey covers folk ballad (Lokgatha) and gives special attention to the contribution of which region's scholars to Maithili folk ballads?

- (A) Bengal
- (B) Manipur
- (C) Nepal
- (D) Kerala

१४२. Rajdeo Mandal belongs to which caste community, and what is his literary-historical significance for that community?

- (A) Maithil Brahmin – first to write modern poetry
- (B) Dhanuk (OBC cultivator-artisan caste) – first Dhanuk-caste novelist in Maithili literature
- (C) Kayastha – first to write screenplays
- (D) Dalit – first Dalit autobiographer

१४३. Which poetry collection by Rajdeo Mandal (2010) is described in the preface as 'the best collection of this genre in the first decade of the 21st Century' in Maithili?

- (A) Hamar Tol
- (B) Ambara (The Sky/Canopy)
- (C) Trivenik Rang
- (D) Jal Bhanwar

१४४. The novel 'Hamar Tol' (My Quarter of the Village) is compared by the chapter to which earlier Maithili novel by Nagarjun, but with the crucial difference that Mandal writes from within his own community's experience?

- (A) Patrahin Nagna Gachh
- (B) Paro (first-hand account of Nagarjun's Brahmin caste)
- (C) Mithila Makhaan
- (D) Prithviputra

१४५. In the novel 'Hamar Tol', the ending is described as necessarily tragic. What is the closing image?

- (A) A flood destroys the village
- (B) A fight between a Crow and a Myna, unseen by humans – only the tree saw it, and the tree remained silent
- (C) The protagonist dies of hunger
- (D) The landlord evicts everyone

१४६. Which one-act play by Rajdeo Mandal (2015) addresses dowry system and the exploitation of lower-caste girls by upper-caste landlords, with the title meaning 'Shame'?

- (A) Panchaiti
- (B) Laj
- (C) Jaal
- (D) Waapsi

१४७. The short screenplay 'Panchaiti' (2013) dramatises an inter-caste elopement and the village panchayat's authority. The crucial dramatic moment occurs when the young man Kishan asserts:

- (A) 'We will run away to the city'
- (B) 'We both love each other... We both are adults. I have the right to marry by law' – appealing to constitutional rights against caste custom
- (C) 'Let the panchayat decide'
- (D) 'I will never marry'

१४८. The chapter applies Georg Lukács' concept of 'typicality' to Mandal's novel 'Hamar Tol'. What does this mean?

- (A) Characters are stereotypes
- (B) Characters are fully realised individuals whose specific fates illuminate the structural conditions of Dhanuk community life – the particular representing the general
- (C) The novel follows a predictable plot
- (D) It is a roman à clef

१४९. Mandal's seed story collection 'Trivenik Rang' (Colours of the Triveni) engages with Walter Benjamin's concept of storytelling. What does Benjamin argue about the storyteller?

- (A) Storytellers must be university-trained
- (B) The storyteller draws on a community of listeners and carries 'counsel' – practical wisdom from lived experience, transmitted across generations
- (C) Storytelling is obsolete in the modern age
- (D) Only epic poetry counts as storytelling

१५०. In the screenplay 'Jaal' (The Net), Mandal uses a powerful metaphor: 'The net was made by our own hands / Now it is tightened on us ourselves.' This is analysed through which concept?

- (A) Aristotelian catharsis
- (B) Marxist alienation – the net-makers (peasant-artisan communities) trapped by the social structures they themselves created and maintained
- (C) Freudian repression
- (D) Brechtian Verfremdungseffekt

१५१. The chapter compares Rajdeo Mandal's short story 'Rusal Bauwa' (An Angry Boy) to Premchand's 'Idgah'. What is the crucial difference?

- (A) Both stories celebrate altruism
- (B) 'Idgah' shows a poor boy's self-abnegating love; 'Rusal Bauwa' shows a poor child's legitimate anger at visible economic inequality – subaltern assertion rather than accommodation
- (C) Both stories are set in cities
- (D) Mandal copies Premchand exactly

१५२. The chapter applies Gayatri Spivak's question 'Can the subaltern speak?' to Mandal's work. What answer does the Videha parallel tradition offer?

- (A) No, the subaltern can never speak
- (B) Yes – but only through alternative institutional structures: the Videha digital archive, Shruti Prakashan, Sagar Raati Deep Jaray programmes, and writing in gamaya (village) Maithili
- (C) Only in Sanskrit
- (D) Only through translation into English

१५३. Which Western playwright's theory of 'alienation effect' (Verfremdungseffekt) is used to analyse Mandal's story 'Electionak Bhoot' (The Ghost of Election), where electoral corruption is framed as a dream?

- (A) Anton Chekhov
- (B) Henrik Ibsen
- (C) Bertolt Brecht – the dream-frame creates critical distance, making the audience observe corruption while remaining emotionally engaged
- (D) Samuel Beckett

१५४. Ravibhushan Pathak's play 'Riharsal' (Rehearsal) is set in a village theatrical group. What is the central dramatic conflict of the play?

- (A) A love triangle
- (B) The conflict between a Brahmin director (Hemchandra) and a low-caste aspiring actor (Ramapravesh) over casting – theatrical roles become proxies for caste access to cultural capital
- (C) A property dispute
- (D) A religious festival

१५५. In 'Riharsal', Pathak contrasts two rooms: Hemchandra's photograph-covered walls (Vidyapati, Rabindranath, Nirala, Harimohan Jha) and Ramapravesh's room (Tulsi, Kabir, Marx, Nagarjuna). What does this contrast represent?

- (A) Rich vs poor
- (B) The canon of literary authority vs the counter-canon of dissent and democracy
- (C) Modern vs traditional art
- (D) Hindu vs Muslim

१५६. Pathak's essay on translation in Videha Sadeha 27 invokes Navya-Nyāya categories. What two definitions of translation does he cite from the Shabdarthalochochintamani?

- (A) Literal and free translation
- (B) 'Praptasya punah kathane' (re-telling the already-known) and 'jnatarthasya pratipadane' (explicating known meaning)
- (C) Poetry and prose translation
- (D) Oral and written translation

१५७. Kumar Manoj Kashyap's short story 'Kalakaar' (The Artiste) depicts a child performing extraordinary acrobatics at a city intersection, then holding out a bowl to beg. What is the story's central dhvani (suggested meaning)?

- (A) Child labour should be banned
- (B) The audience is enchanted by the performance but collective amnesia follows when the light turns green – artistry is forgotten, poverty ignored; the red light becomes the symbol of deferred hope
- (C) The child is a professional performer
- (D) The city is dangerous

१५८. Kashyap's short story 'Giraith Dewal' (The Falling Wall) centres on Baitha, a washerman whose daughter elopes. How does Baitha respond to the village's outrage?

- (A) He beats his daughter
- (B) 'If I couldn't arrange her marriage, she has found her own way – what's the great matter?' – resigned acceptance that challenges communal norms of honour
- (C) He disowns her
- (D) He files a police complaint

१५९. Pathak's 'Ghar' series of three micro-prose vignettes captures the social grammar of Maithili family life. 'Ghar (Ek)' traces a conversation from 'My father is like this' to 'In our village, things are like this' to 'The younger Chaudhary is like this'. What does this progression reveal?

- (A) A simple family chat
- (B) The absorption of political and caste discourse into domestic talk – social hierarchy is reproduced in everyday gossip
- (C) A recipe
- (D) A love letter

१६०. The chapter applies Georg Lukács's theory of realism to Kashyap's laghu-kathas. What distinguishes his stories from naturalism?

- (A) They avoid social issues
- (B) His characters are not mere sketches but 'typical' in Lukács's sense – individuals whose particular situation crystallises the structural conditions of a whole social formation
- (C) They are entirely abstract
- (D) They have no characters

१६१. Pathak's translation of Nirala's poem 'Sneh Nijhkar Bah Gaya Hai' (Love Has Dried and Flowed Away) into Maithili is discussed in the chapter. What is the central principle of his translation practice?

- (A) Word-for-word literalism
- (B) 'Acoustic fidelity' – the sound-world of the original must find an equivalent in Maithili; following dhvani theory, the 'soul of poetry' is inseparable from phonic texture
- (C) Complete rewriting
- (D) Translation into English first

१६२. Kashyap's story 'Bhukhala Peta' (The Hungry Belly) depicts Harkhoo, a sharecropper, whose crop is swept away by the Kosi flood. What metaphor is used for the flood?

- (A) A monsoon rain
- (B) Sursa – the monster from the Ramayana who expands her mouth endlessly; Harkhoo lacks Hanuman's capacity to escape, using the epic ironically
- (C) A gift of nature
- (D) A government project

१६३. The chapter uses Bakhtin's concept of 'heteroglossia' to analyse Pathak's play 'Riharsal'. What does this concept refer to?

- (A) A single authoritative voice
- (B) The coexistence of multiple social voices and languages within a text – high-caste Sanskrit theatrical culture, subaltern folk performance, political sloganeering, and vernacular gossip all collide
- (C) A silent text
- (D) A monologue

१६४. Kashyap's preface to 'Badalait Samay' theorises the laghu-katha (short story/flash fiction) form. What is his definition of the form's power?

- (A) Lengthy descriptions
- (B) 'dekhne mein chhotan lage, ghav kare gambhir' (small in appearance, deep the wound) – brevity is not limitation but concentration of force
- (C) Complex plots
- (D) Many characters

१६५. The chapter concludes that both Pathak and Kashyap occupy a specific position within the Videha Parallel History. What is that position?

- (A) Mainstream Sahitya Akademi winners
- (B) 'Established-parallel' writers – with book-length collections archived in Videha, but operating entirely outside the Sahitya Akademi mainstream, representing the democratic, multi-caste, digitally democratised nature of Maithili literature
- (C) Traditional court poets
- (D) Only translators, not original writers

- १६६. Ravindra Nath Thakur was given the title 'Abhinav Vidyapati' (New Vidyapati) by which legendary Maithili-Hindi poet?**
- (A) Harimohan Jha
 - (B) Baba Nagarjuna (Vaidyanath Mishra Yatri)
 - (C) Phanishwar Nath Renu
 - (D) Ramdhari Singh Dinkar
- १६७. What was the name of Ravindra Nath Thakur's landmark Maithili ghazal collection published in 1985, which contained 109 ghazals and proved that ghazal could be written in Maithili despite critics' claims?**
- (A) Ravindra Padavali
 - (B) Lekhani Ek Rang Anek
 - (C) Pratyaya
 - (D) Ati-Geet
- १६८. Ravindra Nath Thakur formed a legendary stage partnership with Mahendra Jha of Jamsam village. What was the division of labour in this duo?**
- (A) Both sang together equally
 - (B) Thakur composed the lyrics and set the tunes; Mahendra Jha sang. The combination of Thakur's verbal genius and Mahendra's melodic voice became unstoppable
 - (C) Thakur sang and Mahendra wrote
 - (D) They performed only in films
- १६९. Ravindra Nath Thakur played a central role in the creation of the first Maithili feature film. What was the name of this film, for which he was lyricist, co-director, and screenplay writer?**
- (A) Mithila Makhaan
 - (B) Mamta Gaaye Geet
 - (C) Sasta Jingni Mahag Sinur
 - (D) Gonujha
- १७०. During his tenure as Director-cum-Secretary of the Maithili Academy (Bihar Government), what was Ravindra Nath Thakur's most significant institutional achievement?**
- (A) Establishing a Maithili film board
 - (B) Overseeing the publication of the first comprehensive Maithili dictionary in two volumes
 - (C) Creating a Maithili university
 - (D) Translating the Vedas into Maithili
- १७१. Which of the following major national honours did Ravindra Nath Thakur NOT receive, despite the chapter lamenting this neglect?**
- (A) Mithila Vibhuti Samman
 - (B) Videha Samman
 - (C) Sahitya Akademi Award
 - (D) Prabodh Sahitya Samman
- १७२. Ravindra Nath Thakur's ghazal collection 'Lekhani Ek Rang Anek' has been technically critiqued by Ashish Anchinhar. What is the main formal criticism?**
- (A) It has too many ghazals
 - (B) The compositions are 'kath-it ghazal' (so-called ghazal) rather than ghazals in the technical sense because the bahr (prosodic metre) is not maintained consistently
 - (C) It uses too many Urdu words
 - (D) It has no matla

१७३. Which of the following songs by Ravindra Nath Thakur became an anthem of Maithili identity, affirming pride in Mithila?

- (A) Bhari Nagari Me Shor
- (B) Chala Mithila Me Chal
- (C) Kathi Ke Mithila Ke Maithil
- (D) Ar Bakri Ghas Kho

१७४. Ravindra Nath Thakur's innovation in Maithili song was to move beyond borrowing Hindi film tunes. What was his distinctive compositional method?

- (A) He used only classical ragas
- (B) He composed songs with new tunes invented by himself, rooted in the padavali tradition and the folk soundscape of Mithila, rather than borrowing from Hindi film conventions
- (C) He set Vidyapati's verses to Western music
- (D) He avoided tunes entirely

१७५. Ravindra Nath Thakur retired from government service in 1980 but was called back to serve the Maithili Academy. In which city did he spend his final years and pass away in 2022?

- (A) Patna
- (B) Darbhanga
- (C) Noida
- (D) Kolkata

१७६. The chapter quotes Bihar Chief Minister Nitish Kumar's condolence message on Thakur's passing. What did the Chief Minister specifically praise?

- (A) His novels and essays
- (B) His stage singing (manchīya gāyan) and his many books in Maithili, stating that his passing caused an irreparable loss to literature, especially Maithili literature
- (C) His political activism
- (D) His translations from Sanskrit

१७७. The chapter identifies a central critical problem in the reception of Ravindra Nath Thakur's work. What is the 'defining intellectual challenge' posed by the Videha special issue?

- (A) Why he never won the Padma award
- (B) Why are his songs great, and what exactly makes them stage-worthy? – the longstanding hierarchical distinction between 'manchi' (stage) literature and 'pustak' (book) literature, with the latter accorded canonical status
- (C) Why he wrote only in Maithili
- (D) Why he stopped performing after 2000

१७८. What was the 'Shrotriya' hierarchy's impact on marriage practices, as described in Chapter 8's analysis of political economy?

- (A) It ended polygamy completely
- (B) It caused hypergamy, where lower-tier families married daughters to higher-tier men, leading to child marriage, polygamy, and a rise in widows
- (C) It made marriages simpler
- (D) It abolished the Panjika system

१७९. Which community does Bechan Thakur belong to, and how does it shape his theatrical perspective?

- (A) Maithil Brahmin – classical Sanskrit drama
- (B) Barhi (carpenter) artisan caste – outside the Brahmin-Kayastha literary establishment
- (C) Kayastha – bureaucratic elite
- (D) Rajput – martial tradition

१८०. What is the name of Bechan Thakur’s play that directly confronts female foeticide and the misuse of ultrasound technology in Mithila?

- (A) Chhinardevi
- (B) Betik Apaman
- (C) Baap Bhel Pitti
- (D) Adhikaar

१८१. Which Bechan Thakur play deals with superstition, witch-hunting, and the persecution of women as ‘dain’ (witch) in rural society?

- (A) Bhaat
- (B) Oonch-Neech
- (C) Chhinardevi
- (D) Biswasghat

१८२. What is the central theme of Bechan Thakur’s play ‘Baap Bhel Pitti’ (Father Became a Child)?

- (A) Electoral corruption
- (B) Parental abandonment and the reversal of traditional parent-child roles in contemporary Mithila
- (C) Caste violence
- (D) Migrant labour

१८३. Which Bechan Thakur play has a cast of over 100 characters and satirises electoral democracy, vote-buying, and political corruption?

- (A) Bhaat
- (B) Oonch-Neech
- (C) Adhikaar
- (D) Biswasghat

१८४. The play ‘Oonch-Neech’ (High-Low) directly attacks caste hierarchy. What does the title’s ambiguity signify?

- (A) Only economic inequality
- (B) Both caste hierarchy (oonch-jati/ neech-jati) and social ups and downs – refusing to separate caste from class oppression
- (C) Religious rituals
- (D) Gender discrimination

१८५. What is the name of the landmark 2012 anthology that documented the first Videha Maithili Natya Utsav and Bechan Thakur’s 25 years of grassroots theatre?

- (A) Videha Maithili Seed Stories
- (B) Videha Maithili Natya Utsav (ISBN 978-93-80538-66-2)
- (C) Mithila Vikas Parishad Visheshank
- (D) Videha Ghazal Utsav

१८६. Bechan Thakur holds the editorial position of ‘Sampadak: Natak-Rangmanch-Chalchitra’ in Videha eJournal. What does this signify?

- (A) He is only a playwright
- (B) His institutional centrality as the primary theatrical authority within the Videha parallel movement
- (C) He is a film actor
- (D) He manages advertising

१८७. According to the Parallel History, what does the term ‘jativadi rangmanch’ (casteist theatre) refer to?

- (A) Theatre performed only in temples
- (B) Theatre that represents only upper-caste (Brahmin-Kayastha) perspectives as universal Maithili culture, excluding lower-caste voices
- (C) Theatre about caste harmony
- (D) Professional theatre in cities

१८८. How does the Vidheha Parallel History apply Gaṅgeśa Upādhyāya’s Navya-Nyāya epistemology to Bechan Thakur’s theatre?

- (A) As a decoration only
- (B) The four pramāṇas (pratyakṣa, anumāna, upamāna, śabda) are used to analyse how theatre produces valid social cognition, correcting false cognition (bhrama) of casteist representation
- (C) To prove that theatre is illusion
- (D) To reject all traditional theatre

१८९. Which character in ‘Betik Apaman’ represents the structural trap of the dowry economy – a poor Brahmin father with five daughters?

- (A) Mahananda
- (B) Garib Jha
- (C) Deepak Chaudhary
- (D) Raghuvansh Babu

१९०. In Bechan Thakur’s ‘Biswasghat’ (Betrayal of Trust), what is the primary source of family conflict?

- (A) Love affair
- (B) Land document manipulation / land betrayal within the family
- (C) Religious conversion
- (D) Migration to the Gulf

१९१. Which theoretical framework from Western theatre is most directly comparable to Bechan Thakur’s political, non-illusionist, community-based dramaturgy?

- (A) Aristotelian catharsis
- (B) Brecht’s Epic Theatre and Augusto Boal’s Theatre of the Oppressed
- (C) Stanislavski’s naturalism
- (D) Artaud’s Theatre of Cruelty

१९२. What distinguishes Bechan Thakur’s ‘parallel theatre’ from the institutional theatre of Mahendra Malangia (Sahitya Akademi awardee)?

- (A) They are identical
- (B) Thakur’s theatre is village-based, self-financed, anti-caste, while Malangia’s works within institutional frameworks and classical-folk synthesis
- (C) Malangia writes only in English
- (D) Thakur uses only Sanskrit

१९३. Which Bechan Thakur play’s opening scene shows a man reading a newspaper and his son bringing tea – setting up a domestic trust that will later be broken by land disputes?

- (A) Biswasghat
- (B) Oonch-Neech
- (C) Bhaat
- (D) Baap Bhel Pitti

१९४. In the Nāṭyaśāstra framework, the primary rasa of Bechan Thakur's social problem plays (e.g., 'Betik Apaman', 'Biswasghat') is identified as:
- (A) Śṛṅgāra (erotic)
 - (B) Hāsyā (comedy)
 - (C) Karuṇa (pathos/compassion) combined with Raudra (righteous anger)
 - (D) Adbhuta (wonder)
१९५. What is the main argument of Gajendra Thakur's lead essay in the 'Videha Maithili Natya Utsav' anthology regarding casteist theatre?
- (A) It praises casteist theatre
 - (B) It criticises the treatment of 'chhutahar' (untouchable) characters in plays like Mahendra Malangia's 'Chhutahar Ghail', noting that even after decades the character remains linguistically degraded
 - (C) It ignores caste issues
 - (D) It promotes Bollywood dialogue
१९६. Bechan Thakur's play 'Adhikaar' (Rights) deals with:
- (A) Animal rights
 - (B) Legal and civic rights of women, Dalits, or marginalised communities – formally granted but practically denied
 - (C) Property rights of zamindars
 - (D) Copyright issues
१९७. Which concept from Gaṅgeśa's Navya-Nyāya is used in the Parallel History to argue that parallel theatre corrects false social cognitions produced by casteist theatre?
- (A) Sphoṭa (linguistic flash)
 - (B) Bhrama (false cognition) and pramā (valid cognition) through pratyakṣa
 - (C) Mīmāṃsā ritualism
 - (D) Sāṃkhya dualism
१९८. What is the unique formal feature of Bechan Thakur's 'Bhaat' that makes it Brechtian in scale?
- (A) Use of dance alone
 - (B) Massive cast (over 100 named roles) creating an epic social panorama, preventing identification with a single protagonist
 - (C) Single actor playing all roles
 - (D) Silent film style
१९९. The Videha Maithili Parallel Theatre movement synthesises three theoretical foundations. Which of the following is NOT one of them?
- (A) Navya Nyāya logic of Gaṅgeśa Upādhyāya
 - (B) Bharata Muni's Nāṭyaśāstra
 - (C) Western postmodern and post-colonial theories
 - (D) The strict rejection of all Indian aesthetics
२००. The release and digitisation of the 'Dooshan Panji' (Blackbook) in 2009 by the Videha movement was a pivotal act of archival resistance. What did this genealogical record expose?
- (A) The original scripts of Vidyapati's plays
 - (B) Historical 'defects' or social transgressions within elite families, including inter-caste marriages and births out of wedlock
 - (C) The complete history of the Malla kings
 - (D) The secret of the Kohbar paintings

२०१. According to the chapter, the Navya-Nyāya concept of ‘Pratyakṣa’ (qualified perception) in drama corresponds to:

- (A) Inferring hidden meanings from dialogue
- (B) The direct perception of social reality through specific, concrete details on stage – tracking the universal through the particular
- (C) The use of mythological allegory
- (D) The actor’s internal emotional state

२०२. Which practitioner of the parallel theatre is described as a ‘director-educator’ who frequently directs ‘all-female’ productions to subvert traditional gender roles?

- (A) Jagdish Prasad Mandal
- (B) Bechan Thakur
- (C) Gajendra Thakur
- (D) Nachiketa

२०३. The play ‘Ulkamukha’, written by Gajendra Thakur and directed by Bechan Thakur, is noted for its use of ‘magic realism’ and an all-female cast. What mythological story does it reinterpret?

- (A) The story of Trisanku and Vishvamitra
- (B) The Ramayana’s Sita exile
- (C) The Mahabharata’s Draupadi cheer haran
- (D) The legend of King Janaka

२०४. Nachiketa’s play ‘No Entry: Mā Praviśa’ is analysed as a postmodern absurdist work. Which of the following is NOT listed as a postmodern trait of this play?

- (A) The absence of a hero (breaking the Dhīrodatta archetype)
- (B) Narrative instability and interchangeable truth/falsehood
- (C) A clear, linear moral resolution
- (D) Socio-political satire on corruption and bureaucracy

२०५. Bharata’s Nāṭyaśāstra distinguishes between ‘Lokdharmi’ (realistic/folk) and ‘Natyadharmi’ (stylised/classical) performance modes. The parallel theatre movement uses both, but ‘Natyadharmi’ is particularly employed in productions that:

- (A) Use naturalistic everyday speech
- (B) Employ stylised speech, symbolic gestures, and complex musical structures, as in Ulkamukha
- (C) Reject all costumes
- (D) Focus only on improvisation

२०६. Jagdish Prasad Mandal’s five-act social epic ‘Mithilak Beti’ critiques the systemic devaluation of women’s labour and the impact of global capitalism. According to the chapter, what does the play argue is the only effective weapon against caste and dowry?

- (A) Religious rituals
- (B) Labour (Shram)
- (C) Legal reforms
- (D) Migration to cities

२०७. Vibha Rani’s one-act play ‘Balchanda’ tackles female foeticide. It highlights the complicity of which domestic figure in patriarchal violence?

- (A) The father
- (B) The mother-in-law
- (C) The brother
- (D) The neighbour

- २०८. The chapter applies the Navya-Nyāya concept of ‘Avacchedakatva’ (limiting property) to drama. In the context of the parallel theatre, this concept is used to:**
- (A) Define the boundaries of linguistic and cultural identity, restoring authentic Maithili against Hindi-calques
 - (B) Extend the meaning of a play indefinitely
 - (C) Reject all traditional metres
 - (D) Focus only on English translations
- २०९. The Videha Samman awards (2012) recognised not only playwrights but also artisans like woodworkers (Vastukala) and farmers (Kisani). This inclusion signifies:**
- (A) A shift of focus away from literature
 - (B) A fundamental redefinition of ‘Maithili Literature’ to include craftsmanship and self-reliant farming culture as part of the parallel artistic tradition
 - (C) A rejection of all awards
 - (D) An emphasis on urban art only
- २१०. The chapter argues that the parallel theatre movement has achieved an ‘epistemic breach’ by applying Navya-Nyāya – a school traditionally associated with high-caste gatekeeping – to subaltern drama. This is described as a:**
- (A) Rejection of logic altogether
 - (B) Democratisation of logic, finding the tools for resistance in the homegrown technical apparatus of Gaṅgeśa
 - (C) Adoption of Western logic only
 - (D) Elimination of all rules
- २११. Which Malla king of Nepal is credited with composing 26 plays in Maithili, representing the zenith of the Nepal-Maithili dramatic tradition?**
- (A) Jagajyotirmalla
 - (B) Vishwamalla
 - (C) Bhupatindra Malla
 - (D) Ranjit Malla
- २१२. Which play by Vibha Rani is a mono-drama performed by a single actress, addressing female foeticide and the suppression of the feminine, and uses the mime of sequential amputation?**
- (A) Bhāg Rau
 - (B) Balchandā
 - (C) Madad Karu Santoṣī Mātā
 - (D) Chhinardevi
- २१३. Anmol Jha’s CCRT research report (745 pages) is a landmark study of contemporary Maithili children’s literature. Which of the following genres is NOT covered in the report’s chapters?**
- (A) Children’s ghazal
 - (B) Children’s drama
 - (C) Children’s science fiction in English
 - (D) Children’s songs and riddles
- २१४. Vibha Rani founded AVITOKO, a socio-cultural organisation in Mumbai, and pioneered ‘ekānt raṅgamanc’ (room theatre). Which classical Indian theatrical concept does her solo performance practice most directly engage?**
- (A) Nāṭyadharmi (stylised theatre) only
 - (B) A productive tension between nāṭyadharmi and lokadharmi (realistic), collapsing the distinction between stage and audience
 - (C) Kathakali conventions
 - (D) Sanskrit ritual drama

२१५. Q145. In “Jagdish Prasad Mandal: Maithili Writer — Introduction” (around page 167), which statement is supported by the book?

- (A) A. CONTENTS CHAPTER 1 INTRODUCTION CHAPTER 2 (POET, NOVELIST AND SHORT-STORY WRITER) CHAPTER 3 JAGDISH PRASAD MANDAL: THE PLAYWRIGHT CHAPTER 4 FIVE SHORT STORIES BY SH.
- (B) B. The author says the issue is only a matter of foreign literary fashion and has no local foundation.
- (C) C. The section says the subject is unrelated to Mithila, Maithili language, literature, or rural society.
- (D) D. The passage presents a purely urban, courtly story with no connection to common people or social change.

२१६. Q64. In “Rajdeo Mandal: The Poet and the Question of Verse” (around page 25), which statement is supported by the book?

- (A) A. The author says the issue is only a matter of foreign literary fashion and has no local foundation.
- (B) B. The transmigration of imagery is also required, otherwise, we will have to create an artificial atmosphere for the poet; for their poems, we will have to arrange stages...
- (C) C. The section says the subject is unrelated to Mithila, Maithili language, literature, or rural society.
- (D) D. The passage presents a purely urban, courtly story with no connection to common people or social change.

२१७. According to the Parallel History, the earliest extant Maithili drama — Jyotirishwar Thakur's 'Dhurtasamagamanataka' — was discovered in which country, where the manuscript tradition of Maithili literature was better preserved than in Mithila itself?

- (A) India (Bihar)
- (B) Nepal
- (C) Bangladesh
- (D) Tibet

२१८. Which early Maithili dramatist established the model of Sanskrit-Prakrit drama with interspersed Maithili songs, influencing both Vidyapati and the later Kirtaniya tradition?

- (A) Jyotirishwar Thakur
- (B) Umapati Upadhyaya
- (C) Vidyapati Thakur
- (D) Jagajyotirmalla

२१९. Vidyapati extended Umapati's dramatic model in his play 'Gorakshavijaya'. Under which Malla king did Maithili drama flourish at its height, for about 150 years, eventually replacing Sanskrit drama for all practical purposes?

- (A) Jagajyotirmalla
- (B) Jagatprakashamalla
- (C) The Malla kings of Bhatgaon, Patan, and Kathmandu
- (D) Siddhinarayana Malla

२२०. Among the Malla poet-kings, who alone wrote twenty-six Maithili plays — an output comparable to any professional dramatist of the period?

- (A) Jagajyotirmalla
- (B) Jagatprakashamalla
- (C) Bhupatindra Malla (reigned 1695–1722)
- (D) Siddhinarayana Malla

२२१. The Kirtaniya drama tradition of Mithila — combining devotional song, gesture, and narrative — is compared in the Parallel History to which Assamese theatrical form?

- (A) Bhaona
- (B) Jatra
- (C) Ankianata of Assam
- (D) Sattriya

२२२. The 'Kirtaniya' tradition is specifically associated with which style of performance that combined devotional song, gesture, and narrative in a form peculiar to Mithila?

- (A) Naradiya style of kirian
- (B) Bhagavata Mela
- (C) Yakshagana
- (D) Therukoothu

२२३. Which Malla king, active from 1613–1633, is noted for his Maithili compositions including the play 'Hargauri Vivah'?

- (A) Jagatprakashamalla
- (B) Jagajyotirmalla
- (C) Bhupatindra Malla
- (D) Ranjit Malla

२२४. The tradition of Maithili songs in Sanskrit plays eventually evolved into purely Maithili 'Geetinatya' (musical dramas). Which Malla ruler is credited with composing 19 identified plays in Maithili?

- (A) Jagatprakashamalla
- (B) Jagajyotirmalla
- (C) Ranjit Malla
- (D) Siddhinarayanadeva

२२५. According to the Parallel History, the 'classical age' of Newar-Maithili civilization ended in 1768 following which political event?

- (A) The conquest by Prithviraj Narayan Shah
- (B) The death of Bhupatindra Malla
- (C) The British annexation of Nepal
- (D) The Gorkha earthquake

२२६. Which Malla poet-king from Bhaktapur authored 'Prabhavatiharan Natak' and is known for his Maithili drama dealing with themes of love and separation?

- (A) Jagatprakashamalla
- (B) Jagajyotirmalla
- (C) Bhupatindra Malla
- (D) Siddhinarayanadeva

२२७. The Kirtaniya tradition, as it developed in Mithila and Nepal, was primarily a form of devotional theatre centred on which religious movement?

- (A) Shaivism
- (B) Shaktism
- (C) Vaishnavism
- (D) Buddhism

२२८. The Parallel History notes that Maithili drama in Nepal predates the vernacular drama of Bengal and Assam. Which early work by Umapati Upadhyaya, containing twenty-one lyrical songs in Maithili, is considered the earliest surviving Maithili drama?

- (A) Parijataharananataka
- (B) Dhurtasamagamanataka
- (C) Gorakshavijaya
- (D) Kirtilata

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

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

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

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

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

- (A) Drama, Film, and Music
- (B) The First Web Seminar of Maithili
- (C) YouTube and Maithili
- (D) Maithili Internet Activity by Maithils

२३२. Which section title belongs to Back Matter in this quiz?

- (A) About the Author: Ashish Anchinhar
- (B) YouTube and Maithili
- (C) Chapter 4 Appendix - Photographic Evidence
- (D) Drama, Film, and Music

२३३. According to “Maithili's Firsts on the Internet - A Brief List”, which statement is accurate?

- (A) For Maithili's Unicode, the first effort from the Government of India side was made by Om Vikas on 2-7-2005, and success came to Anshuman Pandey in the year 2009
- (B) With the cooperation of Videha group, the Videha Natya Utsav (drama festival) was continuously organised at Chanauragonj, which strengthened the parallel drama concept in Maithili
- (C) Maithili's first presence on the internet is "Bhalsarik Gachh" which existed from the year 2000 on Yahoo GeoCities, operated by Gajendra Thakur
- (D) Kumar Padmanabh: It is indeed a very good point that before 2003, no tool had been developed for writing in Devanagari script

२३४. According to “Maithili's Firsts on the Internet - A Brief List”, which statement is accurate?

- (A) The first blog focused on Maithili drama is "Videha Maithili Natya Utsav," from August 2011, created by Gajendra Thakur
- (B) Then came a time in 2016-2017 when a ghazal writer who learned from me started presenting ghazals, and that new ghazal writer's ghazals started getting double or triple the likes compared to theirs
- (C) When the video becomes more popular, income can also be earned from that video
- (D) After this comment no more comment came from that side, and I too did not make any more

२३५. Which point best matches the argument of “Maithili Internet Activity by Maithils”?

- (A) The first blog focused on Maithili drama is "Videha Maithili Natya Utsav," from August 2011, created by Gajendra Thakur
- (B) Pallav Mithila A website named Pallavmithila, created by Dharendra Premrishi ji on Magh Sankranti (January 2003)
- (C) This blog has five operators - Adi Yayavar (real name: Padmanabh Mishra), Keshav Karna (Karna Samastipur), Rajiv Ranjan Lal, Kundan Kumar Mallik, and Subhash Chandra
- (D) Samadiya This blog too was created by Gajendra Thakur ji on 9 August 2004 for news, but after the first post it remained inactive for about four years, then from 2008 its publication began, and gradually it continued until 2015

२३६. Which point best matches the argument of “Maithili Internet Activity by Maithils”?

- (A) With this facility people could combine their separate blogs into one place
- (B) This standard language of Videha is called "Bhasha Pak." C) All drama-related compositions that came on Videha's Facebook version were placed on the blog named Videha Maithili Natya Utsav
- (C) Since the Maithili language is currently written in Devanagari, the Hindi fonts served for Maithili in India, while for Nepal's Maithili the Nepali fonts served
- (D) Until 1/7/2023, a total of 373 issues of Videha have been published

२३७. In “Chapter 4 Appendix - Photographic Evidence”, which statement is supported by the discussion of Chapter 4 Appendix - Photographic Evidence?

- (A) Mithila Haat has the qualification to be the first e-commerce site in Maithili
- (B) One copy had been found but it has since gone astray with someone. that he is a Maithili enthusiast - but because of that, how can his site built in 2005 become the first and not the one from 2000?
- (C) I have shared the link to the article above - please read it first, and then argue
- (D) This standard language of Videha is called "Bhasha Pak." C) All drama-related compositions that came on Videha's Facebook version were placed on the blog named Videha Maithili Natya Utsav

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

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

२३९. According to “Language and Literature Section”, which statement is accurate?

- (A) Before Vinay ji's Lekhpatt, people would go to the Aksharamukh website and convert their writing into Mithilakshar and post it on other media
- (B) Maithili Films (- This blog was started by me in June 2011, on which only posts related to Maithili films, drama, and songs and music are given
- (C) Maithili Wikipedia's approval came in 2014, but before that, the petition required and the number of word translations and pages required - that work was completed under Videha's direction by Videha's then-member Umesh Mandal
- (D) Maithili Song (- (After Maithili Songs Hub, this too is such a site that is giving the facility of downloading Maithili songs and music

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

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

२४१. According to “Drama, Film, and Music”, which statement is accurate?

- (A) But later Facebook started giving reach according to people's interest and how many others' posts they themselves visit
- (B) In this debate Padmanabh ji's argument was that when I started my blog I did not know that any other blog or site existed, so mine should be considered first
- (C) Maithili Song - - This blog is from 2008 but who its operator is is not clear from this blog
- (D) It is possible someone had built one - it may not have been in my knowledge

२४३. In “Drama, Film, and Music”, which statement is supported by the discussion of Drama, Film, and Music?

- (A) The mind feels like coming to Delhi and blessing you, but age has become too much now
- (B) Maithili Songs Hub - The first post of this blog was in June 2009
- (C) Here some people are saying that the e-paper "Samad" was published from 2007 - for those people I am giving a photo of its first issue
- (D) The second thing is that whoever writes on this subject after me will have the convenience of citing a book title to support their statements; at present I do not have that convenience

२४३. According to “Drama, Film, and Music”, which statement is accurate?

- (A) Music Maithili - Maithili's first Music Streaming is available both on web and app from 3 May 2022
- (B) Can a Maithili website or blog running in England be called Maithili language or English language?
- (C) One more thing: it is very possible that much good work is currently being done through the internet that I have not mentioned
- (D) Gangesh Gunjan - With the sensitive mind and effort dedicated to Maithili engaged in this Videha-work, I am confident it will start a special and separate chapter in history

२४४. In “Drama, Film, and Music”, which statement is supported by the discussion of Maithili Lok Geet?

- (A) Maithili Lok Geet - - This blog was operated by Rajiv Ranjan Lal, whose first and last post was on Sunday, 25 March 2007
- (B) The link for the 2006 proposal is in which for reference to Mithilakshar he took help from Pandit Govind Jha ji's Kalyani Kosh and Pt
- (C) Some festivals that are personal - such as Kojagara, Madhushravani, Bhuiya Baba's worship, and others - their transformation is also happening through this medium
- (D) Many efforts were made, but the despicable habits and mindset of Maithils became an obstacle in finding authentic history

२४५. According to “Drama, Film, and Music”, which statement is accurate?

- (A) So the burden of doing the specified number of word translations for Wiki fell on Videha's members
- (B) Hindi's first blog is "9-2-11," which Alok Kumar started on 21 April 2003
- (C) Under his direction there is also an online dictionary
- (D) It is entirely based on Maithili songs and music, and no posts on any other subject appear in it

२४६. Which point best matches the argument of “Drama, Film, and Music”?

- (A) Below some screenshots of his posts have been given
- (B) It is a matter of regret for me that I could not find out who the operator of this blog is
- (C) The main attraction of this library is clear photographs of the original pages of Panjis (genealogical records)
- (D) Kumar Padmanabh: ce) [EN.WIKIPEDIA.ORG - Blogger (service) - Wikipedia] Kumar Padmanabh: I have no objection to accepting that your or someone else's website existed before 2003

२४७. Which point best matches the argument of “Drama, Film, and Music”?

- (A) If you read the article carefully, there will be no problem
- (B) In terms of Maithili language too, there was purity
- (C) Kumar Padmanabh: Well, what can I do - I am truly immature
- (D) If nothing else, at least 1000 or more songs would be compiled on this blog - which, for Maithili, is large and patiently done work

२४८. According to “Drama, Film, and Music”, which statement is accurate?

- (A) Sri Taranand Viyogi - Seeing Videha and Kurukshetram Antarmanek I became dizzy
- (B) Maithili Films (- This blog was started by me in June 2011, on which only posts related to Maithili films, drama, and songs and music are given
- (C) Premshankara Singh - Knowing that you have published the first journal "Videha" on the internet in Maithili, I felt pleased
- (D) They all got the idea to publish a news journal

२४९. According to “Drama, Film, and Music”, which statement is accurate?

- (A) No book or journal exists in Chandrakant ji's font and Vinay ji's early font
- (B) The link of its first post is history-of-maithili-films-birds-eye.html
- (C) Videha (- I have discussed the predecessor form of Videha - Bhalsarik Gachh - earlier
- (D) Like Wikipedia, Google Translation is also collective work, and later certainly others joined because it is an open platform

२५०. What does this section most clearly suggest about Mithilakshar?

- (A) Here I am showing some work of Videha's Facebook version briefly: A) The first work on Videha Facebook group is related to Maithili haiku
- (B) In the first, a project and budget are given into one person's hands
- (C) Videha's first issue from January 2008 to the 149th issue 1 March 2014 was published online in Mithilakshar, Devanagari, and Braille - all three
- (D) Maithili Films (- This blog was started by me in June 2011, on which only posts related to Maithili films, drama, and songs and music are given

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

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

२५२. What does this section most clearly suggest about Videha Maithili Natya Utsav?

- (A) Along with this, all issues of "Videha-Sadeha" in all scripts are available in both print and free download
- (B) Historically, IBM Simon is the world's first smartphone, launched in August 1994
- (C) This standard language of Videha is called "Bhasha Pak." C) All drama-related compositions that came on Videha's Facebook version were placed on the blog named Videha Maithili Natya Utsav
- (D) After that, Santosh Kumar Mishra ji's book was also printed in the Gangesh-Shravin ji font, and these books can be ordered from Nepal

२५३. In “Maithili on the Internet - From GeoCities Sites to Social Media”, which statement is supported by the discussion of Videha?

- (A) After that a font for typewriters was made, but Maithili's typewriter was not made in Tirhuta
- (B) Most of the ignorance spreading in today's society comes from the internet, and that is the case in every subject including literature, science, and history
- (C) With the cooperation of Videha group, the Videha Natya Utsav (drama festival) was continuously organised at Chanauragonj, which strengthened the parallel drama concept in Maithili
- (D) Videha's issue 111 is entirely a children's ghazal special issue, issue 126 a devotional ghazal special issue, and issue 142 a ghazal criticism-review special issue

२५४. Which point best matches the argument of “Maithili on the Internet - From GeoCities Sites to Social Media”?

- (A) This standard language of Videha is called "Bhasha Pak." C) All drama-related compositions that came on Videha's Facebook version were placed on the blog named Videha Maithili Natya Utsav
- (B) 1989 - Tim Berners-Lee created the World Wide Web using browsers, pages, and links to simplify communication on the internet
- (C) All in all, after the early period (2003-14), this situation seems good and encouraging
- (D) Historically, IBM Simon is the world's first smartphone, launched in August 1994

२५५. Which point best matches the argument of “Maithili on the Internet - From GeoCities Sites to Social Media”?

- (A) The first blog focused on Maithili drama is "Videha Maithili Natya Utsav," from August 2011, created by Gajendra Thakur
- (B) Immediately after this, in June 2008, Rajni Pallavi ji's channel came out - on which the first video came on 20 July 2008
- (C) Esamaad (- Earlier Esamaad was published in PDF form as an internet edition
- (D) The first higher-capacity touchscreen phone was LG Prada, which came in December 2006

२५६. In “Congratulatory Messages Received upon the Launch of Videha”, which statement is supported by the discussion of Rajnandan Lal Das?

- (A) Almost every service- providing company has made its own App
- (B) Facebook's current form is more practical (people have made it political - that is a different matter)
- (C) Maithili Films (- This blog was started by me in June 2011, on which only posts related to Maithili films, drama, and songs and music are given
- (D) Sri Rajnandan Lal Das - You are doing very good work through the e-journal "Videha." I saw the young man's work here

२५७. Which subject categories does the author use for blogs and websites?

- (A) Only film and cooking
- (B) Language and literature, news, drama-film-music, e-commerce, religion, and other
- (C) Only sports and crime
- (D) Only poetry and grammar

२५८. What does Chapter 12 trace?

- (A) Only the history of banking technology
- (B) Maithili's journey from GeoCities sites to social media
- (C) Only the history of Sanskrit drama
- (D) Only a genealogy of the Karnatas

२५९. What warning does Chapter 6 give before claiming anything as first?

- (A) One should rely on stage decoration
- (B) One should ignore earlier work
- (C) One must know history and evidence before declaring a first
- (D) One should count only large audiences

२६०. Which broader media fields does Chapter 9 combine?

- (A) Only Panji and genealogy
- (B) Drama, film, songs and music
- (C) Only e-commerce and hospitals
- (D) Only dictionaries and fonts

२६१. Which point best matches the argument of “Editorial, blessings and Maithili firsts”?

- (A) So, I was saying - in 1957, matriculation, and in 1959, I.Sc. with high marks from R.K
- (B) But the government has all the information, so why would they do such a thing?
- (C) From the top brass downwards, then further down, then further down... going down to the lowest level, but no correct answer was found
- (D) From that, make various types of weapons." Children's drama is also useful for increasing the knowledge of children

२६२. Which point best matches the argument of “Editorial, blessings and Maithili firsts”?

- (A) Between Diwali, Chhath, and Saraswati Puja to Holi, two plays would be staged by the 'Yuva Natya Kala Parishad'
- (B) Publishing any digital journal continuously for such a long time (that too in Maithili, without any advertisements) can be considered a great achievement
- (C) And when you do all this dishonesty and mischief, your children will become bigger scoundrels, goons, and ruffians than you
- (D) You can assess what my vision and insight as an editor are like by reading the preface and seeing the arrangement of the book “Swatantracheta Arvind Thakur: Vyaktitva- Krititva” edited and published by me in 2020

२६३. What does this section most clearly suggest about Editorial, blessings and Maithili firsts?

- (A) You have said that: “The new review is based on a detailed description of the work.” No Entry: 'Ma Pravesh' is a drama by Nachiketa ji
- (B) In the chapter before writing the composition, Gajendra ji attempted to pay special attention to language editing in Maithili literature
- (C) Answer - Earlier they used to be stopped, but now children have started playing video games
- (D) The Panjikars might think that someone will come again and pay

२६४. According to the section “Editorial, blessings and Maithili firsts”, which statement is accurate?

- (A) In this book, I have expressed my thoughts through some lines of Maithili folk songs, the details of which are as follows:
1. आजु जनकपुर मंगल भुप सभ आओल हे... (This section contains the table of contents)
- (B) The library received a big 'Iron-Chest' like radio set from the Government of India (1962 - January-March), and all the village people used to listen to the Hindi-English news from 8 AM and 8 PM to 9 PM
- (C) Bal Mandli/ Kishor Jagat (Children's Drama, Short Stories, Poems etc.) (Children's Literature), (2009) 3
- (D) I can say that even among 70-75% illiterate farmers or labourers and buffalo-keepers, listening to the news and the 'Choupal' programme from Patna station on the radio had become a pleasant experience

२६५. According to the section “Editorial, blessings and Maithili firsts”, which statement is accurate?

- (A) Your weight has become 80 kilos by eating this very ill-gotten food!
- (B) If a policeman or government clerk became corrupt due to a bribe, then why did the critic not become corrupt by writing fawning reviews?
- (C) Later, these cartoons also came to magazines and continued to expand
- (D) The first blog focused on Maithili drama is “Videha Maithili Natya Utsav”, which has been around since August 2011 and was created by Gajendra Thakur

२६६. How is Preeti Thakur’s role in Maithili literature especially described?

- (A) As the inventor of Maithili Wikipedia
- (B) As the founder of Panji-Prabandha
- (C) As a creator of illustrated stories and children’s literature
- (D) As a medieval Sanskrit dramatist

२६७. What is Videha Radio described as?

- (A) The first podcast site in Maithili
- (B) The first Sanskrit drama of Mithila
- (C) The first printed Panji
- (D) The first picture story book

२६८. In “The Village Director Who Turned the Crank: K.N.T.”, which statement is supported by the discussion of The Village Director Who Turned the Crank?

- (A) The depiction of the washerman community's devotion in the Moti Dai story, and the explanation of the Dhudhvanshi community's feelings in Raja Salhes
- (B) And this moustached one who roams around with a pistol tucked in, he must have retired as a sepoy or havildar somewhere and is the G.M.'s bodyguard!
- (C) For the writing of this drama, Nachiketa ji was given the Kirti Narayan Mishra Samman
- (D) The girl's (aged great-great-grandfather's) great-great-grandfather's paternal grandfather - First Chhathi 2

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

- (A) He had composed the Padavali, and his Vidyapat Naach was famous in that time
- (B) If I had wanted, I could have given all the links or images in one place, but I think that readers should get more references in one place
- (C) On this occasion, it was decided to stage plays for two nights (probably in 61-62)
- (D) The well-known ancestors of Rishi Shonak are called Pravar among Maithil Brahmins, meaning the composers of the hymns of the Rigveda are the Pravars

२७०. In “The Village Director Who Turned the Crank: K.N.T.”, which statement is supported by the discussion of The Village Director Who Turned the Crank?

- (A) Its project director would become more and more troubled
- (B) This entire construction work continued from 1972 to 1982, and in May 1982, the then Prime Minister, Shrimati Indira Gandhi, inaugurated it
- (C) For staging, it cannot be considered suitable in any sense, because the curtain rises and the drama ends in half an hour
- (D) My Family (Translation - Children's Picture Story, Children's Literature) (1st Edition 2007, Revised Edition 2022) 4

२७१. What does this section most clearly suggest about The Village Director Who Turned the Crank?

- (A) Almost all the special issues focused on creators have now come out as print- on-demand books
- (B) How I will manage my living, that is for me to think, don't you poke your nose into it!“ -”Sir, sir!
- (C) The character in your novel says in this regard: "Falling corpses, their families all crying
- (D) In the parallel tradition of Bidapat Nach, dance-drama of Vidyapati lyrics (predating Jyotirishwar) is performed

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

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

२७३. In “The Village Director Who Turned the Crank: K.N.T.”, which statement is supported by the discussion of Prime Minister?

- (A) Seven Gotras are well-organized, well-known, and in majority
- (B) Between Diwali, Chhath, and Saraswati Puja to Holi, two plays would be staged by the 'Yuva Natya Kala Parishad'
- (C) In 'Sahasthrabadhane', there was scope to cover the horror of corruption well
- (D) This entire construction work continued from 1972 to 1982, and in May 1982, the then Prime Minister, Shrimati Indira Gandhi, inaugurated it

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

- (A) This is the reason why the creation and destruction of culture take time, whereas changes in civilization happen in a shorter period
- (B) Pravar: Among Maithil Brahmins, there are two types of Pravar families - Tripravar and Panchaprar
- (C) Mainly, he is a historian, ghazal writer, playwright, educationist, and along with being the chief editor of Videha (the first Maithili international fortnightly e-magazine), he is the operator and guide of numerous websites
- (D) Written tradition or the folklore of the specific scholarly tradition is found in Mithila as much as it is rare to find elsewhere

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

- (A) Playwright Shri Anand Kumar Jha and Ayushman Abhinav Anand (father and son) are also from this village
- (B) In Videha: Sadeha:1, there were 118 authors (ranging from 18 years to 88 years)
- (C) After some time, they become the nature of society
- (D) People keep saying that your mother-father sold you

२७६. What does this section most clearly suggest about Mithilanchal?

- (A) It is natural that in the age of materialism, the relevance of honesty becomes very little
- (B) Where is the ghazal genre and ghazal criticism in contemporary Maithili literature?
- (C) To such an extent that even teachers in the schools of Mithilanchal feel inferior while teaching in Maithili
- (D) Worthy of contemplating the changing form of time, possibly this was the very purpose of this drama

२७७. What does this section most clearly suggest about Gonu Jha and Other Maithili Picture Stories?

- (A) He had no parallel in astonishing others with his intellect and cleverness
- (B) The style of writing information or the register is also not universal
- (C) In this weekly magazine, which was full of various types of material, the inclusion of new and old, all kinds of creators used to happen
- (D) If you are in the mood, read stories; if not, read poetry-criticism/ drama, play

२७८. Which point best matches the argument of “Beautiful Picture Stories for Children”?

- (A) In Videha's 32nd issue, 15 April 2009, Devanshu Vats's Maithili picture story series began, which later also came in the form of an independent book
- (B) Videha Sadeha-8 (Videha Natya Utsav - Maithili Parallel Theatre) (Selected from issues 51 to 100 of Videha e-magazine) - Ed
- (C) Through the medium of picture stories, Preeti ji has given story form to the almost extinct subjects of Mithila and brought them to life
- (D) A memorandum of understanding has been signed between the Vice-Chancellor of that institute and the author of this article for this work

२७९. What does this section most clearly suggest about Along?

- (A) History of Shruti Publication - The first book from Shruti Publication was published in 2008, which was the drama “No Entry: Ma Pravesh” written by Dr
- (B) Among Musahars, there were two ideal men, Deena and Bhadri
- (C) Along with this, it is also necessary to know where Preeti ji stands after comparison with other language groups
- (D) Anukampa ki Naukari- People get a job when their father dies

२८०. According to the section “Interview with Preeti Thakur, the First Maithili Picture Story Writer”, which statement is accurate?

- (A) Vidyapati's Purush Pariksha (Children's Literature), (2012) Translation (Maithili): 1
- (B) Whatever he found, in whatever condition, Gajendra Thakur made it available to society
- (C) Balmandli/ Kishor-Jagat (Children's Drama - Stories - Poetry)- Gajendra Thakur 2009 50 ISBN NO.978-93-80538-21-1 29
- (D) Comics are like short stories, and graphic novels are like novels

२८१. In “The Videha Digital Library: A Boon for People Fond of Reading and Studying”, which statement is supported by the discussion of UPSC Preparation?

- (A) Yes, if you see the collection of the parallel stream, it is equivalent to other literature
- (B) Through the courtesy of Videha-Sadeha, a drama by Nachiketa ji, 'No Entry Ma Pravesh', has been published
- (C) The need for such parallel work even in the Hindi language was expressed by some writers of that language as well
- (D) Along with storytelling, songs-music, and cinema, under Videha e-Learning, 23 very good lectures by Shri Gajendra Thakur ji for UPSC preparation are available

२८२. Which point best matches the argument of “The Videha Digital Library: A Boon for People Fond of Reading and Studying”?

- (A) Web Journalism Ka Itihaas" (History of Maithili Web Journalism), and after reading that, the contribution of Mr
- (B) I think this experiment can be more useful for children
- (C) In this part, two children's dramas, twenty-five children's stories, alphabet education, and over one hundred children's poems have been given
- (D) Opening the Videha site and browsing for books does take some time, certainly

२८३. According to the section “The Videha Digital Library: A Boon for People Fond of Reading and Studying”, which statement is accurate?

- (A) It comes at the end of the novel that Garh Narikel is the first novel of a trilogy
- (B) Nor have we ever spared any composition-thief on the basis of caste
- (C) It is one-sided only because there is no discussion, or very little discussion, of the parallel stream that has always flowed in Maithili literature at every point in time
- (D) Especially people nearing their fifties or sixties, who feel they are moving towards the final stage of life, hesitate to accumulate many books

२८४. In “The Videha Digital Library: A Boon for People Fond of Reading and Studying”, which statement is supported by the discussion of The Videha Digital Library?

- (A) However, I believe that keeping inflections attached enhances beauty
- (B) Not being in order causes inconvenience to the reader
- (C) Gajendra Thakur's Maithili-English, English- Maithili, and English-Maithili Computer Dictionaries - Uday Narayan Singh “Nachiketa” 11
- (D) Vibha Rani can be considered the first female playwright of Maithili literature

२८५. In “The Internet Man of Maithili: Gajendra Thakur”, which statement is supported by the discussion of September?

- (A) Playwright Shri Anand Kumar Jha and Ayushman Abhinav Anand (father and son) are also from this village
- (B) Kalit's son Nand studies engineering and gets appointed to the post of Engineering Assistant in the Irrigation Department of the Bihar Government
- (C) This so-called majority determines our values, conduct-thought, and laws, and it is the same that decides its dissolution
- (D) Before October 2014, by September, despite fewer Maithili translations, the Maithili page reached the Wikimedia announcement stage through the successful efforts of Gajendra ji and Rajesh Ranjan ji

२८६. Which point best matches the argument of “Gajendra Thakur's Contribution to Panji Literature”?

- (A) A novel, stories, children's literature, criticism, essays, or poetry?
- (B) There have been many stages in the form of compiling lineage introductions, first from the Smritis, later (in Kumaril Bhatta's time as Samuh Lekhya)
- (C) His contribution in the field of Panji is also commendable
- (D) Every marriage is finalized only when the Panjekar, after checking the rights, writes that a particular girl and a particular boy are not 'Svajana'

२८७. What does this section most clearly suggest about Ninth Chhathi?

- (A) By doing a logical analysis of the drama's four waves, Gajendra ji attempted to change the form of criticism
- (B) Maithili's first free digital library is on Videha, and about 1500 books are available on it
- (C) The girl's maternal grandfather's great-great- grandfather - Ninth Chhathi 10
- (D) On the bank of Yamuna, the ghat is charming; the traveler stays at many places

२८८. In “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is supported by the discussion of Pravar?

- (A) However, the arrival of new authors in the literary world is a matter of happiness
- (B) The drama is full of readability as well as dramatic quality
- (C) Pravar - Mention of Pravar is found in the Vedic era in the Ishtis named Darsha and Purnamasa
- (D) The story 'Gandharv Letterbam' starts with this sentence: 'Giving respect to others became his thought, giving respect to his feelings

२८९. In “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is supported by the discussion of Smritis?

- (A) There have been many stages in the form of compiling lineage introductions, first from the Smritis, later (in Kumaril Bhatta's time as Samuh Lekhya)
- (B) That is, according to scriptural rules, the boy has the marital right to the girl
- (C) After entering high school and college, students themselves read stories, understand them, appreciate their essence, and also narrate them to others at the right time
- (D) Such a selfless servant of Maithili is truly an invaluable gem of Mithila

२९०. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

- (A) Govind Jha's list can be called erroneous and incomplete in light of the other two lists, some points need consideration
- (B) In the parallel tradition of Bidapat Nach, dance-drama of Vidyapati lyrics (predating Jyotirishwar) is performed
- (C) Early Japanese attempts like the 682 CE Nihon Shoki glossary of Chinese characters and the oldest extant Japanese lexicon, the Tenrei Bansho Meigi (835 CE), were also significant efforts
- (D) Broadly, the first five are called Pancha Gauda and the latter five are called Pancha Dravida

२९१. What does this section most clearly suggest about Fifteenth Chhathi?

- (A) After gaining the kingdom, based on the residence of an ancestor of this lineage, Oen Thakur, in the village "Oini", a separate Mul "Oinwar Oini" was named
- (B) For this reason, it is possible that some lines of this book may not seem conventional to the reader
- (C) The girl's maternal grandmother's great- maternal grandfather - Fifteenth Chhathi 16
- (D) For the writing of this drama, Nachiketa ji was given the Kirti Narayan Mishra Samman

२९२. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

- (A) They used wild herbs for ink and a reed pen (Khaddahi) for writing
- (B) But all genres of literature should remain alive
- (C) Between Diwali, Chhath, and Saraswati Puja to Holi, two plays would be staged by the 'Yuva Natya Kala Parishad'
- (D) Because elephants were once used for ploughing here - hence Mahath!

२९३. What does this section most clearly suggest about Dushan Panji?

- (A) In our upbringing and education, there was no difference between words and deeds; that is probably the reason
- (B) The presence of a special emotion is natural in any drama where an actor like Sankarshan is present
- (C) The genealogical introductions of different individuals of the same family living in different villages would have been compiled based on this original village
- (D) Readers can get detailed information by reading that book

२९४. What does this section most clearly suggest about Dushan Panji?

- (A) But based on available introductions, both were proven to be two branches of the same family
- (B) Through the courtesy of Videha-Sadeha, a drama by Nachiketa ji, 'No Entry Ma Pravesh', has been published
- (C) In post-medieval history, how many stories like Alha-Udal and Shit-Basant were prevalent, whose staging in poetic form is happening in village after village of Bihar in the present time
- (D) Wikipedia is a community project in which all work is done for society without payment

२९५. What does this section most clearly suggest about Pravars?

- (A) Therefore, when that person gets an opportunity to feel proud, all those people should be acknowledged
- (B) Then, to give three Pravars or five Pravars in the Yajnopavit, the above list is used
- (C) Gajendra Thakur is the person who, through the medium of ghazal, reintroduced Vedic meters
- (D) Bhag Rau Aaur Balchanda (Drama) Vibha Rani 2009 100 ISBN NO.978-93-80538-01-3 13

२९६. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

- (A) Munnaji: Thank you very, very much for your independent thoughts and for giving so much time. (From Videha Archive, this interview was originally published in the January-March, 2011 issue of Purvottar Maithil)
- (B) People from outside Mithila and India, students, scholars, software engineers, professionals, scientists, linguists are taking cognizance, but there is no concern among us!
- (C) The girl's maternal grandfather's maternal- maternal grandfather - Twelfth Chhathi 13
- (D) Balmandli/ Kishor-Jagat (Children's Drama - Stories - Poetry)- Gajendra Thakur 2009 50 ISBN NO.978-93-80538-21-1 29

२९७. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

- (A) The child's mind is so sensitive that seeing the social environment, he becomes self-aware of richness and poverty
- (B) You have revived this story, which is being forgotten by society, in which a poignant description of mother-father, son, and stepmother has been done
- (C) Nowadays, the Panji is extinct among Rajputs, but to avoid that, they also practice 'Bari' (for marriage), like marrying by leaving the village of the father's maternal side
- (D) For staging, it cannot be considered suitable in any sense, because the curtain rises and the drama ends in half an hour

२९८. In “Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries”, which statement is supported by the discussion of Brahmins of the Mithila?

- (A) Based on this kind of information, the period of various scholar Brahmins can also be determined
- (B) The research topic was “Recasting the Brahmin in Medieval Mithila: Origins of Caste Identity among the Maithil Brahmins of North Bihar”
- (C) Touching the social image of Mithila, the short drama Sankarshan has the form of a street play
- (D) It is generally believed that Maithili is spoken by the Brahmins of the Mithila region

२९९. According to the section “Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries”, which statement is accurate?

- (A) But, Thakur ji never had that hunger, nor will he in the future
- (B) In all dramas, there is an inclusion of humor and eroticism in some form or another, but here, why the lack?
- (C) Anand's marriage to a Charmanrini is also noteworthy." Whether Brahmins eat Shrotriya or so-called Jaibari, there are no special privileges or special bonds for anyone
- (D) He arranged all lexical material according to synonyms and homonyms

३००. According to the section “Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries”, which statement is accurate?

- (A) Between Diwali, Chhath, and Saraswati Puja to Holi, two plays would be staged by the 'Yuva Natya Kala Parishad'
- (B) In the chapter before writing the composition, Gajendra ji attempted to pay special attention to language editing in Maithili literature
- (C) A reference book containing an alphabetical list of words and names important to a particular subject, along with discussion of their meanings and applications
- (D) In some cases, permission for everything is allowed, but commercial permission is not allowed, and that is written on the book published under this License

३०१. What is the main subject of Uday Narayan Singh's article on dictionaries?

- (A) The building of Gandhi Setu
- (B) Gajendra Thakur's Maithili-English and English-Maithili computer dictionaries
- (C) The performance of a village drama
- (D) The coronation of a medieval king

३०२. Which point best matches the argument of “Shri Gajendra Thakur: In My View”?

- (A) As soon as someone writes something, they are filled with eagerness to hear applause and get busy arranging stage-shows and in the desire to obtain awards and positions connected to Maithili literature
- (B) Conclusion: The meaning is that Gajendra ji's work is historical and a Herculean effort to preserve the knowledge tradition
- (C) Literature becomes complete only when it is written in all genres and the compositions are mature
- (D) The author is given some money in exchange for the book, but the copyright remains with the publisher

३०३. According to the section “Shri Gajendra Thakur: In My View”, which statement is accurate?

- (A) These Panjis are genetic records of the Maithil Brahmin community of the Mithila region, and in them, more than a hundred inter-caste marriages are also described in written form
- (B) Nand's transparent thinking, talking directly with his wife, not addressing in the third person
- (C) In the famous Maithili text Varnaratnakara, during the description of the eighty-four Siddhas, the word “Magardhaj” is mentioned
- (D) In this drama, at places, logic and modernity have negated the objectivity of the subject matter

३०४. According to the section “Shri Gajendra Thakur: In My View”, which statement is accurate?

- (A) Munnaji: Thank you very, very much for your independent thoughts and for giving so much time. (From Videha Archive, this interview was originally published in the January-March, 2011 issue of Purvottar Maithil)
- (B) Maithil Brahmins: The Maithil Brahmins of the Pancha Gauda class, due to living in Mithila for generations, became influenced by the specific culture of Mithila, hence in the Puranic age, they became famous as Maithil Brahmins
- (C) But if you think from your heart, every human's heart has two forms, but the inner mind always speaks the truth; there is no place for falsehood there
- (D) Gajendra Thakur: In My View By Pranav Kumar Jha In the contemporary Maithili literary and publishing world, where stage-managed shows and mutual admiration clubs predominate

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

- (A) From that, make various types of weapons." Children's drama is also useful for increasing the knowledge of children
- (B) Sometimes it happens that we are unable to read and understand a creation, but upon reading an analysis from another perspective, we become delighted
- (C) If I may use a slightly miraculous analogy here, it can be said that just as Hanuman ji brought the entire Sanjeevani mountain, he similarly made available to society whatever he found for further research
- (D) With positive thinking, if I say something, I will say this: now almost every Indian has the world in their hand

३०६. In “Gajendra Thakur's Kurukshetram Antarmanak”, which statement is supported by the discussion of Hindi and Tamil?

- (A) The difference is only this that in Hindi and Tamil, many people together have been compiled in one volume, and here, it is not compositions of various genres by many writers, but his own compositions have been made available in the book
- (B) The first blog focused on Maithili drama is “Videha Maithili Natya Utsav”, which has been around since August 2011 and was created by Gajendra Thakur
- (C) In the collection, some typical words come repeatedly: Peer Baccha (children of the in-laws' place), Mahisbar Brahmanak Gaam (village of Mahisbar Brahmins), Garh Narikel, Dushan Panji, etc
- (D) Dushan Panji (Year 2023) In addition to these three volumes, he also made digital copies of the manuscripts available for public use on the Videha website

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

- (A) Only if the new generation of Maithili speakers decides to move away from their cultural and linguistic identity would it face any danger
- (B) Playwright Shri Anand Kumar Jha and Ayushman Abhinav Anand (father and son) are also from this village
- (C) In the criticism of Gajendra Thakur, Ramanand Jha 'Raman' is brahmanical, and Taranand Viyogi is new brahmanical, whereas Ramanand Jha 'Raman' belongs to the Brahmin caste, and Taranand Viyogi belongs to a non-Brahmin-non-Kayastha caste
- (D) Videha is the first e- magazine of Maithili, which has been there from the year 2008 till now, and whose founder is Gajendra Thakur

३०८. Which point best matches the argument of “Sahastrabadhane: In My View”?

- (A) If you are in the mood, read stories; if not, read poetry-criticism/ drama, play
- (B) If ever in any era a storm of casteism arose here, the sentiment of hatred did not find a place here
- (C) Pravar: Among Maithil Brahmins, there are two types of Pravar families - Tripravar and Panchapravar
- (D) Kalit's son Nand studies engineering and gets appointed to the post of Engineering Assistant in the Irrigation Department of the Bihar Government

३०९. In “Sahastrabadhane: In My View”, which statement is supported by the discussion of Unnecessary?

- (A) November 2010) Story Penetrating to the Layer of Social Inequality Abha Jha I know Gajendra Thakur ji as the chief editor of Videha magazine
- (B) Gajendra Thakur: In My View By Pranav Kumar Jha In the contemporary Maithili literary and publishing world, where stage-managed shows and mutual admiration clubs predominate
- (C) Then, the second priority was site selection
- (D) Unnecessary display takes life and literature towards artificiality

३१०. Which point best matches the argument of “Sahastrabadhane: In My View”?

- (A) Along with caste, it is essential to rise above the pretense of gratification; otherwise, a question mark will arise on the existence of Maithili
- (B) Videha Digital Library: A Boon for People Fond of Reading and Studying Kalpana Jha "After me, who will care for these Maithili books?"
- (C) It is very clear that no relevant or irrelevant event or description breaks the coherence of this novel
- (D) In this drama, at places, logic and modernity have negated the objectivity of the subject matter

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

- (A) Touching the social image of Mithila, the short drama Sankarshan has the form of a street play
- (B) Society and Culture in Lorik's Gatha - in this Gatha, you have revealed the society and culture and political aspects of that time
- (C) Kshanaprabha (Poetry Collection)- Shiv Kumar Jha “Tillu” ISBN NO.978-93-80538-32-7 61
- (D) Many must have understood that Kalidasa was a Karna- Kayastha

३१२. What does this section most clearly suggest about A Letter for Kurukshetram Antarmanak?

- (A) So, the number twelve is either erroneous or a printing mistake
- (B) He does not think at all about the consequence of the defect
- (C) The size of the drama is short, which is indicative of newness
- (D) Samdiya is the first literary review blog in Maithili, which Gajendra Thakur created in 2004

३१३. What does this section most clearly suggest about A Letter for Kurukshetram Antarmanak?

- (A) But Sankarshan, which centers on the drama troupe of life, certainly seemed worthy of contemplation
- (B) Besides 'Mithila Darshan', 'Karnamrit', and 'Bharati Mandan', the responsibility of distributing some other short-term magazines in Muzaffarpur city was given to me
- (C) Possibly, in Devanand Panji, the name was Harishwar for Harshan (Harishan, or Harishen)
- (D) And the community of readers can obtain any taste of literature from this lengthy book

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

- (A) Sahastrabadhane Novel: Sahastrabadhane is a celestial body, whose sight is considered inauspicious in the Aryan religious view, but the novelist, assimilating this inauspicious body, made it Savitri
- (B) But as it was said earlier, Gajendra Thakur carefully avoids any kind of excess
- (C) You have said that: “The new review is based on a detailed description of the work.” No Entry: 'Ma Pravesh' is a drama by Nachiketa ji
- (D) You have made an attempt to decorate a mythological story, based on religious preaching, as a plot in some new way

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

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

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

- (A) The description of some places in Mithila was not found in this list, like: Sati Sthan (village-Shasan, block-Hasanpur, district-Samastipur) and Udayanacharya's birthplace (village-Kariyan, district-Samastipur)
- (B) While progressing with speed, the hints of all things have come, and the condition and direction of that ancient time are naturally reflected
- (C) From this, it is proven that in the creator's view, among all seven parts of the entire book, this novel has special importance
- (D) But Sankarshan, which centers on the drama troupe of life, certainly seemed worthy of contemplation

३१७. In “Kurukshetram Antarmanak”, which statement is supported by the discussion of Badka Sadak Chhah Lan Bala'?

- (A) High schools were searched for in the seventh decade, two were found - in Bharat and Bhairabsthan
- (B) Balmandli/ Kishor-Jagat (Children's Drama - Stories - Poetry)- Gajendra Thakur 2009 50 ISBN NO.978-93-80538-21-1 29
- (C) Similarly, Mahua Ghatwarin, to protect her honor, sacrificed her life in the Kaushiki river, keeping her chastity intact
- (D) In 'Badka Sadak Chhah Lan Bala', a sequential description of Mithila's development has been given

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

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

३१९. Which point best matches the argument of “Kurukshetram Antarmanak”?

- (A) But this thing is very clear that this naming was not done as a result of any reverence; it seems to be an outcome of mockery
- (B) Imagine if all awards were stopped, all assignments ended, all platforms, all institutions closed
- (C) In all dramas, there is an inclusion of humor and eroticism in some form or another, but here, why the lack?
- (D) Its place is in the heart; external conduct is merely its result

३२०. According to the section “Kurukshetram Antarmanak”, which statement is accurate?

- (A) In this part, two children's dramas, twenty-five children's stories, alphabet education, and over one hundred children's poems have been given
- (B) But the literature residing in the people's throats is in the entire Brahmin class; Umesh Mandal has compiled such literature of 12-14 castes, and books by Mahendra Narayan Ram/ Vishweshwar Mishra/ Manipadma have also been published
- (C) Readers can get detailed information by reading that book
- (D) Gajendra Thakur: Personality and Works - Acharya Ramanand Mandal 25

३२२. Which point best matches the argument of “Kurukshetram Antarmanak”?

- (A) The reason is clear: the dramatic form of Pia-Deshantar is performed among the backward castes of Mithila
- (B) English, as we see it today, is a relatively recent phenomenon in the global history of language, possibly only slightly older than Maithili
- (C) I have seen the vast collection of Panjekar Keertinath Jha of Koilkhand being destroyed
- (D) The scope for reform has always been kept open

३२३. According to the section “Kurukshetram Antarmanak”, which statement is accurate?

- (A) But Sankarshan, which centers on the drama troupe of life, certainly seemed worthy of contemplation
- (B) One such tradition has been the Panji Prabandh, which when started included Brahmin, Karna Kayastha, and Kshatriya societies, but in the present time, it has survived only among Brahmins and Karna Kayasthas
- (C) Mithila's Search - you kept doing it, village to village
- (D) Children's Story You have collected in a new form the small and big stories spread across Mithilanchal

३२४. What does this section most clearly suggest about Hanuman?

- (A) From that, make various types of weapons." Children's drama is also useful for increasing the knowledge of children
- (B) This project is a living proof of how one person can make an impossible task possible with his dedication and firm resolve
- (C) Written tradition or the folklore of the specific scholarly tradition is found in Mithila as much as it is rare to find elsewhere
- (D) But the author, doing psychological analysis, goes on - seeing such behavior of people, in reaction, the listless elder sister's disenchantment towards her parental home, her faith in Hanuman ends!

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

- (A) At particular times, a book of some genre is imposed upon the readers, for which they have no attachment at all; why would that not happen even in Mangani?
- (B) Gajendra Thakur: How can the mental encroachment of Maithilis happen on me?
- (C) You can assess what my vision and insight as an editor are like by reading the preface and seeing the arrangement of the book “Swatantracheta Arvind Thakur: Vyaktitva- Krititva” edited and published by me in 2020
- (D) Youth can be discouraged; youth is a phase of life; there is no guarantee based on any stage of life

३२६. What does this section most clearly suggest about Someone?

- (A) The size of one is small, the other is large
- (B) Someone has interest in reading beautiful articles, then someone has attachment towards drama
- (C) In Maithili, an editor is one who can arrange for funds, can get a book printed on good paper with an attractive cover
- (D) High schools were searched for in the seventh decade, two were found - in Bharat and Bhairabsthan

३२७. Which point best matches the argument of “Gajendra Thakur Giving a New Dimension to Maithili Web Journalism”?

- (A) Mainly, he is a historian, ghazal writer, playwright, educationist, and along with being the chief editor of Videha (the first Maithili international fortnightly e-magazine), he is the operator and guide of numerous websites
- (B) The philosophical elements of original Vachaspati/Kumarila/Mandan's Bhamati and Brahmasiddhi came into 'Shabdashastram'
- (C) The Panji Prabandh was created in the pre- medieval period for the purpose of caste purity of the Brahmin, Kayastha, and Kshatriya classes
- (D) For the author, this list was sent by Panjekar Modanand Jha of Shivanagar, Purnia (father of Vidyanand Jha, one of the three compilers of Genome Mapping) through a letter dated 7 July 1988 AD

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

- (A) It is said that the cutting of pure gold jewelry should not be questioned
- (B) In this sequence, he met Gajendra Thakur ji for the first time, and while returning, he brought some books as gifts for me from his side
- (C) There is flow in the dialogue, and there is use of short, short sentences, which create an effect in the dramatic quality
- (D) The credit for this goes to European and Bengali scholars

३२८. In “A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha”, which statement is supported by the discussion of History of Shruti Publication?

- (A) History of Shruti Publication - The first book from Shruti Publication was published in 2008, which was the drama “No Entry: Ma Pravesh” written by Dr
- (B) Mithila has always been indicative of liberality, but some people have promoted and continue to promote commercial and casteist thinking in between
- (C) College in 1969-70, had received the title 'Saras' from Suman-Kiran- Madhup ji)
- (D) That reason became clear to me a year or two later when once during the summer heat, I reached Kripanand ji with an 'Everyday Science' book to study

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

- (A) Utedh: From Utedh Panji, knowledge of the termination of sapinda (same lineage) relations is obtained - mention of six ancestors is found
- (B) In that session too, something else happened instead of Rabindranath's poetry
- (C) Similarly, Naika Banijara is also indicative of the pinnacle of love
- (D) If you are in the mood, read stories; if not, read poetry-criticism/ drama, play

३३०. In “Chit-Chat”, which statement is supported by the discussion of Virabhadra ji and the?

- (A) And I thought, why not compile these articles along with new articles and make a book?
- (B) Two such individuals came forward to help accomplish his work or wishes, with whose assistance the entire history of Maithili literature changed
- (C) At the village school, the responsibility for a children's drama was placed on our shoulders by the new master saheb Virabhadra ji and the master saheb from Barhara
- (D) For publishing the unique work titled Genome Mapping, all those who helped him, including Panjiar Vidyanand Jha, are worthy of reverence

३३१. Which point best matches the argument of “Chit-Chat”?

- (A) Because of Videha, I met many people, good and bad, mostly good
- (B) Govind Jha, Atitalok, Akhiyasal Publication, Lalganj, Madhubani, Patna, 2005 AD, p
- (C) How connected are the children in your family to your comics, or rather, how connected are they to Maithili comics?
- (D) The drama is full of readability as well as dramatic quality

३३२. In “An Interview with Gajendra Thakur”, which statement is supported by the discussion of Answer- The?

- (A) Almost all the special issues focused on creators have now come out as print- on-demand books
- (B) Answer- The mainstream presents Maithili along with the compositions of its creators alongside the literature of other languages, through articles, plays, novels, poetry, ghazals, etc
- (C) Before October 2014, by September, despite fewer Maithili translations, the Maithili page reached the Wikimedia announcement stage through the successful efforts of Gajendra ji and Rajesh Ranjan ji
- (D) Jagdish Chandra Thakur 'Anil' We have all seen that when a marriage is fixed somewhere, after taking the introduction of both the bride and groom's sides, people go to Saurath to the Panjika's *ot* (enclosure/designated spot)

३३३. According to the section “An Interview with Gajendra Thakur”, which statement is accurate?

- (A) Official receipts were printed, and donations in cash kept coming from as far as Kolkata and Patna, with which electricity connection, patia mats, and two wooden almirahs, etc. were arranged
- (B) For example, until 2014-15, there used to be compositions of many neglected writers, but after that, their number decreased
- (C) Now that the actual sample of the Panji is before us, it has become clear that the Panji is merely a record of names and villages, which does not in any way present high-low distinctions or restrictions
- (D) But Sankarshan, which centers on the drama troupe of life, certainly seemed worthy of contemplation

३३४. In “An Interview with Gajendra Thakur”, which statement is supported by the discussion of Youth?

- (A) Behind the publication of a felicitation volume, personal devotion and the efforts of the felicitators themselves are often visible, but magazine special issues are mostly free from these things
- (B) However, Grierson's (1909) population estimate, based on his survey conducted in 1891 CE, is not accepted by everyone
- (C) Youth can be discouraged; youth is a phase of life; there is no guarantee based on any stage of life
- (D) To cover the rotten, naked, and indifferent class of society on the mental screen of his narrative, not everyone can muster the courage

३३५. What does this section most clearly suggest about Children's Literature?

- (A) Many must have understood that Kalidasa was a Karna- Kayastha
- (B) He was possibly the son of Shri Mahesh Thakur of the Barber caste of Bisphi village
- (C) Aksharamushtika (Children's Short Story Collection), (Children's Literature), (2010) 21
- (D) Jayakant Mishra got many Nepali Maithili dramas published and presented a scholarly study of Maithili folklore

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

- (A) Bal Mandli/ Kishor Jagat (Children's Drama, Short Stories, Poems etc.) (Children's Literature), (2009) 3
- (B) Research-Essay-Criticism: The beginning of this part is done with the story 'Seet-Basant', based on a folk tale
- (C) 3... (Translation - Children's Picture Story, Children's Literature) (1st Edition 2018, Revised Edition 2022) 6
- (D) Munnaji: Finally, where do you see your contemporary creative people standing?

३३७. Which point best matches the argument of “Editorial, blessings and Maithili firsts”?

- (A) So, I was saying - in 1957, matriculation, and in 1959, I.Sc. with high marks from R.K
- (B) But the government has all the information, so why would they do such a thing?
- (C) From the top brass downwards, then further down, then further down... going down to the lowest level, but no correct answer was found
- (D) From that, make various types of weapons." Children's drama is also useful for increasing the knowledge of children

३३८. Which point best matches the argument of “Editorial, blessings and Maithili firsts”?

- (A) Between Diwali, Chhath, and Saraswati Puja to Holi, two plays would be staged by the 'Yuva Natya Kala Parishad'
- (B) Publishing any digital journal continuously for such a long time (that too in Maithili, without any advertisements) can be considered a great achievement
- (C) And when you do all this dishonesty and mischief, your children will become bigger scoundrels, goons, and ruffians than you
- (D) You can assess what my vision and insight as an editor are like by reading the preface and seeing the arrangement of the book “Swatantracheta Arvind Thakur: Vyaktitva- Kritisva” edited and published by me in 2020

३३९. What does this section most clearly suggest about Editorial, blessings and Maithili firsts?

- (A) You have said that: “The new review is based on a detailed description of the work.” No Entry: 'Ma Pravesh' is a drama by Nachiketa ji
- (B) In the chapter before writing the composition, Gajendra ji attempted to pay special attention to language editing in Maithili literature
- (C) Answer - Earlier they used to be stopped, but now children have started playing video games
- (D) The Panjikars might think that someone will come again and pay

३४०. According to the section “Editorial, blessings and Maithili firsts”, which statement is accurate?

- (A) In this book, I have expressed my thoughts through some lines of Maithili folk songs, the details of which are as follows:
1. आजु जनकपुर मंगल भुप सभ आओल हे... (This section contains the table of contents)
- (B) The library received a big 'Iron-Chest' like radio set from the Government of India (1962 - January-March), and all the village people used to listen to the Hindi-English news from 8 AM and 8 PM to 9 PM
- (C) Bal Mandli/ Kishor Jagat (Children's Drama, Short Stories, Poems etc.) (Children's Literature), (2009) 3
- (D) I can say that even among 70-75% illiterate farmers or labourers and buffalo-keepers, listening to the news and the 'Choupal' programme from Patna station on the radio had become a pleasant experience

३४१. According to the section “Editorial, blessings and Maithili firsts”, which statement is accurate?

- (A) Your weight has become 80 kilos by eating this very ill-gotten food!
- (B) If a policeman or government clerk became corrupt due to a bribe, then why did the critic not become corrupt by writing fawning reviews?
- (C) Later, these cartoons also came to magazines and continued to expand
- (D) The first blog focused on Maithili drama is “Videha Maithili Natya Utsav”, which has been around since August 2011 and was created by Gajendra Thakur

३४२. How is Preeti Thakur’s role in Maithili literature especially described?

- (A) As the inventor of Maithili Wikipedia
- (B) As the founder of Panji-Prabandha
- (C) As a creator of illustrated stories and children’s literature
- (D) As a medieval Sanskrit dramatist

३४३. What is Videha Radio described as?

- (A) The first podcast site in Maithili
- (B) The first Sanskrit drama of Mithila
- (C) The first printed Panji
- (D) The first picture story book

३४४. In “The Village Director Who Turned the Crank: K.N.T.”, which statement is supported by the discussion of The Village Director Who Turned the Crank?

- (A) The depiction of the washerman community's devotion in the Moti Dai story, and the explanation of the Dhudhvanshi community's feelings in Raja Salhes
- (B) And this moustached one who roams around with a pistol tucked in, he must have retired as a sepoy or havildar somewhere and is the G.M.'s bodyguard!
- (C) For the writing of this drama, Nachiketa ji was given the Kirti Narayan Mishra Samman
- (D) The girl's (aged great-great-grandfather's) great-great-grandfather's paternal grandfather - First Chhathi 2

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

- (A) He had composed the Padavali, and his Vidyapat Naach was famous in that time
- (B) If I had wanted, I could have given all the links or images in one place, but I think that readers should get more references in one place
- (C) On this occasion, it was decided to stage plays for two nights (probably in 61-62)
- (D) The well-known ancestors of Rishi Shonak are called Pravar among Maithil Brahmins, meaning the composers of the hymns of the Rigveda are the Pravars

३४६. In “The Village Director Who Turned the Crank: K.N.T.”, which statement is supported by the discussion of The Village Director Who Turned the Crank?

- (A) Its project director would become more and more troubled
- (B) This entire construction work continued from 1972 to 1982, and in May 1982, the then Prime Minister, Shrimati Indira Gandhi, inaugurated it
- (C) For staging, it cannot be considered suitable in any sense, because the curtain rises and the drama ends in half an hour
- (D) My Family (Translation - Children's Picture Story, Children's Literature) (1st Edition 2007, Revised Edition 2022) 4

३४७. What does this section most clearly suggest about The Village Director Who Turned the Crank?

- (A) Almost all the special issues focused on creators have now come out as print- on-demand books
- (B) How I will manage my living, that is for me to think, don't you poke your nose into it!“ -”Sir, sir!
- (C) The character in your novel says in this regard: "Falling corpses, their families all crying
- (D) In the parallel tradition of Bidapat Nach, dance-drama of Vidyapati lyrics (predating Jyotirishwar) is performed

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

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

३४९. In “The Village Director Who Turned the Crank: K.N.T.”, which statement is supported by the discussion of Prime Minister?

- (A) Seven Gotras are well-organized, well- known, and in majority
- (B) Between Diwali, Chhath, and Saraswati Puja to Holi, two plays would be staged by the 'Yuva Natya Kala Parishad'
- (C) In 'Sahastrabadhane', there was scope to cover the horror of corruption well
- (D) This entire construction work continued from 1972 to 1982, and in May 1982, the then Prime Minister, Shrimati Indira Gandhi, inaugurated it

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

- (A) This is the reason why the creation and destruction of culture take time, whereas changes in civilization happen in a shorter period
- (B) Pravar: Among Maithil Brahmins, there are two types of Pravar families - Tripravar and Panchaprar
- (C) Mainly, he is a historian, ghazal writer, playwright, educationist, and along with being the chief editor of Videha (the first Maithili international fortnightly e-magazine), he is the operator and guide of numerous websites
- (D) Written tradition or the folklore of the specific scholarly tradition is found in Mithila as much as it is rare to find elsewhere

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

- (A) Playwright Shri Anand Kumar Jha and Ayushman Abhinav Anand (father and son) are also from this village
- (B) In Videha: Sadeha:1, there were 118 authors (ranging from 18 years to 88 years)
- (C) After some time, they become the nature of society
- (D) People keep saying that your mother-father sold you

३५२. What does this section most clearly suggest about Mithilanchal?

- (A) It is natural that in the age of materialism, the relevance of honesty becomes very little
- (B) Where is the ghazal genre and ghazal criticism in contemporary Maithili literature?
- (C) To such an extent that even teachers in the schools of Mithilanchal feel inferior while teaching in Maithili
- (D) Worthy of contemplating the changing form of time, possibly this was the very purpose of this drama

३५३. What does this section most clearly suggest about Gonu Jha and Other Maithili Picture Stories?

- (A) He had no parallel in astonishing others with his intellect and cleverness
- (B) The style of writing information or the register is also not universal
- (C) In this weekly magazine, which was full of various types of material, the inclusion of new and old, all kinds of creators used to happen
- (D) If you are in the mood, read stories; if not, read poetry-criticism/ drama, play

३५४. Which point best matches the argument of “Beautiful Picture Stories for Children”?

- (A) In Videha's 32nd issue, 15 April 2009, Devanshu Vats's Maithili picture story series began, which later also came in the form of an independent book
- (B) Videha Sadeha-8 (Videha Natya Utsav - Maithili Parallel Theatre) (Selected from issues 51 to 100 of Videha e-magazine) - Ed
- (C) Through the medium of picture stories, Preeti ji has given story form to the almost extinct subjects of Mithila and brought them to life
- (D) A memorandum of understanding has been signed between the Vice-Chancellor of that institute and the author of this article for this work

३५५. What does this section most clearly suggest about Along?

- (A) History of Shruti Publication - The first book from Shruti Publication was published in 2008, which was the drama “No Entry: Ma Pravesh” written by Dr
- (B) Among Musahars, there were two ideal men, Deena and Bhadri
- (C) Along with this, it is also necessary to know where Preeti ji stands after comparison with other language groups
- (D) Anukampa ki Naukari- People get a job when their father dies

३५६. According to the section “Interview with Preeti Thakur, the First Maithili Picture Story Writer”, which statement is accurate?

- (A) Vidyapati's Purush Pariksha (Children's Literature), (2012) Translation (Maithili): 1
- (B) Whatever he found, in whatever condition, Gajendra Thakur made it available to society
- (C) Balmandli/ Kishor-Jagat (Children's Drama - Stories - Poetry)- Gajendra Thakur 2009 50 ISBN NO.978-93-80538-21-1 29
- (D) Comics are like short stories, and graphic novels are like novels

३५७. In “The Videha Digital Library: A Boon for People Fond of Reading and Studying”, which statement is supported by the discussion of UPSC Preparation?

- (A) Yes, if you see the collection of the parallel stream, it is equivalent to other literature
- (B) Through the courtesy of Videha-Sadeha, a drama by Nachiketa ji, 'No Entry Ma Pravesh', has been published
- (C) The need for such parallel work even in the Hindi language was expressed by some writers of that language as well
- (D) Along with storytelling, songs-music, and cinema, under Videha e-Learning, 23 very good lectures by Shri Gajendra Thakur ji for UPSC preparation are available

३५८. Which point best matches the argument of “The Videha Digital Library: A Boon for People Fond of Reading and Studying”?

- (A) Web Journalism Ka Itihaas" (History of Maithili Web Journalism), and after reading that, the contribution of Mr
- (B) I think this experiment can be more useful for children
- (C) In this part, two children's dramas, twenty-five children's stories, alphabet education, and over one hundred children's poems have been given
- (D) Opening the Videha site and browsing for books does take some time, certainly

३५९. According to the section “The Videha Digital Library: A Boon for People Fond of Reading and Studying”, which statement is accurate?

- (A) It comes at the end of the novel that Garh Narikel is the first novel of a trilogy
- (B) Nor have we ever spared any composition-thief on the basis of caste
- (C) It is one-sided only because there is no discussion, or very little discussion, of the parallel stream that has always flowed in Maithili literature at every point in time
- (D) Especially people nearing their fifties or sixties, who feel they are moving towards the final stage of life, hesitate to accumulate many books

३६०. In “The Videha Digital Library: A Boon for People Fond of Reading and Studying”, which statement is supported by the discussion of The Videha Digital Library?

- (A) However, I believe that keeping inflections attached enhances beauty
- (B) Not being in order causes inconvenience to the reader
- (C) Gajendra Thakur's Maithili-English, English- Maithili, and English-Maithili Computer Dictionaries - Uday Narayan Singh “Nachiketa” 11
- (D) Vibha Rani can be considered the first female playwright of Maithili literature

३६१. In “The Internet Man of Maithili: Gajendra Thakur”, which statement is supported by the discussion of September?

- (A) Playwright Shri Anand Kumar Jha and Ayushman Abhinav Anand (father and son) are also from this village
- (B) Kalit's son Nand studies engineering and gets appointed to the post of Engineering Assistant in the Irrigation Department of the Bihar Government
- (C) This so-called majority determines our values, conduct-thought, and laws, and it is the same that decides its dissolution
- (D) Before October 2014, by September, despite fewer Maithili translations, the Maithili page reached the Wikimedia announcement stage through the successful efforts of Gajendra ji and Rajesh Ranjan ji

३६२. Which point best matches the argument of “Gajendra Thakur's Contribution to Panji Literature”?

- (A) A novel, stories, children's literature, criticism, essays, or poetry?
- (B) There have been many stages in the form of compiling lineage introductions, first from the Smritis, later (in Kumaril Bhatta's time as Samuh Lekhya)
- (C) His contribution in the field of Panji is also commendable
- (D) Every marriage is finalized only when the Panjekar, after checking the rights, writes that a particular girl and a particular boy are not 'Svajana'

३६३. What does this section most clearly suggest about Ninth Chhathi?

- (A) By doing a logical analysis of the drama's four waves, Gajendra ji attempted to change the form of criticism
- (B) Maithili's first free digital library is on Videha, and about 1500 books are available on it
- (C) The girl's maternal grandfather's great-great- grandfather - Ninth Chhathi 10
- (D) On the bank of Yamuna, the ghat is charming; the traveler stays at many places

३६४. In “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is supported by the discussion of Pravar?

- (A) However, the arrival of new authors in the literary world is a matter of happiness
- (B) The drama is full of readability as well as dramatic quality
- (C) Pravar - Mention of Pravar is found in the Vedic era in the Ishtis named Darsha and Paurnamasa
- (D) The story 'Gandharv Letterbam' starts with this sentence: 'Giving respect to others became his thought, giving respect to his feelings

३६५. In “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”, which statement is supported by the discussion of Smritis?

- (A) There have been many stages in the form of compiling lineage introductions, first from the Smritis, later (in Kumaril Bhatta's time as Samuh Lekhya)
- (B) That is, according to scriptural rules, the boy has the marital right to the girl
- (C) After entering high school and college, students themselves read stories, understand them, appreciate their essence, and also narrate them to others at the right time
- (D) Such a selfless servant of Maithili is truly an invaluable gem of Mithila

३६६. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

- (A) Govind Jha's list can be called erroneous and incomplete in light of the other two lists, some points need consideration
- (B) In the parallel tradition of Bidapat Nach, dance-drama of Vidyapati lyrics (predating Jyotirishwar) is performed
- (C) Early Japanese attempts like the 682 CE Nihon Shoki glossary of Chinese characters and the oldest extant Japanese lexicon, the Tenrei Bansho Meigi (835 CE), were also significant efforts
- (D) Broadly, the first five are called Pancha Gauda and the latter five are called Pancha Dravida

३६७. What does this section most clearly suggest about Fifteenth Chhathi?

- (A) After gaining the kingdom, based on the residence of an ancestor of this lineage, Oen Thakur, in the village "Oini", a separate Mul "Oinwar Oini" was named
- (B) For this reason, it is possible that some lines of this book may not seem conventional to the reader
- (C) The girl's maternal grandmother's great- maternal grandfather - Fifteenth Chhathi 16
- (D) For the writing of this drama, Nachiketa ji was given the Kirti Narayan Mishra Samman

३६८. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

- (A) They used wild herbs for ink and a reed pen (Khaddahi) for writing
- (B) But all genres of literature should remain alive
- (C) Between Diwali, Chhath, and Saraswati Puja to Holi, two plays would be staged by the 'Yuva Natya Kala Parishad'
- (D) Because elephants were once used for ploughing here - hence Mahath!

३६९. What does this section most clearly suggest about Dushan Panji?

- (A) In our upbringing and education, there was no difference between words and deeds; that is probably the reason
- (B) The presence of a special emotion is natural in any drama where an actor like Sankarshan is present
- (C) The genealogical introductions of different individuals of the same family living in different villages would have been compiled based on this original village
- (D) Readers can get detailed information by reading that book

३७०. What does this section most clearly suggest about Dushan Panji?

- (A) But based on available introductions, both were proven to be two branches of the same family
- (B) Through the courtesy of Videha-Sadeha, a drama by Nachiketa ji, 'No Entry Ma Pravesha', has been published
- (C) In post-medieval history, how many stories like Alha-Udal and Shit-Basant were prevalent, whose staging in poetic form is happening in village after village of Bihar in the present time
- (D) Wikipedia is a community project in which all work is done for society without payment

३७१. What does this section most clearly suggest about Pravars?

- (A) Therefore, when that person gets an opportunity to feel proud, all those people should be acknowledged
- (B) Then, to give three Pravars or five Pravars in the Yajnopavit, the above list is used
- (C) Gajendra Thakur is the person who, through the medium of ghazal, reintroduced Vedic meters
- (D) Bhag Rau Aaur Balchanda (Drama) Vibha Rani 2009 100 ISBN NO.978-93-80538-01-3 13

३७२. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

- (A) Munnaji: Thank you very, very much for your independent thoughts and for giving so much time. (From Videha Archive, this interview was originally published in the January-March, 2011 issue of Purvottar Maithil)
- (B) People from outside Mithila and India, students, scholars, software engineers, professionals, scientists, linguists are taking cognizance, but there is no concern among us!
- (C) The girl's maternal grandfather's maternal- maternal grandfather - Twelfth Chhathi 13
- (D) Balmandli/ Kishor-Jagat (Children's Drama - Stories - Poetry)- Gajendra Thakur 2009 50 ISBN NO.978-93-80538-21-1 29

३७३. Which point best matches the argument of “Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture”?

- (A) The child's mind is so sensitive that seeing the social environment, he becomes self-aware of richness and poverty
- (B) You have revived this story, which is being forgotten by society, in which a poignant description of mother-father, son, and stepmother has been done
- (C) Nowadays, the Panji is extinct among Rajputs, but to avoid that, they also practice 'Bari' (for marriage), like marrying by leaving the village of the father's maternal side
- (D) For staging, it cannot be considered suitable in any sense, because the curtain rises and the drama ends in half an hour

३७४. In “Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries”, which statement is supported by the discussion of Brahmins of the Mithila?

- (A) Based on this kind of information, the period of various scholar Brahmins can also be determined
- (B) The research topic was “Recasting the Brahmin in Medieval Mithila: Origins of Caste Identity among the Maithil Brahmins of North Bihar”
- (C) Touching the social image of Mithila, the short drama Sankarshan has the form of a street play
- (D) It is generally believed that Maithili is spoken by the Brahmins of the Mithila region

३७५. According to the section “Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries”, which statement is accurate?

- (A) But, Thakur ji never had that hunger, nor will he in the future
- (B) In all dramas, there is an inclusion of humor and eroticism in some form or another, but here, why the lack?
- (C) Anand's marriage to a Charmanrini is also noteworthy." Whether Brahmins eat Shrotriya or so-called Jaibari, there are no special privileges or special bonds for anyone
- (D) He arranged all lexical material according to synonyms and homonyms

३७६. According to the section “Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries”, which statement is accurate?

- (A) Between Diwali, Chhath, and Saraswati Puja to Holi, two plays would be staged by the 'Yuva Natya Kala Parishad'
- (B) In the chapter before writing the composition, Gajendra ji attempted to pay special attention to language editing in Maithili literature
- (C) A reference book containing an alphabetical list of words and names important to a particular subject, along with discussion of their meanings and applications
- (D) In some cases, permission for everything is allowed, but commercial permission is not allowed, and that is written on the book published under this License

३७७. What is the main subject of Uday Narayan Singh's article on dictionaries?

- (A) The building of Gandhi Setu
- (B) Gajendra Thakur's Maithili-English and English-Maithili computer dictionaries
- (C) The performance of a village drama
- (D) The coronation of a medieval king

३७८. Which point best matches the argument of “Shri Gajendra Thakur: In My View”?

- (A) As soon as someone writes something, they are filled with eagerness to hear applause and get busy arranging stage-shows and in the desire to obtain awards and positions connected to Maithili literature
- (B) Conclusion: The meaning is that Gajendra ji's work is historical and a Herculean effort to preserve the knowledge tradition
- (C) Literature becomes complete only when it is written in all genres and the compositions are mature
- (D) The author is given some money in exchange for the book, but the copyright remains with the publisher

३७९. According to the section “Shri Gajendra Thakur: In My View”, which statement is accurate?

- (A) These Panjis are genetic records of the Maithil Brahmin community of the Mithila region, and in them, more than a hundred inter-caste marriages are also described in written form
- (B) Nand's transparent thinking, talking directly with his wife, not addressing in the third person
- (C) In the famous Maithili text Varnaratnakara, during the description of the eighty-four Siddhas, the word “Magardhaj” is mentioned
- (D) In this drama, at places, logic and modernity have negated the objectivity of the subject matter

३८०. According to the section “Shri Gajendra Thakur: In My View”, which statement is accurate?

- (A) Munnaji: Thank you very, very much for your independent thoughts and for giving so much time. (From Videha Archive, this interview was originally published in the January-March, 2011 issue of Purvottar Maithil)
- (B) Maithil Brahmins: The Maithil Brahmins of the Pancha Gauda class, due to living in Mithila for generations, became influenced by the specific culture of Mithila, hence in the Puranic age, they became famous as Maithil Brahmins
- (C) But if you think from your heart, every human's heart has two forms, but the inner mind always speaks the truth; there is no place for falsehood there
- (D) Gajendra Thakur: In My View By Pranav Kumar Jha In the contemporary Maithili literary and publishing world, where stage-managed shows and mutual admiration clubs predominate

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

- (A) From that, make various types of weapons." Children's drama is also useful for increasing the knowledge of children
- (B) Sometimes it happens that we are unable to read and understand a creation, but upon reading an analysis from another perspective, we become delighted
- (C) If I may use a slightly miraculous analogy here, it can be said that just as Hanuman ji brought the entire Sanjeevani mountain, he similarly made available to society whatever he found for further research
- (D) With positive thinking, if I say something, I will say this: now almost every Indian has the world in their hand

३८२. In “Gajendra Thakur's Kurukshetram Antarmanak”, which statement is supported by the discussion of Hindi and Tamil?

- (A) The difference is only this that in Hindi and Tamil, many people together have been compiled in one volume, and here, it is not compositions of various genres by many writers, but his own compositions have been made available in the book
- (B) The first blog focused on Maithili drama is “Videha Maithili Natya Utsav”, which has been around since August 2011 and was created by Gajendra Thakur
- (C) In the collection, some typical words come repeatedly: Peer Baccha (children of the in-laws' place), Mahisbar Brahmanak Gaam (village of Mahisbar Brahmins), Garh Narikel, Dushan Panji, etc
- (D) Dushan Panji (Year 2023) In addition to these three volumes, he also made digital copies of the manuscripts available for public use on the Videha website

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

- (A) Only if the new generation of Maithili speakers decides to move away from their cultural and linguistic identity would it face any danger
- (B) Playwright Shri Anand Kumar Jha and Ayushman Abhinav Anand (father and son) are also from this village
- (C) In the criticism of Gajendra Thakur, Ramanand Jha 'Raman' is brahmanical, and Taranand Viyogi is new brahmanical, whereas Ramanand Jha 'Raman' belongs to the Brahmin caste, and Taranand Viyogi belongs to a non-Brahmin-non-Kayastha caste
- (D) Videha is the first e- magazine of Maithili, which has been there from the year 2008 till now, and whose founder is Gajendra Thakur

३८४. Which point best matches the argument of “Sahastrabadhane: In My View”?

- (A) If you are in the mood, read stories; if not, read poetry-criticism/ drama, play
- (B) If ever in any era a storm of casteism arose here, the sentiment of hatred did not find a place here
- (C) Pravar: Among Maithil Brahmins, there are two types of Pravar families - Tripravar and Panchaprar
- (D) Kalit's son Nand studies engineering and gets appointed to the post of Engineering Assistant in the Irrigation Department of the Bihar Government

३८५. In “Sahastrabadhane: In My View”, which statement is supported by the discussion of Unnecessary?

- (A) November 2010) Story Penetrating to the Layer of Social Inequality Abha Jha I know Gajendra Thakur ji as the chief editor of Videha magazine
- (B) Gajendra Thakur: In My View By Pranav Kumar Jha In the contemporary Maithili literary and publishing world, where stage-managed shows and mutual admiration clubs predominate
- (C) Then, the second priority was site selection
- (D) Unnecessary display takes life and literature towards artificiality

३८६. Which point best matches the argument of “Sahastrabadhane: In My View”?

- (A) Along with caste, it is essential to rise above the pretense of gratification; otherwise, a question mark will arise on the existence of Maithili
- (B) Videha Digital Library: A Boon for People Fond of Reading and Studying Kalpana Jha "After me, who will care for these Maithili books?"
- (C) It is very clear that no relevant or irrelevant event or description breaks the coherence of this novel
- (D) In this drama, at places, logic and modernity have negated the objectivity of the subject matter

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

- (A) Touching the social image of Mithila, the short drama Sankarshan has the form of a street play
- (B) Society and Culture in Lorik's Gatha - in this Gatha, you have revealed the society and culture and political aspects of that time
- (C) Kshanaprabha (Poetry Collection)- Shiv Kumar Jha “Tillu” ISBN NO.978-93-80538-32-7 61
- (D) Many must have understood that Kalidasa was a Karna- Kayastha

३८८. What does this section most clearly suggest about A Letter for Kurukshetram Antarmanak?

- (A) So, the number twelve is either erroneous or a printing mistake
- (B) He does not think at all about the consequence of the defect
- (C) The size of the drama is short, which is indicative of newness
- (D) Samdiya is the first literary review blog in Maithili, which Gajendra Thakur created in 2004

३८९. What does this section most clearly suggest about A Letter for Kurukshetram Antarmanak?

- (A) But Sankarshan, which centers on the drama troupe of life, certainly seemed worthy of contemplation
- (B) Besides 'Mithila Darshan', 'Karnamrit', and 'Bharati Mandan', the responsibility of distributing some other short-term magazines in Muzaffarpur city was given to me
- (C) Possibly, in Devanand Panji, the name was Harishwar for Harshan (Harishan, or Harishen)
- (D) And the community of readers can obtain any taste of literature from this lengthy book

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

- (A) Sahasrabadhanee Novel: Sahastrabadhanee is a celestial body, whose sight is considered inauspicious in the Aryan religious view, but the novelist, assimilating this inauspicious body, made it Savitri
- (B) But as it was said earlier, Gajendra Thakur carefully avoids any kind of excess
- (C) You have said that: “The new review is based on a detailed description of the work.” No Entry: 'Ma Pravesh' is a drama by Nachiketa ji
- (D) You have made an attempt to decorate a mythological story, based on religious preaching, as a plot in some new way

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

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

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

- (A) The description of some places in Mithila was not found in this list, like: Sati Sthan (village-Shasan, block-Hasanpur, district-Samastipur) and Udayanacharya's birthplace (village-Kariyan, district-Samastipur)
- (B) While progressing with speed, the hints of all things have come, and the condition and direction of that ancient time are naturally reflected
- (C) From this, it is proven that in the creator's view, among all seven parts of the entire book, this novel has special importance
- (D) But Sankarshan, which centers on the drama troupe of life, certainly seemed worthy of contemplation

३९३. In “Kurukshetram Antarmanak”, which statement is supported by the discussion of Badka Sadak Chhah Lan Bala'?

- (A) High schools were searched for in the seventh decade, two were found - in Bharat and Bhairabsthan
- (B) Balmandli/ Kishor-Jagat (Children's Drama - Stories - Poetry)- Gajendra Thakur 2009 50 ISBN NO.978-93-80538-21-1 29
- (C) Similarly, Mahua Ghatwarin, to protect her honor, sacrificed her life in the Kaushiki river, keeping her chastity intact
- (D) In 'Badka Sadak Chhah Lan Bala', a sequential description of Mithila's development has been given

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

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

३९५. Which point best matches the argument of “Kurukshetram Antarmanak”?

- (A) But this thing is very clear that this naming was not done as a result of any reverence; it seems to be an outcome of mockery
- (B) Imagine if all awards were stopped, all assignments ended, all platforms, all institutions closed
- (C) In all dramas, there is an inclusion of humor and eroticism in some form or another, but here, why the lack?
- (D) Its place is in the heart; external conduct is merely its result

३९६. According to the section “Kurukshetram Antarmanak”, which statement is accurate?

- (A) In this part, two children's dramas, twenty-five children's stories, alphabet education, and over one hundred children's poems have been given
- (B) But the literature residing in the people's throats is in the entire Brahmin class; Umesh Mandal has compiled such literature of 12-14 castes, and books by Mahendra Narayan Ram/ Vishweshwar Mishra/ Manipadma have also been published
- (C) Readers can get detailed information by reading that book
- (D) Gajendra Thakur: Personality and Works - Acharya Ramanand Mandal 25

३९७. Which point best matches the argument of “Kurukshetram Antarmanak”?

- (A) The reason is clear: the dramatic form of Pia-Deshantar is performed among the backward castes of Mithila
- (B) English, as we see it today, is a relatively recent phenomenon in the global history of language, possibly only slightly older than Maithili
- (C) I have seen the vast collection of Panjekar Keertinath Jha of Koilkhand being destroyed
- (D) The scope for reform has always been kept open

३९८. According to the section “Kurukshetram Antarmanak”, which statement is accurate?

- (A) But Sankarshan, which centers on the drama troupe of life, certainly seemed worthy of contemplation
- (B) One such tradition has been the Panji Prabandh, which when started included Brahmin, Karna Kayastha, and Kshatriya societies, but in the present time, it has survived only among Brahmins and Karna Kayasthas
- (C) Mithila's Search - you kept doing it, village to village
- (D) Children's Story You have collected in a new form the small and big stories spread across Mithilanchal

३९९. What does this section most clearly suggest about Hanuman?

- (A) From that, make various types of weapons." Children's drama is also useful for increasing the knowledge of children
- (B) This project is a living proof of how one person can make an impossible task possible with his dedication and firm resolve
- (C) Written tradition or the folklore of the specific scholarly tradition is found in Mithila as much as it is rare to find elsewhere
- (D) But the author, doing psychological analysis, goes on - seeing such behavior of people, in reaction, the listless elder sister's disenchantment towards her parental home, her faith in Hanuman ends!

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

- (A) At particular times, a book of some genre is imposed upon the readers, for which they have no attachment at all; why would that not happen even in Mangani?
- (B) Gajendra Thakur: How can the mental encroachment of Maithils happen on me?
- (C) You can assess what my vision and insight as an editor are like by reading the preface and seeing the arrangement of the book “Swatantracheta Arvind Thakur: Vyaktitva- Krittva” edited and published by me in 2020
- (D) Youth can be discouraged; youth is a phase of life; there is no guarantee based on any stage of life

४०१. What does this section most clearly suggest about Someone?

- (A) The size of one is small, the other is large
- (B) Someone has interest in reading beautiful articles, then someone has attachment towards drama
- (C) In Maithili, an editor is one who can arrange for funds, can get a book printed on good paper with an attractive cover
- (D) High schools were searched for in the seventh decade, two were found - in Bharat and Bhairabsthan

४०२. Which point best matches the argument of “Gajendra Thakur Giving a New Dimension to Maithili Web Journalism”?

- (A) Mainly, he is a historian, ghazal writer, playwright, educationist, and along with being the chief editor of Videha (the first Maithili international fortnightly e-magazine), he is the operator and guide of numerous websites
- (B) The philosophical elements of original Vachaspati/Kumarila/Mandan's Bhamati and Brahmasiddhi came into 'Shabdashastram'
- (C) The Panji Prabandh was created in the pre- medieval period for the purpose of caste purity of the Brahmin, Kayastha, and Kshatriya classes
- (D) For the author, this list was sent by Panjekar Modanand Jha of Shivanagar, Purnia (father of Vidyanand Jha, one of the three compilers of Genome Mapping) through a letter dated 7 July 1988 AD

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

- (A) It is said that the cutting of pure gold jewelry should not be questioned
- (B) In this sequence, he met Gajendra Thakur ji for the first time, and while returning, he brought some books as gifts for me from his side
- (C) There is flow in the dialogue, and there is use of short, short sentences, which create an effect in the dramatic quality
- (D) The credit for this goes to European and Bengali scholars

४०४. In “A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha”, which statement is supported by the discussion of History of Shruti Publication?

- (A) History of Shruti Publication - The first book from Shruti Publication was published in 2008, which was the drama “No Entry: Ma Pravesh” written by Dr
- (B) Mithila has always been indicative of liberality, but some people have promoted and continue to promote commercial and casteist thinking in between
- (C) College in 1969-70, had received the title 'Saras' from Suman-Kiran- Madhup ji)
- (D) That reason became clear to me a year or two later when once during the summer heat, I reached Kripinand ji with an 'Everyday Science' book to study

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

- (A) Utedh: From Utedh Panji, knowledge of the termination of sapinda (same lineage) relations is obtained - mention of six ancestors is found
- (B) In that session too, something else happened instead of Rabindranath's poetry
- (C) Similarly, Naika Banijara is also indicative of the pinnacle of love
- (D) If you are in the mood, read stories; if not, read poetry-criticism/ drama, play

४०६. In “Chit-Chat”, which statement is supported by the discussion of Virabhadra ji and the?

- (A) And I thought, why not compile these articles along with new articles and make a book?
- (B) Two such individuals came forward to help accomplish his work or wishes, with whose assistance the entire history of Maithili literature changed
- (C) At the village school, the responsibility for a children's drama was placed on our shoulders by the new master saheb Virabhadra ji and the master saheb from Barhara
- (D) For publishing the unique work titled Genome Mapping, all those who helped him, including Panjiar Vidyanand Jha, are worthy of reverence

४०७. Which point best matches the argument of “Chit-Chat”?

- (A) Because of Videha, I met many people, good and bad, mostly good
- (B) Govind Jha, Atitalok, Akhiyasal Publication, Lalganj, Madhubani, Patna, 2005 AD, p
- (C) How connected are the children in your family to your comics, or rather, how connected are they to Maithili comics?
- (D) The drama is full of readability as well as dramatic quality

४०८. In “An Interview with Gajendra Thakur”, which statement is supported by the discussion of Answer- The?

- (A) Almost all the special issues focused on creators have now come out as print- on-demand books
- (B) Answer- The mainstream presents Maithili along with the compositions of its creators alongside the literature of other languages, through articles, plays, novels, poetry, ghazals, etc
- (C) Before October 2014, by September, despite fewer Maithili translations, the Maithili page reached the Wikimedia announcement stage through the successful efforts of Gajendra ji and Rajesh Ranjan ji
- (D) Jagdish Chandra Thakur 'Anil' We have all seen that when a marriage is fixed somewhere, after taking the introduction of both the bride and groom's sides, people go to Saurath to the Panjekar's *ot* (enclosure/designated spot)

४०९. According to the section “An Interview with Gajendra Thakur”, which statement is accurate?

- (A) Official receipts were printed, and donations in cash kept coming from as far as Kolkata and Patna, with which electricity connection, patia mats, and two wooden almirahs, etc. were arranged
- (B) For example, until 2014-15, there used to be compositions of many neglected writers, but after that, their number decreased
- (C) Now that the actual sample of the Panji is before us, it has become clear that the Panji is merely a record of names and villages, which does not in any way present high-low distinctions or restrictions
- (D) But Sankarshan, which centers on the drama troupe of life, certainly seemed worthy of contemplation

४१०. In “An Interview with Gajendra Thakur”, which statement is supported by the discussion of Youth?

- (A) Behind the publication of a felicitation volume, personal devotion and the efforts of the felicitators themselves are often visible, but magazine special issues are mostly free from these things
- (B) However, Grierson's (1909) population estimate, based on his survey conducted in 1891 CE, is not accepted by everyone
- (C) Youth can be discouraged; youth is a phase of life; there is no guarantee based on any stage of life
- (D) To cover the rotten, naked, and indifferent class of society on the mental screen of his narrative, not everyone can muster the courage

४११. What does this section most clearly suggest about Children's Literature?

- (A) Many must have understood that Kalidasa was a Karna- Kayastha
- (B) He was possibly the son of Shri Mahesh Thakur of the Barber caste of Bisphi village
- (C) Aksharamushtika (Children's Short Story Collection), (Children's Literature), (2010) 21
- (D) Jayakant Mishra got many Nepali Maithili dramas published and presented a scholarly study of Maithili folklore

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

- (A) Bal Mandli/ Kishor Jagat (Children's Drama, Short Stories, Poems etc.) (Children's Literature), (2009) 3
- (B) Research-Essay-Criticism: The beginning of this part is done with the story 'Seet-Basant', based on a folk tale
- (C) 3... (Translation - Children's Picture Story, Children's Literature) (1st Edition 2018, Revised Edition 2022) 6
- (D) Munnaji: Finally, where do you see your contemporary creative people standing?

४१३. According to “Dedication, blessings, Setushama preface and Maithili firsts”, which statement is accurate?

- (A) Still, four reviews did come to my notice, which were all published together in Videha issue 398, July 15, 2024
- (B) If the writer writes ghazal, rola, doha, kundaliya on a classical basis, then only will the reader like it; if the writer shies away from effort, then literary readership will decrease
- (C) His book 'Divya Drishti' (Pallavi Publication, Nirmali) was published in AD as a collection of essays-treatises- reviews, in which a total of 48 essays, reviews, and reader responses are collected
- (D) Whereas it should be that institutions make announcements for those who are worthy and do work, whether they come on their stage or not

४१४. In “Dedication, blessings, Setushama preface and Maithili firsts”, which statement is supported by the discussion of Google Translation?

- (A) In this context, discussing Gajendra Thakur seemed appropriate to me
- (B) The first effort for Google Translation was made by Gajendra Thakur in 2011, and Google approved it in May 2022
- (C) Another reason could be that Gajendra Thakur does all his work without the stage
- (D) He says, "It's another matter that Arvind ji has been writing criticism for a long time." While he kept encouraging him, kept saying publicly, "I feel that Arvind Thakur is only and only a critic

४१५. In “Dedication, blessings, Setushama preface and Maithili firsts”, which statement is supported by the discussion of Gajendra Thakur?

- (A) The first blog focused on Maithili drama is "Videha Maithili Natya Utsav", which has existed since August 2011 and was created by Gajendra Thakur
- (B) The first presence of Maithili on the internet was the blog "Bhalsarik Gachh" run by Gajendra Thakur, which existed from the year 2000
- (C) Inspired by Thakur ji, Bindeshwar Thakur from Janakpur, Nepal, Sandeep Safi, Manoj Mandal, Subhash Kamat, and Munni Kamat honored with the Sahitya Akademi Bal Sahitya Award are notable names
- (D) This collected work, taken and sifted from that same Videha repository, has been published, and he himself also says that this book is a discipline of criticism parallel to the mainstream

४१६. What does this section most clearly suggest about Samaveda?

- (A) Now I am writing articles on 'Upendra Nath Jha 'Vyas's contribution to Maithili literature'
- (B) Almost all music scholars believe that the basis of Indian classical music is the Samaveda
- (C) Durga Nand ji is a skilled stage conductor of 'Sagar Raati Deep Jaray'
- (D) Whereas Gajendra Thakur, away from the stage, has done much more work for Maithili in less time

४१७. In “A Proficient Writer of the Child's Mind - Mrs. Preeti Thakur”, which statement is supported by the discussion of Children's Literature?

- (A) Our idea was to get the Panjis of all castes and all varnas of Mithila, along with old documents, preserved so that the documents could remain safe for the next five hundred years
- (B) His contribution to the Unicode standardization of the Tirhuta script has been specially recognized by scholars
- (C) In dramatic literature, writing a play is not a big deal; its staging is important
- (D) Based on this very notion, the children's literature of respected Preeti Thakur is proving its worth

४१८. According to “Preeti Thakur's Contribution to Maithili Picture Stories”, which statement is accurate?

- (A) Preeti Thakur is a full-time such litterateur in Maithili literature who, by creating pictures for her picture stories, connected it to the literary mainstream
- (B) Whatever the creation, it has to go through many stages
- (C) Due to which literature remained balanced, saved from being one- sided
- (D) With this, the entry of errors in Panji management began, which always raised questions about the role of the Panjikaar

४१९. What does this section most clearly suggest about Picture Story?

- (A) Currently, about 10 languages are in use on the internet
- (B) The stories described in it contain the historicity of their time along with excellent knowledge and inspiration
- (C) Gradually encouraging Shri Jagadish Babu from there, getting his books published, bringing him to the Tagore Award and the main award of Sahitya Akademi, Gajendra Thakur's contribution will remain unforgettable
- (D) Her picture story style has carved a reliable and commendable niche on the international stage, which is truly praiseworthy

४२०. According to “The Creator of the Digital Era for Maithili: Gajendra Thakur”, which statement is accurate?

- (A) No matter how learned and capable you are, if you do not come on the stage of any institution, they do not select you for any award
- (B) Due to lack of time, when Gajendra ji received the proposal to become an admin of the newly created Maithili Wikipedia, he, after consulting with Rajesh ji, made Biplav Anand from Nepal the admin
- (C) The full credit for this goes solely to Gajendra Thakur, www.videha.co.in, and his team
- (D) In this way, the editor acts as a 'bridge' between the writer's capability, aspirations, and the readers' expectations

४२१. In “The Creator of the Digital Era for Maithili: Gajendra Thakur”, which statement is supported by the discussion of Gajendra Thakur?

- (A) No one is born great from their mother's womb as a great litterateur or a capable editor
- (B) No matter how learned and capable you are, if you do not come on the stage of any institution, they do not select you for any award
- (C) While seeing talent within a new writer, the editor needs to keep many things in mind
- (D) From studying the works done by Gajendra Thakur ji, it is known that his contribution in the field of Maithili language, literature, and culture is multi- dimensional

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

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

४२३. In “The Creator of the Digital Era for Maithili: Gajendra Thakur”, which statement is supported by the discussion of Sahastrabadhani?

- (A) To fulfill his work or vision, two such people came forward with whose help the entire history of Maithili literature changed
- (B) Therefore, he also published his novel 'Sahastrabadhani' in Braille script
- (C) Mythological stories like Vidyapati, Raja Saheb, Dina Bhadari, etc., have found their place in this book
- (D) No matter how learned and capable you are, if you do not come on the stage of any institution, they do not select you for any award

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

- (A) Durga Nand ji is a skilled stage conductor of 'Sagar Raati Deep Jaray'
- (B) In literature, the protectors of the sacrificial fire, which is like an edited book, are the participating writers
- (C) The responsibility of literature is to give recognition to all those voices." This thought was completely new in Maithili literature
- (D) The biggest challenge for Maithili on Wikipedia was script and standardization

४२५. In “The Creator of the Digital Era for Maithili: Gajendra Thakur”, which statement is supported by the discussion of Video Essays?

- (A) Whereas Gajendra Thakur, away from the stage, has done much more work for Maithili in less time
- (B) He is an amazing playwright of contemporary environment and situational emotions
- (C) Video Essays: At the international level, 'video essays' are very important
- (D) Videha accepts all the reproaches that have come in Kailash ji's article

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

- (A) The responsibility of literature is to give recognition to all those voices." This thought was completely new in Maithili literature
- (B) Videha is the first Maithili magazine to have received an ISSN
- (C) This is the first attempt since the beginning of the Panji to make it public
- (D) For the newly active workers of Maithili, the stage and garlands are the most important

४२७. In “Gajendra Thakur's Contribution to the Preservation of Mithila's Panji”, which statement is supported by the discussion of Panji?

- (A) In this way, he presents a modern form of the guru-shishya tradition
- (B) Hetukar Jha, this Panji management also contributed to the decline of Mithila
- (C) In this context, it is necessary to discuss the role of the government
- (D) He is an editor, a prose writer, a playwright, a critic, a historical researcher, and a skilled translator as well as a lexicographer

४२८. What does this section most clearly suggest about Panji?

- (A) In today's globalization, people are imaginative that the Panji management should be computerized
- (B) Due to illness for the past two years, his activity has decreased somewhat
- (C) He can be called a unique creator of Maithili dramatic literature
- (D) His overall work forms a strong bridge between Mithila's ancient intellectual tradition and the modern digital age

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

- (A) Under his editorship, Videha has become a major platform for Maithili literature, criticism, research, drama, poetry, and children's literature
- (B) Here, 'three times' written in brackets means that it is to be sung three times here
- (C) During the study of Mithila's Panji management, the perspective of scholars has been broad
- (D) Such editors compromise in terms of genre to run the magazine, but not with their ideology

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

- (A) There are mainly four obstacles in Maithili literature
- (B) Her picture story style has carved a reliable and commendable niche on the international stage, which is truly praiseworthy
- (C) For Nepal, Videha became a platform to preserve all these dialects, sounds, and styles
- (D) Along with this, it is also necessary for the editor to ensure that the writer's original identity is not suppressed

४३१. According to “Diversity and Videha: The Consciousness-Based Renaissance of Modern Maithili Literature”, which statement is accurate?

- (A) He primarily writes in the Maithili language and has made significant contributions to literature, Panji (genealogy studies), dictionary compilation, and the revival of the Tirhuta (Mithilakshar) script
- (B) Videha's Impact on the New Generation - Videha became the most influential platform among the younger generation
- (C) Gajendra Thakur is the first Aruji of Maithili (Aruji means one knowledgeable about the prosody of Ghazals and its pioneer)
- (D) In today's time, the language-literature-information revolution has moved far beyond the 'text' stage and has expanded into the era of 'audio-visual' and 'academic discourse'

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

- (A) Similarly, other castes, according to their convenience, chose some path or the other
- (B) In drama and story writing, he presents the image of Mithila's changing society
- (C) Under the name 'Devashram', details and story excerpts about Jagadish Babu are collected in many parts
- (D) Till now, 435 issues of 'Videha' magazine have been published

४३३. In “Diversity and Videha”, which statement is supported by the discussion of Videha Sadeha?

- (A) He is an editor, a prose writer, a playwright, a critic, a historical researcher, and a skilled translator as well as a lexicographer
- (B) The reason is the same as I wrote in the preface of the first book
- (C) The creators mentioned in this article and their references are primarily based on Videha Sadeha-2012
- (D) This effort provides a scientific basis to the language and paves the way for future researchers

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

- (A) Gajendra Thakur considers him a playwright of the parallel tradition
- (B) Many important works from early literature to contemporary literature are available here in 'PDF' format for download
- (C) But if there is a famine of words among litterateurs, what will they communicate, how will they clarify the subject matter?
- (D) To teach a global Artificial Intelligence (AI) based system like Google a language, a 'Parallel Corpus' is required

४३५. Which point best matches the argument of “Diversity and Videha”?

- (A) In dramatic literature, writing a play is not a big deal; its staging is important
- (B) If the writer writes ghazal, rola, doha, kundaliya on a classical basis, then only will the reader like it; if the writer shies away from effort, then literary readership will decrease
- (C) His first short story collection 'Sakhari Petari' was published in by Shruti Publication
- (D) The virtuous effort that Gajendra Thakur made for the digitization and transliteration of this Panji-Prabandha with his scholarly talent and dedication is praiseworthy

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

- (A) Thus, his work on drama literature is flowing as a parallel stream in Maithili drama literature
- (B) For example, Ghazal Shastra, Vignette Story, Rubai, Tanka, Senryu, and Haibun, etc., etc
- (C) Whose language has the fragrance of the village soil
- (D) During their travels, they would roam village to village, become acquainted with society, and the householders would also benefit from the Panjika's experience

४३७. According to “Diversity and Videha”, which statement is accurate?

- (A) His book 'Rath ka Chakka Ulati Chale Baat' (poetry collection) was published in by Shruti Publication
- (B) Its evaluation should not be one- sided; the critic should understand and write what message is hidden in that creation, which direction it is pointing towards
- (C) Along with this, it is also appropriate for the reader to know that these four - Gajendra Thakur, Nagendra Kumar Jha, Panjekar Vidyanand Jha, and Ashish Anchinhaar - are absent from the stage
- (D) As a contributing creator of Videha e-magazine, Shri Laldev Kamat has been providing support till now through his reviewer medium

४३८. What does this section most clearly suggest about Videha e-Magazine?

- (A) He is an editor, a prose writer, a playwright, a critic, a historical researcher, and a skilled translator as well as a lexicographer
- (B) When someone wants to do a PhD on Mithila's culture, their first destination should be the video library of www.videha.co.in
- (C) Videha does this work through the technique of Transliteration
- (D) Shri Safi, a resident of Mehath village, associated with Videha e-magazine along with 'Bhakhjogni' and 'Vasant Panchami'

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

- (A) Because of him, Gajendra Thakur also created the website of the Maithili Lekhak Sangh
- (B) Many old and new creators associated with Videha and connected to the title of this article still remain
- (C) Even after Wikipedia went live, Gajendra ji is not silent
- (D) The first blog focused on Maithili drama is "Videha Maithili Natya Utsav", which has existed since August 2011 and was created by Gajendra Thakur

४४०. According to “Diversity and Videha”, which statement is accurate?

- (A) Since 2008, there is also a blog for Maithili Haiku/Tanka/Senryu/Haibun, where Haiku have been collected from Videha's Facebook version
- (B) Living in Delhi, I also keep realizing that here, the main goal of litterateurs is to reach the stage in programs organized by the Sahitya Akademi, the Maithili-Bhojpuri Akademi, and other institutions
- (C) His scholarly suggestions also played an important role in the Unicode standardization of the Tirhuta script
- (D) In Maithili literature, firstly, there was a scarcity of women creators, and secondly, those who did exist remained hidden in corners

४४१. According to “Diversity and Videha”, which statement is accurate?

- (A) At the beginning of the 21st century, a new class of Maithili literature emerged who started writing the literature of pain hung on the peg of experienced reality
- (B) Gajendra Thakur seriously felt the gravity of this crisis and played a pioneering role in reviving Mithilakshar
- (C) There is no play of Bechan ji that has not been staged
- (D) Probable Reasons for Absence The respect for any language increases only when there is high- level, epoch-making, and contemporary work in that language

४४२. Which point best matches the argument of “Diversity and Videha”?

- (A) Not just in literature, but in activities other than literature as well
- (B) Another reason could be that Gajendra Thakur does all his work without the stage
- (C) To my knowledge, his only book published is 'Hamra Bin(u) Jagat Sunna Chhai' in 2012 by Shruti Publication, Delhi
- (D) Varnit Ras is indicative of the distinctive vision of a poet of various rasas (essences)

४४३. According to “Diversity and Videha”, which statement is accurate?

- (A) This cannot be seen merely as a published literary work
- (B) He can be called a unique creator of Maithili dramatic literature
- (C) However, this number is small (only two), which has brought novelty to this book
- (D) Nevertheless, due to the day and night hard work of the Videha team, typing Maithili and searching for meanings on mobile and computer have become easily available

४४४. What does this section most clearly suggest about Diversity and Videha?

- (A) The issues of 'Videha' are published in multiple scripts
- (B) For this, he emphasized making children's literature, simple material, and interesting texts available
- (C) The modernization of language has also been ongoing for the expression of human progeny's dreams, struggles, and various other emotional experiences
- (D) He is an amazing playwright of contemporary environment and situational emotions

४४५. Which point best matches the argument of “Diversity and Videha”?

- (A) There is no play of Bechan ji that has not been staged
- (B) Ashok Mehta, Buchru Paswan, Mahendra Narayan Ram, etc
- (C) On social media, I got some information about vignette stories, so I started writing one or two vignettes on Facebook
- (D) Cross the obstacle named Untruth (Falsehood) with the bridge of truth

४४६. What does this section most clearly suggest about Shruti Publication?

- (A) As far as I know, Ashish Anchinhaar has also made significant contributions in maintaining distance from the stage and garlands and in giving various other ideas
- (B) It is also noteworthy that many of these new writers had their first book published by Videha and Shruti Publication
- (C) In other words, the entire Videha team is absent from the stage
- (D) Mithila- Maithili language and literature have had relations since ancient times with the Kathmandu valley of Nepal, the Newar-Newari language and literature community, and also with Tibet

४४७. In “Videha and New Writers”, which statement is supported by the discussion of Ashish Anchinhaar?

- (A) I cannot guess what the reason behind this could be, but Ashish Anchinhaar, in one of his Facebook posts, revealed the reason in this way: "The old creators of Maithili do not want to take risks
- (B) For the newly active workers of Maithili, the stage and garlands are the most important
- (C) Here, criticism, language research, history, folk discourse, technology and society, along with all other subjects, gained entry
- (D) Along with this, its third volume was published under the name "Dushan Panji," which provides written evidence confirming inter-caste marriages in ancient Maithil Brahmin society

४४८. In “Videha and New Writers”, which statement is supported by the discussion of Videha?

- (A) Perhaps this was the reason that attracted writer Preeti Thakur towards children's literature
- (B) Lexicography Gajendra Thakur has played an important role in the modernization of the Maithili language through dictionary compilation, along with two other editors
- (C) Whatever the creation, it has to go through many stages
- (D) And ultimately, Maithili has to bear the brunt of this." Along with this disclosure, he also welcomes 'fearless new litterateurs' in Videha's courtyard

४४९. What does this section most clearly suggest about New Writers?

- (A) Before this, Ashish ji, for his genre of ghazal, encouraged many new writers and connected them to the ghazal genre, and these new ghazal writers also wrote in Videha
- (B) In the literary world of Maithili, recognition and financial support are guaranteed by respect and the microphone on the stage
- (C) Therefore, he also published his novel 'Sahastrabadhani' in Braille script
- (D) Videha is proving to be very, very important, useful, and extremely necessary not only for Maithili language and literature but also for all scholars, researchers, litterateurs, and the common people

४५०. According to “Videha and New Writers”, which statement is accurate?

- (A) But this 'commendable and praiseworthy' work, especially giving opportunities to new writers, is not that easy a task for any editor
- (B) The irony is that Gajendra Thakur lives in Delhi, and so do I, but in my view, I have never seen him on any stage
- (C) When any non-Maithili scholar wants to know about Mithila's philosophy or literature, they would find such material on Videha's platform
- (D) His ancestral village is Mehath, in the Madhubani district of Bihar

४५१. In “Videha and New Writers”, which statement is supported by the discussion of Videha and New Writers?

- (A) For the newly active workers of Maithili, the stage and garlands are the most important
- (B) Is there a lack of time, suitable people, colleagues, or funds required for this work?
- (C) The acceptability of vocabulary is determined by the vocabulary spoken in the village of the native speaker, not by the vocabulary spoken by a diaspora distant from culture
- (D) At one time, many writers started their writing journey by writing in the Mithila Mihir magazine, who later became respected as good writers

४५२. Which point best matches the argument of “Videha and New Writers”?

- (A) Videha's special issues were not only on literature or institutions; it also published on activist 'Pokhari Purush - Narayanji Chaudhary', linguist Dr
- (B) Now I am writing articles on 'Upendra Nath Jha 'Vyas's contribution to Maithili literature'
- (C) Social and economic problems can also be a permanent subject matter
- (D) However, I believe that if Gajendra Thakur or the Videha team is absent from the stage, then the speed of their work has increased, and the entire energy of Videha has been saved for meaningful work

४५३. According to “Gajendra Thakur and the Discipline of Maithili Criticism”, which statement is accurate?

- (A) For the newly active workers of Maithili, the stage and garlands are the most important
- (B) Malicious attempts are being made to divide regions and language-literature into fragments
- (C) From his words, it becomes clear what, how much, and how the Videha team is helping, not just new writers but even old and experienced writers
- (D) This initiative introduced Maithili to the digital world

४५४. What does this section most clearly suggest about Gajendra Thakur and the Discipline of Maithili Criticism?

- (A) In the literary world of Maithili, recognition and financial support are guaranteed by respect and the microphone on the stage
- (B) No Panjkar was willing to understand that their Panji was not being digitized
- (C) This is the first magazine in Maithili in which, till date, a total of 17 special issues on living litterateurs and 3 special issues on institutions have been published
- (D) He examines the work from three perspectives - history, society, and language

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

- (A) Malicious attempts are being made to divide regions and language-literature into fragments
- (B) In dramatic literature, writing a play is not a big deal; its staging is important
- (C) 'Videha' (fortnightly e-magazine), run under the editorship and vision of Gajendra Thakur, has given a very wide expansion to Maithili language and literature
- (D) Upon close observation, a state of anarchy is also visible in contemporary Maithili literature, technically speaking, spelling- wise, region-wise, and class- division-wise

४५६. According to “Gajendra Thakur and the Discipline of Maithili Criticism”, which statement is accurate?

- (A) Discussing many genres like drama, children's, novel, criticism-review, translation, etc., he writes at one place: "The classical discipline is for the writer, not for the reader
- (B) His notable work "Sahastrabadhani" also attracts special attention in the literary world
- (C) Google and other websites are striving to integrate local languages into their various devices
- (D) That is, the editor does not just play the role of a selector, but plays the role of a guide

४५७. What does this section most clearly suggest about Gajendra Thakur and the Discipline of Maithili Criticism?

- (A) Another reason could be that Gajendra Thakur does all his work without the stage
- (B) Dhanakar Thakur Videha is a fortnightly e-magazine (internet magazine) whose 450th issue will soon be published, meaning this magazine has maintained its frequency, continuity, or regularity
- (C) Would Gajendra Thakur, Ashish Anchinhaar, and the Videha team, being honest and transparent, get the tag of spending money on them?
- (D) We travel by train or bus, we sit and chat casually on the veranda at home, and only those experiences are coming into vignette stories

४५८. What does this section most clearly suggest about Modern Maithili Studies?

- (A) In 'Nirvikalp', 'Jeta'e Ne Jaye Kavi Otay Jaye Anubhavi', 'Handbook se Facebook Dhari', 'Samashya se Samadhan Dhari', also, excerpts from various books of Jagadish Babu are collected
- (B) Oi ghar ke tan narak maanu, Jatay hoi nari ka apman." (19) He says - "Deep jaraabu premak bati, bharik taime sinehak tel
- (C) It would not be inappropriate to say here that whatever the reason for Gajendra Thakur or the Videha team being absent from the stage is a different matter, but what is society's duty?
- (D) Gajendra Thakur: Writer, Historian, and Architect of Modern Maithili Studies Praveen Kumar Jha Gajendra Thakur is a prominent writer, historian, educationist, lexicographer, and script specialist of the Maithili language

४५९. Which point best matches the argument of “Gajendra Thakur: Writer, Historian, and Architect of Modern Maithili Studies”?

- (A) Through the Videha magazine and his multi-faceted writing, he has created a lasting platform for Maithili literature and research
- (B) Discussing many genres like drama, children's, novel, criticism-review, translation, etc., he writes at one place: "The classical discipline is for the writer, not for the reader
- (C) Gajendra Thakur seriously felt this lack and started working on word collection and word organization
- (D) Just as 'Videha' magazine, accepting this diversity, gave space to all kinds of creators, it is not seen in other Maithili magazines

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

- (A) Despite having its own standard language, it encouraged its writers to write in their own spelling
- (B) In that very conversation, upon inquiring, I found out that there is a magazine named "Videha" that is being published continuously, where more vignette stories could be sent
- (C) However, I believe that if Gajendra Thakur or the Videha team is absent from the stage, then the speed of their work has increased, and the entire energy of Videha has been saved for meaningful work
- (D) Until you don't know about someone, you interact with them in a childlike, friendly comfort zone; the same happened with me

४६१. In “Gajendra Thakur: The Bridge-Person for the Renaissance of Maithili Language and Literature”, which statement is supported by the discussion of Videha?

- (A) And later, in 2008, he started this blog as a fortnightly e- magazine under the name Videha
- (B) In dramatic literature, writing a play is not a big deal; its staging is important
- (C) In the Panji, no consideration of high- low, small-big has been made
- (D) Such editors compromise in terms of genre to run the magazine, but not with their ideology

४६२. Which point best matches the argument of “Gajendra Thakur: The Bridge-Person for the Renaissance of Maithili Language and Literature”?

- (A) Meaning, keeping the readers' expectations in mind, there should be an urge to take work from the writer according to their capability by seeking their cooperation
- (B) Along with this, it is also appropriate for the reader to know that these four - Gajendra Thakur, Nagendra Kumar Jha, Panjekar Vidyanand Jha, and Ashish Anchinhaar - are absent from the stage
- (C) Language, color, line, and picture are its integral parts
- (D) He connects Maithili with the past, keeps it active in the present, and secures it for the future

४६३. According to “Gajendra Thakur: The Bridge-Person for the Renaissance of Maithili Language and Literature”, which statement is accurate?

- (A) In the year 2007 itself, he gave a copy of it to Anshuman Pandey without any conditions, so that Pandey ji could complete his research from the University of Michigan, USA
- (B) He is an editor, a prose writer, a playwright, a critic, a historical researcher, and a skilled translator as well as a lexicographer
- (C) Even if there is customary discussion about it in other castes of Mithila, most castes of Mithila kept themselves away from this tomfoolery
- (D) Discussing another senior litterateur, Arvind Thakur ji, would also be relevant here

४६४. What does this section most clearly suggest about Garlands?

- (A) Preeti Thakur is a full-time such litterateur in Maithili literature who, by creating pictures for her picture stories, connected it to the literary mainstream
- (B) For the newly active workers of Maithili, the stage and garlands are the most important
- (C) The credit for this goes to Anshuman Pandey for his research done at the University of Michigan
- (D) Gajendra Thakur: Writer, Historian, and Architect of Modern Maithili Studies - Praveen Kumar Jha 11

४६५. In “Gajendra Thakur's Absence from the Forums of Mithila-Maithili: Causes and Effects”, which statement is supported by the discussion of Videha?

- (A) In other words, the entire Videha team is absent from the stage
- (B) His first play 'Bap Bhel Pitti A Adhikar' was published in by Shruti Publication
- (C) A simple question may arise in the reader's mind: do the editor of Videha or the people associated with it know all these scripts?
- (D) Through this platform, countless writers, poets, and researchers have found a place

४६६. In “Gajendra Thakur's Absence from the Forums of Mithila-Maithili: Causes and Effects”, which statement is supported by the discussion of Gajendra Thakur?

- (A) He is an amazing playwright of contemporary environment and situational emotions
- (B) From the beginning to the end of this book, Vedic hymns have been used intermittently to connect one part to another
- (C) It is possible that for this very reason, institutions might not consider Gajendra Thakur or the entire Videha team worthy of honor
- (D) First, the available data is collected, then the collected data is processed, and finally, decisive results are given

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

- (A) However, I believe that if Gajendra Thakur or the Videha team is absent from the stage, then the speed of their work has increased, and the entire energy of Videha has been saved for meaningful work
- (B) 'Chukka' (children's story collection) was published in 2022 by Navarambh Publication, Madhubani
- (C) For the work Gajendra Thakur did for the language, I could not collect any articles for this book either
- (D) Due to lack of time, when Gajendra ji received the proposal to become an admin of the newly created Maithili Wikipedia, he, after consulting with Rajesh ji, made Biplav Anand from Nepal the admin

४६८. According to “Gajendra Thakur's Absence from the Forums of Mithila-Maithili: Causes and Effects”, which statement is accurate?

- (A) In such a situation, if Gajendra Thakur is absent from the stage, then this is a new event and a matter of good fortune for Maithili, at least there is one brave person in Maithili
- (B) Jayet satyena canritam. (Mahabharata/Udyoga/39/73) Anger can be conquered by peace, a wicked person by good conduct, a miser by charity, and falsehood by truth
- (C) What is called the 'Tek' in folk songs (like 'Lalana re' in Sohar, 'Ram...' in Bisahari songs, etc.) was also adopted
- (D) Refining that new writer's writing craft and vision is also the work of a good editor

४६९. Which point best matches the argument of “Gajendra Thakur's Absence from the Forums of Mithila-Maithili: Causes and Effects”?

- (A) It would not be inappropriate to say here that whatever the reason for Gajendra Thakur or the Videha team being absent from the stage is a different matter, but what is society's duty?
- (B) Just as a disciplined lifestyle was created from the discipline of life and social discipline, similarly, language, refined on the basis of its grammar, usage, and concerns, adopted a systematic form
- (C) Now, under the name www.mai.wikipedia.org, Maithili has its own encyclopedia
- (D) So, there is no harm in calling such creators creators of the parallel stream

४७०. What does this section most clearly suggest about Awards?

- (A) Therefore, only 'Videha Award' would have been sufficient, but still, this should also be understood as an indicator of Videha's pro-people stance
- (B) That is, it is neither possible nor necessary that all the information contained in it can now come into a second or third book
- (C) The stage and awards are received by such people
- (D) He has also written a biography titled 'Jagadish Prasad Mandal - Ekta Biography', which was published by Videha e-magazine

४७१. What does this section most clearly suggest about Awards?

- (A) The beginning of my writing journey was on Facebook, writing some short short-stories/vignette stories
- (B) Readers can obtain detailed information by reading that book
- (C) For most migrant Maithils, the stage and awards are a priority
- (D) Secondly, the books and creators discussed in it prove the 'Diversity' of Videha e-magazine

४७३. In “Gajendra Thakur's Absence from the Forums of Mithila-Maithili: Causes and Effects”, which statement is supported by the discussion of Gajendra Thakur?

- (A) As an educationist, Gajendra Thakur guides new writers and researchers
- (B) Not only this, the evil practice of polygamy developed in the Brahmin class
- (C) Whereas Gajendra Thakur, away from the stage, has done much more work for Maithili in less time
- (D) Through his various books and articles, he has given a new definition to the Panji system by connecting it with modern linguistics and sociology

४७३. According to “Gajendra Thakur's Absence from the Forums of Mithila-Maithili: Causes and Effects”, which statement is accurate?

- (A) Later, these sentences were also used in other texts according to the time, for example, see a verse from the Mahabharata: Akrodhena jayet krodham
- (B) Apart from these names, there would be many others who started their writing journey by writing on Videha
- (C) His work has taken Maithili literature out of its elite and caste-limited sphere and made it accessible to the wider society
- (D) This behavior of his is completely opposite to the stage-lust prevalent in Maithili literature

४७४. According to “Contributor Introductions”, which statement is accurate?

- (A) No matter how learned and capable you are, if you do not come on the stage of any institution, they do not select you for any award
- (B) Along with this, instructions are written on how many times a word is to be sung, for example, Setumstara (three times)
- (C) He brought lost, scattered, and new writers and placed a stream of the marginalized before the mainstream of Maithili literature
- (D) Vikas Vatsnabh (Young Writer) (Young Writer, Nepal) 5

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

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

४७६. How does the editor connect Setusham with Gajendra Thakur's literary conduct?

- (A) By saying he builds bridges across personal and literary obstacles
- (B) By saying he abandoned Maithili writing
- (C) By describing him only as a stage performer
- (D) By presenting him as a writer of Persian court records

४७७. What did Preeti Thakur do before composing original picture stories?

- (A) She translated picture stories from other languages into Maithili
- (B) She published only theatre scripts
- (C) She stopped writing for children
- (D) She wrote only official reports

४७८. According to Chapter 1, which statement best fits the discussion of Gajendra Thakur?

- (A) And on a third level, it speaks to the movement's constituency: poets and readers who are "new" to the ghazal's formal vocabulary, who approach it as unknown letters whose meaning must be learned.
- (B) Theatre, as a form of cognitive experience, engages all four Pramanas simultaneously and in distinctive configurations.
- (C) The chapter notes that centres on Gajendra Thakur, A Parallel History of Mithila & Maithili Literature (Part 1-100).
- (D) Her stories published in Issue 31 of Videha represent a range of social situations drawn from Mithila's village life, with particular attention to women's experiences, the pressures of the marital household, the economics of domestic labor, and the small...

४७९. In Chapter 1 (Gajendra Thakur), which option reflects the chapter's argument?

- (A) Acharya Ramanand Mandal aligns with this movement by explicitly rejecting the "standardization" (Manak) of Maithili, which he recognises as a tool of linguistic and social oppression.
- (B) The electionthe ritual of democracy, becomes the theatrical event by way of which the contradictions of Indian democratic practice (vote-buying, caste mobilisation, official corruption, gangster intimidation) are dramatised.
- (C) The chapter places Gajendra Thakur inside the wider parallel history of Maithili literature.
- (D) The Videha Samman for performing arts recognized, in its earliest iterations: Parmanand Thakur (harmonium), Bulan Raut (dholak), Bahadur Ram (rasnchowki player), and Hari Narayan Mandal (nritya/dance), folk musicians and performers who would never appear...

४८०. Which point is consistent with Chapter 1's treatment of Gajendra Thakur?

- (A) The chapter notes that its discussion connects Gajendra Thakur with critical appreciation, literary history and the Videha critical frame.
- (B) The chapter notes that during this tenure, he was instrumental in organising annual theatrical productions, poetry gatherings (Kavigoshti), and cultural programmes at venues including the Mahajati Sadan, Netaji Subhash Institution, and other Kolkata stages.
- (C) In Nilo Kaka, the protagonist is explicitly a man without land or title who operates in the city by way of village social capital.
- (D) The Videha Parallel History critical frame situates the book inside the democratic counter-canon of Maithili literature: a work published outside the Sahitya Akademi network, from a Kolkata diaspora community, by a Koshi-anchal poet, all markers of the...

४८१. In the context of Gajendra Thakur, which statement is accurate?

- (A) The chapter notes that this is the commitment to personhood in Odia poetry.
- (B) The performance dimension of his storytelling practice, his oral presentations at katha-goshti events, deserves documentation and analysis by way of performance studies frameworks.
- (C) The chapter notes that it is expected that Muse India will correct itself by announcing an issue exclusively devoted to the parallel line of inheritance of Maithili literature.
- (D) The chapter notes that but Premchand's village is primarily a stage for ideological conflicts between line of inheritance and modernity, caste oppression and human dignity, feudalism and nascent democracy.

४८२. In Chapter 1 (Gajendra Thakur), which option reflects the chapter's argument?

- (A) The chapter notes that oomen further writes: "... even when a language is pronounced to be distinct from Hindi, it may be treated as a dialect of Hindi.
- (B) The chapter notes that patriotism, Sacrifice, and National Identity Hathat Parivartan and Mukti Yatra constitute a distinctive strand of patriotic drama inside Jha's corpus.
- (C) Jharudar's jhārū form is precisely such a folkloric world-view given systematic literary shape: it draws on the existing resources of Maithili folk song (the gīt form, the refrain structure, the communal mode of address) and inflects them with a consistent...
- (D) The chapter notes that to the adult migrant, it is a trap-a light that glows but carries a "current" that can deaden the soul (Indian Rasa of Bhaya/Adbhuta).

8८३. Which answer matches the critical direction of Chapter 1?

- (A) The chapter notes that Marx's formula, "the worker produces capital and capital produces the worker as worker", is dramatized in Sahu's story Bāl-Bodh: the poor father (Dukhilāl) literally sells his children's labour to clear a debt, reproducing the...
- (B) The chapter notes that together, they illuminate the vitality of the Mithila intellectual line of inheritance in the twentieth and twenty-first centuries.
- (C) The chapter notes that charyapadas (mystical songs) by 23 Siddha poets rarely integrated into standard literary surveys.
- (D) The chapter notes that she has translated seven books of three Sahitya Akademi award-winning Maithili authors into Hindi.

8८४. In Chapter 1 (Gajendra Thakur), which option reflects the chapter's argument?

- (A) The chapter notes that Harshnath Jha, Madhavananda Natak, Harshnath Kavyagranthavali COLONIAL PERIOD: SOCIAL REALISM & FAMINE LITERATURE.
- (B) Their dialogue-heavy structure, with numbered speakers (1:, 2:) and dramatic direction-like text, resembles the format of a declassified official record, as if the reader is viewing a transcript of events rather than a conventionally narrated story.
- (C) The poem works by way of what Anandavardhana calls Vastu-Dhvani: the suggested meaning (life's emotional difficulties, the viraha of the separated lover) is resonated by way of the literal situation (wet clothes, persistent rain).
- (D) The chapter notes that but the 'affective fallacy' (also Wimsatt and Beardsley), the rejection of reader response as the criterion of meaning, is more problematic in the context of oral literature, which is precisely defined by its responsive relationship...

8८५. Which answer matches the critical direction of Chapter 1?

- (A) Indian Aesthetics (Rasa-Dhvani): The dominant rasa here is śānta (peace/quietism) and vīra (heroism of the mind).
- (B) Videha Parallel History critical frame (VPHF): Paswan's collection is a parallel history of the caste war.
- (C) The chapter notes that Jitamitramalla Multi-lingual playwright Demonstrated Maithili's role as a regional bridge.
- (D) The chapter notes that parallel agrarian & protest voices: Faturilal, Famine poetry of 1873-74 (Akali Kavitt), documenting the Famine in vivid Maithili verse.

8८६. Which answer matches the critical direction of Chapter 1?

- (A) The chapter notes that cE, Karion village near Darbhanga, Mithilā) composed the Tattvacintāmaṇi ('The Jewel of Thought on the Nature of Things'), founding the Navya Nyāya ('New Logic') school.
- (B) Her headmaster at Rahika High School, Chandrika Prasad (himself a theatremaker), actively encouraged students to perform on Republic Day, Independence Day, and Saraswati Puja.
- (C) The chapter notes that post-Independence: Rajkamal Chaudhary & the Avant-Garde 1950s-1970s Establishment view: Nagarjun / Yatri, credited by some with giving Maithili a new direction.
- (D) The chapter notes that this bilingual professional identity is itself a micro-instance of the macro-political contest between Maithili and Hindi that Videha as a whole documents.

8८७. What is the best reading of the chapter's discussion of Bechan Thakur?

- (A) The 'Chuppi Nahi Sohaye' poem refuses silence as intellectual comfort; the critical essays refuse false neutrality; the editorial work refuses the passivity of the observer.
- (B) In the world-travel-exposure, the 'flightspeed' of women's society has increased.
- (C) The vaṃśāvalī (genealogical poem) composed for the Videha special issue by Bhīmnaṭh Jhā traces the family lineage by way of twenty-nine generations back to the ancient scholar Vācaspati, underscoring the deep rootedness of the family in the Maithil Brahmin...
- (D) The Parallel Stage: Bechan Thakur & Dalit Theatre 1970s-present; Videha recognises three writers as the true living masters of Maithili, all ignored by the Sahitya Akademi advisory board until 2021.

४८८. What does Chapter 1 most clearly emphasize about Gajendra Thakur?

- (A) The chapter notes that bechan Thakur, greatest living Maithili dramatist.
- (B) The Maithili folk songs Jha documents fall squarely inside all five of these categories simultaneously: they are oral expressions, performing arts, social practices/rituals, and knowledge about nature and the universe.
- (C) The combination is characteristic of the Dushyant-school political ghazal.
- (D) The chapter notes that identity and Institutional Affiliation Hriday Narayan Jha (हृदय नारायण झा) is a Maithili cultural practitioner, folk musicologist, and devotional artist whose primary institutional affiliation, as documented in the Videha Sadeha 1...

४८९. Which answer matches the critical direction of Chapter 1?

- (A) The chapter notes that created a parallel Maithili stage that confronts caste violence directly, a "slap" on existing slapstick Maithili theatre.
- (B) The chapter notes that ecocriticism Ecocriticism, developed in the 1990s by way of the work of Lawrence Buell, Cheryl Glotfelty, and Indian ecocritics like Ranjan Ghosh, looks closely at the representation of the natural world in literature and the ethical...
- (C) The chapter notes that cRITICAL APPRECIATION: INDIAN AESTHETICS, NĀṬYAŚĀSTRA, AND RASA THEORY 7.1 Bharata's Nāṭyaśāstra: Rasa in the Jhārū Poems Bharata Muni's Nāṭyaśāstra (c.
- (D) The Shiv Vivah songs explore Maiya Maina's (Parvati's mother's) anxieties about marrying her daughter to this unconventional deity, a domestic comedy rooted in folk line of inheritance.

४९०. What is the best reading of the chapter's discussion of Vibha Rani?

- (A) Theory of Inference (Anumāna) Invariable Concomitance (Vyāpti) Gaṅgeśa's greatest achievement in the theory of inference is his conclusive definition of vyāpti.
- (B) His writing is the literature of the village stage, grounded in performability, clarity of social message, and direct emotional communication with a non-elite audience.
- (C) The chapter notes that parallel women line of inheritance: Vibha Rani, playwright.
- (D) The chapter notes that 'Pati Parmeshwar'; 'Ekta Patra: Ekta Samiksha, Kist Kist Jivan'; 'Beti'.

४९१. In Chapter 1 (Gajendra Thakur), which option reflects the chapter's argument?

- (A) Gaṅgeśa, active in Mithila, consolidated the school by way of his work Tattvacintāmaṇi, which focuses on perception, inference, comparison, and verbal testimony as valid sources of knowledge.
- (B) Videha Samman in literature, art, music, craft and drama.
- (C) The chapter notes that this concept, drawn from Sanskrit poetics (Kavyashastra), defines literature's social function not as a mirror held to society (samaj ka darpan) but as a guide and direction-setter for society (samaj ka disha-nirdeshak).
- (D) The Videha archive seeks to document this "Parallel line of inheritance" by way of a multi-layered historiography.

४९२. According to Chapter 1, which statement best fits the discussion of Dinesh Chandra Bhattacharya?

- (A) The chapter notes that sulekha's Character: Sulekha is described as educated and dutiful, caring for her parents in their village whenever college is closed.
- (B) The chapter notes that ramanath Jha concealed this from historian Dinesh Chandra Bhattacharya, and Sahitya Akademi's 2016 monograph on Gangesh perpetuated the suppression.
- (C) The chapter notes that this recognition, conferred by the Videha Parallel Literature Movement, is itself a political and aesthetic statement: the Videha movement deliberately serves as an alternative canon-building institution, rewarding work that the...
- (D) The chapter notes that ghazal 9's entire dramatic structure, 'ī kon gāma chai?' (What village is this?), is a meditation on the village that has become unrecognisable: the Sohara and Lagani folk songs replaced by DJ noise; the smell of turmeric and...

४९३. In Chapter 1 (Gajendra Thakur), which option reflects the chapter's argument?

- (A) The chapter notes that colonial-era protest poetry, The famine verses of Faturilal (1873-74) document agrarian suffering in visceral detail and represent a "literature from below" that never entered the canon.
- (B) His exhaustive output includes the Ghajalsastram (the first Maithili-language theoretical manual of the ghazal) and various instructional texts like Learn Mithilakshar and Learn Maithili Sign Language.
- (C) The chapter notes that nAGENDRA KUMAR Sasarphani, a collection of Maithili short stories (Maithili Galpa) written by Shri Nagendra Kumar, a member of the Bihar Civil Service.
- (D) The chapter notes that western Literary and Critical Theories 6.1 Aristotelian Dramaturgy 6.2 Feminist Theory and the Drama of Women's Oppression 6.3 Postcolonial Theory and Social Drama 6.4 Marxist/Materialist Dramaturgy 6.5 Psychoanalytic Theory (Freud...

४९४. What is the best reading of the chapter's discussion of Parallel History?

- (A) The chapter notes that gangesh Upadhyaya and the Parallel History of Navya Nyaya The Parallel History's key scholarly intervention regarding Gangesh Upadhyaya, the founder of Navya Nyaya logic, whose Tattvachintamani (13th century CE, Mithila) is one of...
- (B) The chapter notes that key points: The portal features a series of foundational texts and studies that redefine the Maithili canon of Parallel History of Maithili literature.
- (C) The chapter notes that key poems include the title poem 'Chakravyuh', a dramatic re-telling of Abhimanyu's entrapment in the military formation, a poem of unflinching masculinity and tragic honour.
- (D) Institutional Consciousness Unlike many creative writers, Mishra has a strong sense of literary institutions: how organisations are founded and sustained, what makes a journal last, why some cultural initiatives succeed and others fail.

४९५. According to Chapter 1, which statement best fits the discussion of Gajendra Thakur?

- (A) The philosophical necessity of creating a history that represents the "ignored and non-represented" aspects of society.
- (B) Among the available collections of folk tales, there are more tales that came to Maithili due to transmigration.
- (C) The chapter notes that reeti Theory and the Register of Ghazal The Reeti (style) school of Sanskrit poetics (Vamana's Kavyalankarasutravritti, 9th century CE) identified different stylistic registers (Reetis) appropriate to different literary genres and...
- (D) The chapter notes that ilarani Singh: Significance as Woman Writer Ilarani Singh's significance lies in her very existence as a Maithili woman writer engaged with theatre and poetry, domains historically dominated by male scholarly and creative voices.

४९६. Which point is consistent with Chapter 1's treatment of Gajendra Thakur?

- (A) The poem is formally simple but socially sharp, exemplifying what feminist critics of Indian poetry have termed 'subversive domesticity'.
- (B) The chapter notes that 'Generative Phonology and the Aspirated Consonants of Colloquial Maithili.' Contributions to Nepalese Studies 4/1: 77-91.
- (C) The "Vidyapati of Parallel line of inheritance": A key fixture of this is the reclaiming of the poet Vidyapati.
- (D) The chapter notes that modern Contributors and Digital Pioneers Gajendra Thakur: As the primary editor and a prolific author, his work spans novels (Sahasrashirsha), drama (Machanda), and extensive criticism (Maithili Samikshashastra).

४९७. In the context of Gajendra Thakur, which statement is accurate?

- (A) The chapter notes that 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 chapter notes that this report provides an exhaustive analysis of this parallel line of inheritance, contrasting it with established historiography and articulating the mechanisms by which digital democratization is reshaping the Maithili literary...
- (C) Her essay itself practises dhvani: her closing praise, 'congratulations from an extremely ordinary reader', carries the suggestion of its opposite.
- (D) The chapter notes that key poems include the title poem 'Chakravayuh', a dramatic re-telling of Abhimanyu's entrapment in the military formation, a poem of unflinching masculinity and tragic honour.

४९८. According to Chapter 1, which statement best fits the discussion of George Abraham Grierson?

- (A) The core premise of the Videha Parallel History critical frame is that official/canonical Maithili literary history, as narrated by dominant-caste critics and institutional gatekeepers (Sahitya Akademi, universities), has systematically marginalised...
- (B) The chapter notes that this institutionalized history was built upon the pioneering work of George Abraham Grierson, whose Maithili Chrestomathy (1882) provided the first systematic compilation of literary specimens.
- (C) The chapter notes that this is the context against which the Videha Maithili Parallel Theatre Movement, pioneered by Bechan Thakur from the 1990s onwards, must be understood.
- (D) Gaṅgeśa's śabda-pramāṇa: the testimony of a minoritycommunity writer about both his own community's experience and his solidarity with Dalit communities is doubly authoritative pramāṇa.

४९९. In Chapter 1 (Gajendra Thakur), which option reflects the chapter's argument?

- (A) The Tattvacintamani remains an unparalleled masterclass in logical precision, yet the true "thought-jewel" is understanding the human reality of its author, a man born outside conventional legitimacy, married outside his caste, who nevertheless conquered...
- (B) In Maithili cultural memory, the angana is: the site of the Kohbar painting (drawn at marriage); the space where women sing the sohar (birth songs) and saman (wedding songs); the threshold between domestic interior and public exterior; the space of...
- (C) The chapter notes that this documentary attention to material reality, what Kracauer calls the 'found story' as opposed to the 'staged story', gives his plays a social-realist dimension that film theory helps illuminate.
- (D) The chapter notes that digital democratization; critique of institutional "obscurantism" and elitism.

५००. Which point is consistent with Chapter 1's treatment of Cultural Battleground?

- (A) The chapter notes that this strategic deployment of Hasya as Vyabhichari Bhava (transitory accompanying emotion) alongside the dominant Karuna is precisely the technique Bharata describes for sustained dramatic effect.
- (B) The Script as a Cultural Battleground: Tirhuta, Kaithi, and Devanagari The history of the Maithili writing system is key to the parallel narrative of cultural identity.
- (C) The chapter notes that writing technically demanding ghazals in Maithili, at the same level of formal rigour as Urdu or Hindi, is a cultural-political act: it asserts the adequacy of Maithili as a medium for high literary expression.
- (D) The chapter notes that bhavnath Jha's work is literally the project of giving voice to these texts, and in doing so, he operates as both translator and advocate, performing precisely the function that post-colonial theory recognises as the key task of the...

५०१. In the context of Gajendra Thakur, which statement is accurate?

- (A) The story 'Daag' is the collection's most explicit engagement with female agency.
- (B) The issue represents the mature phase of Videha's 'Living Writer Special Issue' programme, a practice pioneered since 2015 of publishing appreciative-critical volumes on living scholars, writers, and cultural workers while they can still read and respond.
- (C) The chapter notes that subaltern Rebel No figure in Maithili literature is more key or more contested than Vidyapati Thakur (1350-1450).
- (D) The chapter notes that by way of the particular story of Garib Jha's family, five daughters, twelve katthas of land, no savings, the play accumulates dramatic evidence (Vyabhichari counter-instances) against this Vyapti: Prabha's devotion, intelligence...

५०२. According to Chapter 1, which statement best fits the discussion of Caste Identity?

- (A) The chapter notes that this alternative perspective, often referred to as the "Vidyapati of Parallel line of inheritance," highlights several key points of divergence: Caste Identity: The parallel line of inheritance asserts that Vidyapati's specific caste...
- (B) The chapter notes that every element of his dramatic language, the Maithili dialect register, the domestic settings, the prayer-songs embedded in Takak Mol, the folk-idioms of village dispute in Kalahachieves perfect Auchiya: contextual appropriateness to...
- (C) The chapter notes that kamat's insistence on writing in Maithilī, on publishing by way of a Maithilī-medium press, on archiving by way of a Maithilī digital platform, is itself a postcolonial act.
- (D) Thematically: Om Prakash is the most politically engaged and socially critical, the most philosophically ambitious, and the most tonally varied.

५०३. Which point is consistent with Chapter 1's treatment of Historical Distinction?

- (A) The chapter notes that its historical achievement lies in the simple, world-changing fact of its existence: the first written testimony of Dalit life in the Maithili language.
- (B) Historical Distinction: The parallel narrative critiques mainstream historians for confusing the Sanskrit and Avahatt writer "Vidyapati Thakkurah" with the genuine vernacular Padavali writer, emphasizing the work of the latter as the true representative of...
- (C) The chapter notes that each layer of mediation distances us further from any unmediated subaltern voice.
- (D) The chapter notes that viyogi's Vigyanak Batkahi and his SF drama represent what might be called the 'scientific parallel', a strand of Maithili literary production that the mainstream Sahitya Akademi establishment has not engaged with precisely because it...

५०४. In Chapter 1 (Gajendra Thakur), which option reflects the chapter's argument?

- (A) Alankara: Figurative Language in Translation The Alankara (figure of speech) line of inheritance, systematised by Bhamaha (7th century), Dandin (7th-8th century), and Mammata (11th century), provides tools for evaluating figurative language.
- (B) The chapter notes that subaltern Studies and "History from Below" Mandal's focus on the "mute society" aligns perfectly with the methodology of Antonio Gramsci and Ranajit Guha.
- (C) The VPHF also posits that Maithili's identity is etymologically rooted in the ancient kingdom of Videha (Janakpur, Nepal / Mithila region), predating even the Aryan settlement narratives, a claim that challenges the Sanskrit-centric periodization of...
- (D) Maithili was afforded equal status to Sanskrit in the Malla court, serving as a medium for royal correspondence, poetry, and drama.

५०५. Which point is consistent with Chapter 2's treatment of Gangesa Upadhyaya?

- (A) The Shilalekh and Pandu-Lipi Sciences The two disciplines that define Bhavnath Jha's scholarly identity are pandu-lipi vigyan (palaeography/manuscriptology) and shilalekh vigyan (epigraphy).
- (B) The chapter notes that bharata's dasarupaka (ten dramatic forms) are relevant to classifying Mandal's dramatic output.
- (C) The chapter notes that its discussion connects Gangesa Upadhyaya with critical appreciation, literary history and the Videha critical frame.
- (D) The chapter notes that from 1998 to 2003 he served as a teacher at Ajit Kumar Mehta Sanskrit Shikshan Sansthan, Ladaura, Kalyanapur, Samastipur, a National Sanskrit Sansthan-affiliated institution, while simultaneously undertaking the transliteration of...

५०६. In the context of Gangesa Upadhyaya, which statement is accurate?

- (A) Maithili Sahityak Kaal-Nirdharan (Periodisation of Maithili Literature) This essay, published in Videha: Sadeha 26 and subtitled 'Useful for UPSC Examinees', is a sustained exercise in what the Indian critical line of inheritance would call sahitya-itihas...
- (B) The chapter notes that jagdish Prasad Mandalak Kavya Sansar.
- (C) In the early fourteenth century, Gangesa Upadhyaya composed the Tattvacintamani, the Thought-Jewel of Truth, a work that permanently transformed the intellectual landscape of India.
- (D) The chapter notes that chief Minister Kumar's observation that he was widely popular for his 'manchīya gāyan' (stage singing) directly echoes this line of inheritance.

५०७. According to Chapter 2, which statement best fits the discussion of All Nyāya?

- (A) All Nyāya literature written before his time is called prācīna-nyāya (Old Logic); everything from his work forward is navyanyāya (New Logic).
- (B) In Marxist dramatic theory (Lukács, Williams), this play belongs to the line of inheritance of social realism that seeks to represent not individual psychology but the totality of social forces.
- (C) The chapter notes that swarooparani's poetry is rapid, passionate -as if a dam were breaking.
- (D) Historical and Classical Figures Reclaimed Pre-Jyotirishwar Vidyapati, writer of Padavali different from Vidyāpati Thakur (1350-1435): Reclaimed as a democratic-spiritual poet; author of Purusha Pariksha and Gorakshavijayam.

५०८. In the context of Gangesa Upadhyaya, which statement is accurate?

- (A) The chapter notes that she draws on classical precedents, Geet Govind, Vidyapati's poetry, Khajuraho, tantric Shiva-Shakti imagery, the kohbar, to argue that the erotic in Indian artistic line of inheritance is inseparable from the sacred. "Obscenity does..."
- (B) The title points toward the democratic and non-hierarchical ethos of theatre as a practice, which Vibha Rani reads as a key feature of Premlata Mishra's practice: on stage, social rank collapses, and the actor's skill is the only currency.
- (C) Her inclusion also reflects an major feminist-editorial principle: if hundreds of pages can be devoted to the male writer, then a few pages devoted to the woman who has been equally present, as co-creator, first reader, and independent author, is not a...
- (D) The chapter notes that tHE TRANSITION TO NAVYA-NYAYA:The Paradigm Shift: From Prameya to Pramana As Karl H.

५०९. Which option correctly summarizes a point from Chapter 2?

- (A) The poet accepts his marginal position without self-pity, asserting the dignity of the committed art even when it lacks the institutional recognition given to 'celebrated' songs.
- (B) His limitations, if any, lie in the relative predictability of his dramatic resolutions: plays that diagnose social pathologies with sharp realism tend to resolve them by way of exemplary individual virtue.
- (C) The chapter notes that), classical Nyaya dealt with sixteen categories (padarthas), mixing ontology, epistemology, and debate dialectics.
- (D) The chapter notes that reader-Response Theory Wolfgang Iser's concept of the 'implied reader', the reader constructed by the text, and Stanley Fish's notion of 'interpretive communities' are useful for understanding the specific readership that Sagar's...

५१०. What is the best reading of the chapter's discussion of Gangesa Upadhyaya?

- (A) The chapter notes that it records twenty-four consecutive annual theatre productions from 1991 by way of 2006 (Pahil Saanjh, same director and venue), listing playwright, venue, director, and date for each production.
- (B) The chapter notes that gayatri Chakravorty Spivak's formulation 'Can the Subaltern Speak?' (1988) resonates powerfully with the cultural project of the entire book.
- (C) The chapter notes that while Western philosophy often segregates epistemology, ontology, and linguistics, Gangesa fused them into a single, highly technical language of precision.
- (D) The chapter notes that qafiya: The Grammar of Rhyme The qafiya (rhyme) in the ghazal is not simply an end-rhyme in the English poetic sense.

५११. Which answer matches the critical direction of Chapter 2?

- (A) Thakur represents what the Videha movement calls 'samantar rangmanch', parallel theatre, operating outside and in opposition to the castedominated institutional theatre establishment.
- (B) The chapter notes that he also thanks fellow Videha-associated writers Ashish Anachinhāra, Umesh Mandal, Pankaj Chaudhary, and the poets Amit and Śāntilakṣmī Dīdī.
- (C) The chapter notes that different scholars have proposed different villages: (1) Maṅgaraunī (or Maṅgalavanī), a village in the Madhubani mandal; (2) Kiryan (also Kiriyaṃ), a village 12 miles south-east of Darbhanga; (3) Cakautī; and (4) Chājāṃ (historically...
- (D) Applying these as literary-critical instruments to Kumar Pawan's texts yields the following analysis: Pratyakṣa (Perception) in the texts: Both stories privilege sensory, phenomenological detail as the primary vehicle of social knowledge.

५१२. According to Chapter 2, which statement best fits the discussion of Chādana.' Gaṅgeśa's?

- (A) The chapter notes that together they contain well over 200 ghazals written by young poets who came to the ghazal form by way of digital platforms, learned its grammar from an online community, and published simultaneously in print, a publishing model...
- (B) The chapter notes that phaṇibhūṣaṇa Tarkavāgīśa states, say his birthplace (janmabhūmi) was 'Maṅgaurī', but the village-specific Pañjī records more consistently point to 'Chādana.' Gaṅgeśa's gotra (clan) is Kāśyapagotravīya.
- (C) The chapter notes that 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...
- (D) The chapter notes that premlata Mishra 'Prem' Pioneer of Maithili Theatre · Actress · Author · Editor 1 .

५१३. Which point is consistent with Chapter 2's treatment of Gangesa Upadhyaya?

- (A) These resolutions are not naive optimism but Lokasangraha, the dramatist's obligation to 'hold society together' by demonstrating that alternatives to oppression are possible.
- (B) The chapter notes that koilī Kuhkai Āmak Ḍārr (The Cuckoo Calls on the Mango Branch) is a classic separation (viraha) song in the line of inheritance of Vidyapati's padāvalī, reimagined in a contemporary register where the separated loved one is a pardeshī...
- (C) The chapter notes that durganand Mandal represents the reproduction and expansion of this line of inheritance: a younger writer who has absorbed its values and practices and is extending them into new formal territories (critical review, social essay) and...
- (D) The chapter notes that rājendranāth Ghoṣ, Gaṅgeśa lost his father early and was raised by his mother's brother (māmā) in Kiryan village, where his uncle ran a school.

५१४. Which option correctly summarizes a point from Chapter 2?

- (A) The dowry victim is not only a Maithili woman; the superstitious father is not only a Mithila villager; the pharmaceutical guinea pig is not only a Bihar migrant worker.
- (B) The chapter notes that this is one of Mandal's most direct treatments of gender and sexual violence inside the subaltern community itself, acknowledging that patriarchal violence is not exclusively an upper-caste phenomenon but operates inside OBC...
- (C) The chapter notes that it argues: 'Maithili dramatic history has its roots in drama.'
- (D) His mastery was not confined to Nyāya: he was also, by the account of the Stanford Encyclopedia of Philosophy, a great master of Mīmāṃsā, the school of Vedic hermeneutics, and was thoroughly conversant with the grammatical line of inheritance of Pāṇini as...

५१५. Which point is consistent with Chapter 2's treatment of Gangesa Upadhyaya?

- (A) Historical Evidence At the poem's end, the mention of Alisamma, Muthavva, and Mahadevamma -who were stripped naked and paraded by upper-caste men -is a historical anchor (grounding the poem in reality by way of the concrete events of history).
- (B) The chapter notes that during this period, the line of inheritance of Maithili songs was integrated into Sanskrit plays, eventually evolving into purely Maithili Geetinatya (musical dramas).
- (C) The chapter notes that safi's poem thus functions as both poetry and agricultural observation, a document of climate's effect on the subaltern economy of Mithila.
- (D) The chapter notes that it has systematized all the Nyaya and Vaisesika concepts and brought them under the four heads, viz. i) perception (pratyakṣa), ii) inference (anumāna), iii) analogy (upamāna) and iv) word (śabda)...

५१६. Which option correctly summarizes a point from Chapter 2?

- (A) The play's resolution, the young man who refuses dowry demands, is exactly the 'spect-actor intervention' Boal recognises as the goal of Forum Theatre.
- (B) The chapter notes that matabbar (2001): Power and Its Local Forms By 2001, after fifteen years of fiction-writing, Ashok's prose reaches its fullest social complexity.
- (C) The story shows Sriniwas's capacity to render female interiority with empathy.
- (D) The chapter notes that cE) anticipated several of Gaṅgeśa's discussions of fallacies, but no one before him had synthesised and extended the line of inheritance so comprehensively.

५१७. Which point is consistent with Chapter 2's treatment of Gangesa Upadhyaya?

- (A) The playwright claims that Bhojpuri's Bidesiya line of inheritance is "superior" in certain qualitative domains, while Maithili remains tied to "bojhil" (cumbersome) epic narratives.
- (B) The chapter notes that this complicates the very possibility of raudra as rasa.
- (C) The Nyāya theory is that doubt about pervasion acts as a preventer of the cognition of pervasion.
- (D) The chapter notes that both theories centre on the emotional effect of drama on the audience; both identify specific emotional targets; both connect dramatic structure to emotional outcome.

५१८. What does Chapter 2 most clearly emphasize about Gangesa Upadhyaya?

- (A) Theoretical Frameworks Habermas: Pranav Jha's multi-form corpus spans all three of Habermas's rationality domains instrumental (medical essay, legal-social fiction), communicative (saṃsaraṇa, drama, fiction), and critical (feminist literary criticism...
- (B) The sceptic's own action stultifies the doubt.' The Encyclopedia draws an major contrast with Western philosophy of induction: 'The Nyāya theory is that in some cases only one observation suffices, while in other cases innumerable observations do not...
- (C) The critical frame draws on the Dooshan Panji (genealogical records of social infractions), oral histories, and non-canonical sources to contest the hegemonic narrative.
- (D) The chapter notes that dalit literature, however, sets out a radically transformed śṛṅgāra.

५१९. In the context of Gangesa Upadhyaya, which statement is accurate?

- (A) The chapter notes that to the child, it is a mystery and an attraction (Navya Nyaya curiosity).
- (B) The chapter notes that no Entry: Mā Pravish was first published digitally, as an e-text read by 15,000 people in their homes, the ultimate Poor Theatre: no stage, no actor, no set.
- (C) The Kaṇṇāṭa Dynasty and Medieval Mithila Medieval Mithila in the thirteenth and fourteenth centuries was shaped by two royal dynasties in succession.
- (D) ADDENDUM ADDENDUM 1: Critical Appreciation: Videha as a Counter-Hegemonic Force in Mithila and Maithili Literature ADDENDUM 2: Critical Analysis: Sahitya Akademi, Videha Parallel Samman, and Maithili Literary Institutions ADDENDUM 3: Critical Analysis of...

५२०. In Chapter 2 (Gangesa Upadhyaya), which option reflects the chapter's argument?

- (A) The chapter notes that three scholarly traditions of Navya-Nyāya ultimately emerged from Mithila: the Maithila paramparā, the Baṅgāla paramparā, and the Dakṣiṇa paramparā, all rooted in the Tattva-Cintāmaṇi.
- (B) The chapter notes that poetry & Prose Poems Chakravayuh Theoretical Lens: Existentialism.
- (C) Maithili SF on robots thus begins not with a derivative adaptation but with a direct translation of the world's seminal robot drama, a more historically grounded starting point than most regional Indian SF can claim.
- (D) The chapter notes that mukesh Dutt, writing in Videha 368, notes that even in her rural genre scenes, there is "a current of feminism," visible in the way women are agents of their daily world, not mere decorative figures.

५२१. What does Chapter 2 most clearly emphasize about Gonū Jhā?

- (A) The chapter notes that classical śṛṅgāra universalized rati into a shared human experience; Dalit literature insists on the particularity of labor and deprivation, resisting universalization.
- (B) The chapter notes that reality and Fiction: While the stories have a literary style, the plots are based on real events.
- (C) The Navya Nyaya critical frame helps here: the comparison between Thakur and Malangia is not a competition for the prize of 'better Maithili theatre' but an exercise in upamana-pramana (analogical/comparative cognition).
- (D) The same period saw the great scholar-jester Gonū Jhā flourishing in Mithila.

५२२. In Chapter 2 (Gangesa Upadhyaya), which option reflects the chapter's argument?

- (A) The pivotal moment came around 2004, when he met Umesh Mandal, sub-editor of Videha and son of the great Maithili novelist Jagdish Prasad Mandal.
- (B) The chapter notes that nirvikalpaka and Savikalpaka Perception The distinction between nirvikalpaka (indeterminate, pre-relational) and savikalpaka (determinate, relational) perception is Gaṅgeśa's most philosophically productive contribution to perceptual...
- (C) The chapter notes that by way of her dedication to promoting Maithili language and culture by way of theatre, Mishra has garnered widespread recognition.
- (D) In Meena Jha's fiction analogical structure is key: she speaks in fiction by way of the analogy of the 'madhyamarg', the Madhyamika Buddhist and Jain 'middle path' between extremes.

५२३. Which option correctly summarizes a point from Chapter 2?

- (A) The chapter notes that where Vidyapati sang the longing of Radha for Krishna in the metaphors of Mithila's natural world, the lotus pond, the kadamba tree, the monsoon rain, Safi sings the longing of the dhobi community for dignity, education, and security...
- (B) The play's most dramatically powerful scene, the grandson Rohan's questions to his soldierfather Gopal ('Grandpa says you are a Commander, what do you do as Commander, Papa?'), is a moment of pure Anagnorisis in the Aristotelian sense: the recognition of...
- (C) The works of Radhakrishna Chaudhary (Mithilāk Itihāsa), Jayakanta Miśra (A History of Maithili Literature, Vol.
- (D) The recurring figure of return in Chaudhary's fiction, across all six novels, characters return to homes, relationships, or cultural memories they thought left behind, is susceptible to a Freudian reading as the compulsion to repeat (Wiederholungszwang).

५२४. What is the best reading of the chapter's discussion of Upendra Thakur?

- (A) The collection contains science fiction stories, satirical pieces, and narrative experiments.
- (B) The chapter notes that i), and Upendra Thakur (History of Mithila), all available by way of the Videha archive, provide the comprehensive historical and literary context for Gaṅgeśa.
- (C) The chapter notes that rooted in the village of Menhath (मैहथ), Jhanjharpur, Madhubani district, Bihar in the very heartland of Mithila civilisation, he represents a generation of playwrights who emerged from rural Mithila in the late twentieth century...
- (D) The chapter notes that it would be inappropriate to claim that a single theory can fully explicate all genres.

५२५. According to Chapter 2, which statement best fits the discussion of Gangesa Upadhyaya?

- (A) Her Maithili Rangmanch represents an intervention in theatre studies, and her poetry in Ijoriyak Angaithi-Mor serves as a feminine poetics of domesticity-as-creativity that is both culturally specific and universally resonant.
- (B) Indian Rasa-Dhvani can be radicalized for political affect (not just aesthetic delight).
- (C) They show him embedded in a civilisation that valued simultaneously the highest technical philosophy and the most intimate folk expression, the most rigorous logic and the most tender devotional poetry.
- (D) Avacchedaka Limiting Property Maintaining linguistic purity against Hindi-calque intrusion. Śābdabodha Verbal Understanding Analyzing the "cognitive report" generated by dramatic dialogue.

५२६. In the context of Gangesa Upadhyaya, which statement is accurate?

- (A) The 'ghost of election', the haunting of public life by electoral politics, with its vote-buying, its caste mobilisation, its corruption and violence, is figured as a dream or nightmare that the protagonist both experiences and (by way of the dream-frame)...
- (B) The chapter notes that local and Traditional Solutions: The author advocates for local solutions instead of 'large barrages' or 'large embankments'.
- (C) Augusto Boal's Theatre of the Oppressed Augusto Boal's Theatre of the Oppressed (1974), developed in Brazil for use with poor and marginalised communities, proposes drama as a form of 'rehearsal for revolution': a means by which oppressed people can...
- (D) The chapter notes that it archives texts from Vidyāpati to Dalit women's poetry, they carry forward the same civilisational commitment to rigorous thought and expressive freedom that produced, seven centuries ago, one of the masterpieces of world philosophy.

५२७. Which point is consistent with Chapter 2's treatment of Gangesa Upadhyaya?

- (A) The doctrine places Gaṅgeśa's epistemology in productive dialogue with Western discussions of introspection, second-order knowledge, and self-consciousness.
- (B) The chapter notes that this institutional conflict is itself theatrical: the parallel theatre movement's challenge to the established order has provoked real-world intimidation that mirrors the conflicts depicted on Thakur's stage.
- (C) The chapter notes that strengthening the Digital Diaspora: Using the e-journal and archive to connect Maithili speakers across India, Nepal, and the global diaspora.
- (D) In the Gujarati collection all three poets are male.

५२८. In the context of Gangesa Upadhyaya, which statement is accurate?

- (A) The chapter places The Videha Maithili Parallel Drama Theatre inside the wider parallel history of Maithili literature.
- (B) The chapter notes that 'Can the Subaltern Speak?' Marxism and the Interpretation of Culture.
- (C) The Scholarly Vocation: Language Advocacy and Scientific Rigour Yadav's intellectual project was simultaneously a scientific and political one.
- (D) Mithila and the Living line of inheritance In Mithila itself, and this is of particular significance for the Videha journal, the TattvaCintāmaṇi remained the pinnacle of panditic education.

५२९. What does Chapter 2 most clearly emphasize about Stephen H?

- (A) His play Hathat Parivartan won the prestigious Sahitya Akademi Youth Prize at the national level, Maithili's first such recognition for a young playwright in this period, establishing him as a major force in Indian regional theatre.
- (B) The chapter notes that this positions Yadava's work as both heir to and critic of the colonial-era documentation line of inheritance, a position entirely consistent with the Videha Parallel History's project of recovering language history on its own terms.
- (C) Jha's essays belong to a specific subgenre: the critical portrait or 'parichay-nibandha' (introduction-essay), a hybrid form that combines biographical narrative, textual analysis, and personal testimony.
- (D) The first complete English translation of the Tattva-Cintāmaṇi in three volumes was published by Stephen H.

५३०. Which point is consistent with Chapter 2's treatment of Dooshan Panji?

- (A) The chapter notes that this is not merely biographical but epistemological: her particular social location as a Maithili woman writer enables a distinctive mode of knowing.
- (B) The chapter notes that when the Videha movement digitised and released the Dooshan Panji records in 2009, they exposed what the Parallel History calls the 'honour killing of the legacy of Gangesa Upadhyaya.' The original Panji records reveal that Gangesa...
- (C) His Dalit characters are not passive victims but active agents who make moral choices, the Dalit aesthetic criterion of 'dignity in adversity'.
- (D) Therefore, the aggressive and eccentric portrayal of him in the drama Bhāmatī at some point does not align with his philosophy.

५३१. What does Chapter 2 most clearly emphasize about Ramanath Jha?

- (A) These facts, which complicate the picture of Gangesa as a figure of unimpeachable Brahmin orthodoxy, were suppressed by Ramanath Jha (the first convener of Maithili at the Sahitya Akademi) when he communicated biographical information to historian Dinesh...
- (B) A reader-response critic would note that the text's explicit framing of its own project, the lengthy prose introduction, the detailed descriptions of troupes, the citation of Nagendranath Gupta's edition, creates a specific reading contract.
- (C) The chapter notes that every formally correct ghazal Manu writes is an argument against the Brahminical claim to the exclusive ownership of Maithili literary culture.
- (D) The chapter notes that centres on The Videha Maithili Parallel Drama Theatre, Critical Historiography and Epistemological Analysis.

५३२. According to Chapter 2, which statement best fits the discussion of Gangesa Upadhyaya?

- (A) The chapter notes that (69) is the primary critical account of Shardindu Chaudhary's editorial work.
- (B) The chapter notes that chronology The Potter Encyclopedia's authoritative assessment fixes Gangesa's date at fl.
- (C) The chapter notes that 'Maithili Linguistic Research: State-of-the-Art.' Contributions to Nepalese Studies, Vol.
- (D) The chapter notes that this re-centering of absurdity as a native Maithili dramatic trait allows the movement to claim modernism not as a foreign import but as a recovered heritage.

५३३. Which point is consistent with Chapter 2's treatment of Gangesa Upadhyaya?

- (A) The Parallel History notes, citing the Panji evidence about Gangesa being born five years after his father's death, that this biographical detail places his active life firmly in the Karnata-dynasty period of Harisimhadeva (c.
- (B) The story rapidly expands outward from this private interior to the full social environment of the college and town.
- (C) A Survey of Maithili Literature; Mithila ka Itihas.
- (D) The chapter notes that psychoanalytic Theory Freudian and Lacanian psychoanalysis, applied to theatre (by critics such as Julia Kristeva and Jane Gallop), offers insights into the unconscious dynamics of Jha's drama.

५३४. What does Chapter 2 most clearly emphasize about Karnata Dynasty?

- (A) His translation work is a form of cultural activism, each translation of a foreign work into Maithili is an assertion that Maithili can bear the weight of world literature, that the language is capacious enough to hold Brecht's drama or another line of...
- (B) The application of Navya-Nyāya methodology to literary criticism is therefore not a mere methodological transplant but a historically grounded possibility, one that the Videha movement itself implicitly acknowledges by way of Gajendra Thakur's...
- (C) The chapter notes that by recording and archiving these oral performances, Videha preserves the melodic and rhythmic nuances of the Maithili language that are often lost in purely textual transcriptions.
- (D) Mithila, the Karnata Dynasty, and the Intellectual Ecology The Karnata dynasty under Harisimhadeva (c.

५३५. Which point is consistent with Chapter 2's treatment of Reality Tattva?

- (A) In terms of the Navya Nyaya analysis of his complete poetic project, Mandal works with what Gangesa would call sannikarsha, the special contact relation between a word and the object it cognises.
- (B) A "dark interlude" of grammatically incorrect ghazal writing erased Vijaynath Jha and Yoganand Heera from literary history; their restoration is a structural act of literary justice.
- (C) The chapter notes that bhatta's Preface provides a lucid account of the Tattvacintamani's position in Indian intellectual history: 'The Thought Jewel of Reality Tattva cintamani (T.C.) was composed by Gangesopdhyaya of Mithila at the thirteenth century A.D.
- (D) The chapter notes that textual Analysis: Deep Dives into Representative Plays The repertoire of the Maithili Parallel Theatre spans a wide range of genres, from historical revisionist dramas to avant-garde postmodern experiments.

५३६. In Chapter 2 (Gangesa Upadhyaya), which option reflects the chapter's argument?

- (A) The chapter notes that from a Spivakian postcolonial feminist perspective, her writing addresses the question of whether the Maithili woman can 'speak' inside the constraints of both Indian nationalism (which marginalizes regional languages) and regional...
- (B) The chapter notes that its 36 chapters cover dramatic composition, stagecraft, music, dance, gesture systems, character types, emotional theory, and theatrical aesthetics with encyclopaedic comprehensiveness.
- (C) The threshold image is particularly rich in Maithili cultural phenomenology: the deharī (threshold) is the site of the most major rituals in Maithili domestic life, the place where the festival light is placed, the boundary between home and world.
- (D) The chapter notes that scharfstein recognises several structural parallels.

५३७. Which point is consistent with Chapter 2's treatment of Gangesa Upadhyaya?

- (A) The chapter notes that this pedagogicalliterary project is entirely consistent with the Videha Parallel History's commitment to developing every register and audience of Maithili literature.
- (B) The chapter notes that descartes breaks with line of inheritance, refusing to cite sources; Gaṅgeśa, like all Indian philosophers, attaches himself respectfully to his predecessor Udayana even when departing from him.
- (C) The chapter notes that edited by Gajendra Thakur with drama editor Bechan Thakur, this publication compiled performing arts activity from Videha Issues 51-100 and provided a critical analysis of caste-based theatre (jātigraṣṭ rangmanch) versus democratic...
- (D) The chapter notes that sangeet Natak Akademi and Maithili Performing Arts VI.

५३८. What does Chapter 2 most clearly emphasize about Gangesa Upadhyaya?

- (A) The dedication of Videha Issue 191 to 'Anil' is a testament to his significance inside the community of Maithili writers that Videha represents.
- (B) The chapter notes that psychoanalytic Theory Freudian and Lacanian psychoanalysis, applied to theatre (by critics such as Julia Kristeva and Jane Gallop), offers insights into the unconscious dynamics of Jha's drama.
- (C) His "outspokenness" is a literary strategy to force this purification by exposing the "bad traditions" of society.
- (D) The chapter notes that scharfstein's own comparative judgment: 'Gaṅgeśa makes philosophy the unmistakable preserve of those who have mastered a specialised language.

५३९. According to Chapter 2, which statement best fits the discussion of Gaṅgeśa's Great Critic?

- (A) The Encyclopedia notes that 'one of the most arresting features of the development of Navyanyāya from Gaṅgeśa to Raghunātha is the remarkable increase in the use of absences as a means of quantification.' Raghunātha Śiromaṇi: Gaṅgeśa's Great Critic and...
- (B) In Bhojpuri, Bhikhari Thakur performed this role by way of drama and song.
- (C) The chapter notes that this double truth -the possibility of individual liberation and the necessity of collective liberationis Swarooparani's most major poetic achievement.
- (D) Jha's critical project is, in this critical frame, a counter-archival intervention: by writing detailed appreciation essays on living but unrecognised cultural workers, he inserts them into the literary archive as agents rather than objects.

५४०. What does Chapter 2 most clearly emphasize about Gangesa Upadhyaya?

- (A) The Parallel History notes that 'Mithila to leave aside any this conflict was not there, which is reason that tarkasastra or nyayasastra, its advancement in Mithila was so high that no other region of India produced as many Nyaya scholars or Nyaya texts'...
- (B) The chapter notes that written largely in Hindi-blended Maithili prose, it covers historical, sociocultural, linguistic, and biographical topics.
- (C) The chapter notes that non-Fiction and Critical Prose Ashok's range as a writer extends significantly beyond fiction.
- (D) The work that drama does in awakening the dormant consciousness of human beings collectively, no other literary form can do as effectively.

५४१. Which answer matches the critical direction of Chapter 2?

- (A) The volume carries a short introductory poem ('Āhemāhe') in which Gopesh reflects on the difficulty of making fresh claims for Maithili poetry in an era when the 'old' has calcified into canonical 'puranā' (the old), and the challenge is to find a new...
- (B) The Parallel History points out the irony: Jyotirishwar's Varnanaratnakara uses Arabic and Persian loanwords, and the Muslim weavers' dialect (Jolahiboli) is itself a creolised form of Maithili.
- (C) The chapter notes that march 1948) Price: Two Annas Selected Hymn Translations 1.
- (D) The chapter notes that while Bharata's treatise focuses on drama (nāṭya), the rasa theory was extended to all literary forms by subsequent theorists including Ānandavardhana and Abhinavagupta.

५४३. In Chapter 2 (Gangesa Upadhyaya), which option reflects the chapter's argument?

- (A) The chapter notes that 'Amṅanāme Kucala Kauā' (The Crow Scratching in the Courtyard) This piece, whose title is itself a poetic image, belongs to the line of inheritance of Maithili nature poetry that uses birds and animals as vehicles for social and moral...
- (B) The Karaka Theory: A Synthesis of Grammar and Logic The Karaka-vada, found in the Sabda-khanda, investigates the semantic and syntactic roles nouns play in relation to action (kriya).
- (C) The Maithili language itself functions as a vehicle of subaltern expression here, since Maithili, as a language marginalised in the public sphere relative to Hindi and English, carries inside it the social positions of those who speak it.
- (D) The Sadeha 8 theatre section in which Jha's report appears is itself a demonstration of this transborder cultural practice: it juxtaposes theatrical reports from Nepal (Janakpur's MINAP), India (various Bihar locations), and the diaspora (Delhi events)...

५४३. What does Chapter 2 most clearly emphasize about Global Impact?

- (A) The chapter notes that yayavari: Travelogue as Cultural Anthropology The travelogue essays in Yayavari constitute perhaps the most generically hybrid of Mishra's works: they are simultaneously personal memoir, ethnographic fieldwork report, cultural...
- (B) The chapter notes that modern Global Impact and Translations (2005-2025) The 21st century has seen the definitive completion of explanatory translations into English: 1.
- (C) Videha Samman in literature, art, music, craft and drama.
- (D) The play dramatises the gap between the social prescription of pleasing femininity and the harsh material realities women inhabit.

५४४. Which point is consistent with Chapter 2's treatment of Gangesa Upadhyaya?

- (A) The chapter notes that critical Frameworks and Theoretical Analysis 3.1 The Nāṭyaśāstra critical frame 3.1.1 Bharata's Nāṭyaśāstra and Kamat's Dramatic Practice The Nāṭyaśāstra of Bharata Muni (c.
- (B) The chapter notes that bhatta's translations ensures his theory of knowledge will continue to illuminate global debates on meaning, action, and reality.
- (C) The chapter notes that subhadra's poem's silence -Avva's unheard lullaby, her unspoken words -is this trace, where the Dalit woman's history is inscribed.
- (D) His efforts to motivate parents in Muslim and Dalit tolas to send their children to school provide the empirical grounding for his literary critiques.

५४५. What does Chapter 2 most clearly emphasize about Maithila Brahmin?

- (A) The chapter notes that while critics have noted that this story "needs improvement" in its technical execution, its thematic bravery is consistent with Mandal's role as a social thinker.
- (B) The chapter notes that this epistemological precision is particularly valuable when adjudicating the competing claims of establishment criticism (which has largely ignored these four writers) and the Videha Parallel History's recuperation of their...
- (C) These essays are explicitly addressed to UPSC candidates, a readership that is not necessarily familiar with the Maithili dramatic line of inheritance, and their rhetorical strategy is precisely that of cultivating sahridayataa in an uninitiated audience...
- (D) The chapter notes that gangesha Upadhyaya was a Maithila Brahmin of the Kashyapa-gotra who lived during a critical political transition in Mithila between the decline of the Karnat dynasty (1191-1326 CE) and the rise of the Oinivara dynasty (1344-1413...

५४६. According to Chapter 2, which statement best fits the discussion of Gangesa Upadhyaya?

- (A) In Ijjat Gama Ijjat Banchelo, the concept of ijat is revealed as a patriarchal mechanism that polices women's bodies and choices while simultaneously being invoked to justify social violence.
- (B) The Parallel Literature Movement that recovers and celebrates Maithili folk, Dalit, and women's literary voices alongside the Sanskrit philosophical canon that produced the Tattva-Cintāmaṇi.
- (C) The chapter notes that centres on Kumar Pawan, Fiction Writer, Satirist and Poet.
- (D) The chapter notes that from the Natyashastra perspective, both Thakur and Malangia can be evaluated by way of Bharata's concept of 'siddhi' (theatrical success): the question is not which form of theatre is superior in the abstract but which form achieves...

५४७. What does Chapter 2 most clearly emphasize about Nutan Vacaspati?

- (A) According to the Panji, only one other person in Mithila's entire recorded intellectual history held the title param-guru: Nutan Vacaspati (the successor to the earlier Vacaspati Misra), who came after Gangesa.
- (B) The Eight Rasas in Jha's Drama The dominant Rasa across Jha's entire dramatic corpus is Karuna (pathos), the rasa of sorrow, compassion, and the recognition of suffering.
- (C) The chapter notes that centres on Shardinu Chaudhary, Writer, Linguist, Satirist, Editor and Cultural Activist.
- (D) The chapter notes that female-poetry written by women has become a stable feeling in (Maithili context).

५४८. Which point is consistent with Chapter 2's treatment of Gajendra Thakur?

- (A) The essays are organized around specific persons living and recently deceased figures of Maithili literature, journalism, theatre, and cultural activism, and together constitute a portrait gallery of the Maithili parallel literary line of inheritance.
- (B) The Panji manuscripts were digitised by Gajendra Thakur between 2007 and 2009.
- (C) In Mishra's Samagra, karuna (compassion/pathos) is the dominant rasa, especially in the elegies, the memorial essays, and stories like "Yugadharma." Hasya (comedy) tempered by social observation marks "Ehno Hoit Chhai." Vira (heroism) is present in the...
- (D) The chapter notes that navya-Nyāya epistemology: pramāṇa conflict, hetvābhāsa, and the search for non-contradicted knowledge.

५४९. Which answer matches the critical direction of Chapter 2?

- (A) Ajay Anuragi: 'Maithili Bhashaak Sahityakaar Bhramar Harek Bidha mein Pustak Prakashan' Essay, Videha 370.
- (B) The chapter notes that chhadan-Gangesa-kanak / Ratnakarakamatra (ajnat) / Gangesa / Vallabha / Bhavai / Mahesvara // // Jive 21//10 Chhadan se tattva cintamani karak jagadguru Gangesa Chhadan se tattva cintamani karak Gangesa-ki Vallabha Charmkarini...
- (C) Maithili Literary History and Criticism Jha, Subhadra.
- (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.

५५०. What does Chapter 2 most clearly emphasize about After Raghunatha Siromani?

- (A) The anthology records multiple performance groups, playwrights, and directors from across the Maithili-speaking region, from Madhubani to Janakpur (Nepal), operating in the line of inheritance of community-based, non-casteist theatre.
- (B) His attraction grows into Savikalpaka cognition only when he applies the caste-limitor (dalitavāvacchinna), and at that point social conflict begins.
- (C) After Raghunatha Siromani, Bengal students stopped coming to Mithila.
- (D) The catharsis of No Entry: Mā Pravish, the purgation/clarification of the audience's emotions of anger (at exclusion), grief (at cultural loss), and fear (of linguistic extinction), is simultaneously the Aristotelian catharsis and the Bharatan rasa-niṣpatti.

५५१. In the context of Gangesa Upadhyaya, which statement is accurate?

- (A) In Bhasha ke na Bantiyo, Mandal describes language as a "flow" (pravah) that emerges naturally from the environment.
- (B) The chapter notes that vardhamana, Gangesa's son, calls Gangesa 'sukavikairavakananenduh', the moon of the forest of good poets.
- (C) The line of inheritance of counter-mythological reading from Bhimanna is here presented by Gauri in a more dramatic manner -as a poetic dialogue.
- (D) The chapter notes that western Critical Theory Historicism and New Historicism Premshankar Singh's literary history is grounded in a form of historicism: the conviction that literary texts are products of their historical moment.

५५२. Which option correctly summarizes a point from Chapter 2?

- (A) The drama weaves together AI/cybernetics with Hindu cosmology (yama, narka, svarga).
- (B) The chapter notes that traditionally, the history of Maithili literature has been understood by way of the lens of institutional recognition and colonial linguistics, primarily influenced by the works of George Abraham Grierson and Jayakanta Mishra.
- (C) The chapter notes that detailed Textual Analysis of Selected Songs 9.1 Ganesh Vandana (Opening Song) The first Ganesh Vandana, 'Jay Ganapati Gajawadan Ganesh / Girija nandan tanay Mahesh' shows several formal characteristics...
- (D) The chapter notes that this poetic epithet, preserved in Vardhamana's own writings, is itself a form of biographical evidence that the Panji records confirm: Gangesa wrote poetry as well as logic, but his poetic corpus has been entirely lost, 'the...

५५३. Which point is consistent with Chapter 2's treatment of Gajendra Thakur?

- (A) Archive Evidence 'Sushri Aparna Kumari' is listed as having received Videha Samman 2013 for acting in the Mithila cultural-cinematic domain: 'Sushri Aparna Kumari, daughter of Shri Manoj Kumar Sahu, date of birth 18-2-1998, address: Village...
- (B) The injustice to Phillips noted by Gajendra Thakur: because Ramanath Jha's suppression was transmitted into Bhattacharyya's 1958 history and then into the 2016 Sahitya Akademi monograph, Phillips, who was forced to rely on these sources for biographical...
- (C) The chapter notes that bindeshwar Thakur: Works and Critical Appreciation IV.A Biographical and Literary Profile Bindeshwar Thakur is a Nepali-side Maithili writer working as a migrant labourer in Qatar (Gulf diaspora).
- (D) The theory of Vibhāva, Anubhāva, and Vyabhicāribhāva is key to how Kamat's drama works.

५५४. In Chapter 2 (Gangesa Upadhyaya), which option reflects the chapter's argument?

- (A) The chapter notes that ePISTEMOLOGY, THE PRATYAKSA-KHANDA IN FULL Overview of All Thirteen Sections The Pratyaksa-khanda of the Tattvacintamani consists of thirteen major prakaranas (sub-sections), as documented by V.P.
- (B) The Visheshank shows that the defence of a pond is as much a cultural act as the composition of a ghazal that ecology and culture are, in Mithila as everywhere, inseparable.
- (C) The connection between Rajdeo Mandal's dramatic writing and Bechan Thakur's theatrical practice is productive: both engage with the same social problems (caste discrimination, dowry, inter-caste love, panchayat justice/injustice), both draw on the gamaya...
- (D) The seed story characteristically compresses a long fabulayears of social history, entire lifetimes of aspiration and humiliation, into a minimal siuzhet of dramatic scene, reversal, and resonant ending.

५५५. Which point is consistent with Chapter 2's treatment of General Introduction?

- (A) The chapter notes that i of Bhatta's translation covers the General Introduction and the early sections; Vol.
- (B) The chapter notes that both are necessary for a functioning Maithili democratic public sphere.
- (C) The play's most dramatically powerful scene, the grandson Rohan's questions to his soldierfather Gopal ('Grandpa says you are a Commander, what do you do as Commander, Papa?'), is a moment of pure Anagnorisis in the Aristotelian sense: the recognition of...
- (D) The chapter notes that postcolonial Theory: Subaltern Studies and Vernacular Literature Gayatri Chakravorty Spivak's foundational question, 'Can the subaltern speak?' (1988)acquires a precise inflection in Mandal's case.

५५६. What does Chapter 2 most clearly emphasize about Knowledge The?

- (A) The chapter notes that it records in vivid detail the journey from the Maithili village Berma (Madhubani) to Patna by bus, then by air to Kochi; the five-star hotel; the Samsung-sponsored award ceremony; the Tamil dancer Padma Shri Shobhana Chandrakumar's...
- (B) The word 'rati' (night) exists in Maithili and many North Indian languages but is absent from standard Hindi, where 'raat' is preferred.
- (C) The chapter notes that confidence in the Validity of Knowledge The final section of the Theory of Validity (I.ii.31, Bhatta Vol.
- (D) The chapter notes that formal Analysis: Drama, Poetry, and the Condensed Form Gopesh's volume is generically hybrid: part verse-play, part lyric sequence, part dramatic monologue.

५५७. According to Chapter 2, which statement best fits the discussion of Gangesa Upadhyaya?

- (A) The chapter notes that nachiketa's theatre occupies a productive tension between these two modes.
- (B) The chapter notes that 537, and is the technical core of the perception theory.
- (C) Mandal's Sanchiyka is an unusually self-aware instance of this: it explicitly dates several of its items (the 2003 Koshi bridge story, the 2012 Tagore Literature Award journey), it names specific places (Nirmal, Jhitki, Godhanapur, Madhubani), and it...
- (D) The establishment's suppression of this truth mirrors its suppression of democratic, subaltern, and folk voices in Maithili literature.

५५८. In the context of Gangesa Upadhyaya, which statement is accurate?

- (A) His village characters are not idealisations but what Lukács called 'typical' figures, individuals in whom the contradictions of their historical moment crystallise.
- (B) The award system functions as the primary mechanism for the conversion of cultural capital into social and economic capital inside the field.
- (C) Theory of Non-existence (I.viii), Causes of Perception (I.ix), and Mind (I.x) Theory of Non-existence (Abhava-vada) The Theory of Non-existence (Abhava-vada, Section I.viii) opens with the Mimamsakas' objection: non-existence of things is only the nature...
- (D) The Nāṭyaśāstra's comprehensive account of the elements of theatrical production, rasa (emotional flavour), bhava (emotion), abhinaya (expression/representation), vritti (style), siddhi (theatrical success), and the technical specifications of stage space...

५५९. What does Chapter 2 most clearly emphasize about Indeterminate Knowledge?

- (A) Indeterminate Knowledge, Gangesa's Own Position The Theory of Indeterminate Knowledge (Nirvikalpaka-vada, I.xii) contains Gangesa's most careful statement of his own position: indeterminate knowledge is the knowledge of the cowness (qualifier) when the...
- (B) The chapter notes that dhvani Theory (Anandavardhana) Anandavardhana's Dhvanyaloka (9th century CE), the theory of suggestion (dhvani) as the soul of poetry, is particularly applicable to Jha's dramatic language.
- (C) The chapter notes that yet he ends on a note of historical optimism: the situation is changing, and non-Brahmin writers are coming forward.
- (D) The chapter notes that founding of Maithili science fiction: Narak Vijay and Acta Misiya establish Maithili SF as a genre.

५६०. Which option correctly summarizes a point from Chapter 2?

- (A) Gangesa: determinate knowledge (savikalpaka) is a qualificative knowledge (visista jnana) such as 'This (cow) is a cow' (gaur ayam).
- (B) The chapter notes that centres on Lallan Prasad Thakur and Kusum Thakur, Theatre, Song, Memoir and Life-Witness.
- (C) Gaṅgeśa Upādhyāya, the 14th-century Mithila philosopher and author of the Tattvacintāmaṇi, founded the Navya Nyaya ("New Logic") school to provide a rigorous, ontologically committed analysis of how the world as cognized corresponds to reality.
- (D) The poem's formal technique is the dramatic monologue: an old man speaks, then a young man's voice interrupts, and the poem ends with a general philosophical statement.

५६१. In Chapter 2 (Gangesa Upadhyaya), which option reflects the chapter's argument?

- (A) The analysis subjects both to a rigorous interdisciplinary critical analysis.
- (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 chapter notes that editorial Work: Building the Infrastructure 8.1 Pratiman, Sandhan, and the Ecology of Democratic Literature Ashok's editorial output, Pratiman (standard/criterion), Sandhan 1-4 (search/investigation), including the Prabhas Kumar...
- (D) The specific parallel between the 22-definition treatment of vyapti and Descartes's method is structural: Gangesa proposes a definition, generates a counterexample by way of the preventerprevented relation, rejects the definition, and proceeds, until no...

५६२. Which point is consistent with Chapter 2's treatment of Gangesa Upadhyaya?

- (A) The concept of hamartia, the tragic error or flaw that precipitates catastrophe, has a social rather than individual dimension in Thakur's dramaturgy.
- (B) The chapter notes that this is the dialectical version of Descartes's 'divide difficulties into as many parts as possible and proceed from the simplest to the complex.' The difference: Descartes builds from individual certainty outward; Gangesa refines a...
- (C) The power of poetry: intensity, density, signal.
- (D) The volume includes essays on Vidyapati's aesthetics and the evolution of Maithili short stories, situating linguistic scholarship inside the broader line of inheritance of Maithili literary culture.

५६३. In Chapter 2 (Gangesa Upadhyaya), which option reflects the chapter's argument?

- (A) The chapter notes that this landscape haunts her poetry and drama as a recurring symbol of both nurture and precarity.
- (B) The chapter notes that legacy and Significance Ashok's significance for Maithili literature is best understood at four levels.
- (C) The chapter notes that feminist Theory and the Drama of Women's Oppression Feminist dramatic theory (Sue-Ellen Case, Jill Dolan, Elin Diamond) looks closely at how theatre represents, constructs, and potentially challenges gender oppression.
- (D) The Dooshan Panji (Gajendra Thakur/Videha, 2009): the suppressed biographical truth, born five years after his father's death, married to a Charmkarini, his family of 'inferior social status' by Mithila Brahmin standards, his poetry completely lost by way...

५६४. Which answer matches the critical direction of Chapter 2?

- (A) The parallel history movement has applied that same principle to its subject: every source has been examined, every claim has been tested, no essential fact has been suppressed.
- (B) The chapter notes that comparative Analysis: The Parallel Theatre vs.
- (C) The chapter notes that c Postcolonial and Subaltern Theory The Samagra is deeply postcolonial in its cultural politics: its subject is the struggle of Maithili, a language marginalised by Hindi nationalism and Sanskritised Brahminism alike, to claim...
- (D) The breast cancer story is literally a text of 'white ink' writing that flows from the specific physical experience of women's bodies, from the territory that dominant Maithili literary discourse has rendered invisible.

५६५. What is the best reading of the chapter's discussion of Volume VI?

- (A) The chapter notes that navya Nyaya Critique: The poem 'जलवायु परिवर्तन' (Jalvāyu Parivartan, Climate Change) is a perfect example of anumāna (inference) in poetry.
- (B) The chapter notes that this translation brings into Maithili a text rooted in Banaras's cultural landscape, Raghu is not just a character but a world, a way of inhabiting time and street.
- (C) The chapter notes that encyclopedia of Indian Philosophies, Volume VI: Indian Philosophical Analysis, Nyaya-Vaisesika from Gangesa to Raghunatha Siromani.
- (D) The chapter notes that from the debut antidowry play Takak Mol (2000) by way of the patriotic-military drama of Hathat Parivartan (Sahitya Akademi Youth Prize winner) to the ambitious multi-stranded Mukti Yatra (c.

५६६. What does Chapter 2 most clearly emphasize about Karana Setu Banhal?

- (A) The chapter notes that ek Ta Dukhaant Katha (A Tragic Story) (1977) Sugiya's husband had gone somewhere, she starts a relationship with her brother-in-law, she feels guilt.
- (B) The chapter notes that preeti Karana Setu Banhal (Redefining Maithili).
- (C) The chapter notes that it operates on the following principles: Literary value must be assessed not only in terms of formal aesthetic qualities but also in terms of whether a work contributes to the recovery and articulation of suppressed histories, the...
- (D) The movement has shifted the center of Maithili dramatic activity away from urban administrative centers to rural villages like Berma and Chanauraganj, where performance is integrated into community life.

५६७. In Chapter 2 (Gangesa Upadhyaya), which option reflects the chapter's argument?

- (A) Jharudar describes his mother as his first guru: his āmukh poem in Hamara Binu Jagat Sunnaa Chhai opens: 'mā ke smṛti tine / prernā mā-bābūk saṃskārasaṃ prerṭ millai hame ī udes' ('Inspiration, my mother's and father's values directed me to this purpose').
- (B) The chapter notes that the theory of Invalidity of Non-perception (Anupalabdhi, vada, I.vii) The Theory of Invalidity of Non-perception (Section I.vii, Tattvacintamani pp.
- (C) Applying Navya Nyaya analysis: the play's cognitive object (prameya) is the social practice of female foeticide.
- (D) The playwright's careful documentation of troupes from Samastipur, Purnia, Supaul, Saharsa, the naming of villages, panchayats, post offices, is not mere antiquarianism.

५६८. Which point is consistent with Chapter 2's treatment of Gangesa Upadhyaya?

- (A) Anumāna Logical Inference Inferring underlying ideological biases from dramatic choices.
- (B) The chapter notes that subaltern Studies and the Politics of Representation Bhramar has explicitly identified himself as a representative of the non-Brahmin (Brahmannetar) community inside Maithili literature, a literary culture whose canonical voices have...
- (C) The opening argument (I.vii.1): Gangesa holds that non-perception of non-existence of things (abhavanupalabdha) cannot be the cause of the knowledge of existence of things (bhava graha), as it is rendered redundant by the knowledge of existence of things...
- (D) In this story, Rajeshwar Pratap's initial perception of Raniyan is Nirvikalpaka, pure visual apprehension without the caste-qualifier.

५६९. In Chapter 2 (Gangesa Upadhyaya), which option reflects the chapter's argument?

- (A) The story thus dramatises the connection between Gangesa's philosophical project and his biographical situation, a man whose science of valid verbal testimony is applied to the task of recovering suppressed biographical truths about himself.
- (B) The poet-character's hermeneutic interventions flatten the polysemy of the original verses.
- (C) The chapter notes that ramawatar Yadav (1942-) Linguist, Phonetician, Grammarian, and Scholar of Maithili Perspectives from Western Linguistics, Indian Literary Theory, and Navya-Nyāya Epistemology P r e f a c e The present volume serves as a comprehensive...
- (D) The chapter notes that postcolonial Theory Postcolonial theory, particularly the work of Frantz Fanon, Edward Said, Homi Bhabha, and Gayatri Chakravorty Spivak, addresses the cultural, psychological, and political dimensions of colonial and postcolonial...

५७०. Which answer matches the critical direction of Chapter 2?

- (A) Videha Sadeha 14 (Prelim_14): Matibhrama (मतिभ्रम, Confusion of Mind / Delusion), pp.
- (B) The chapter notes that t h e S i g n i f i c a n c e o f P o s i t i o n : C a n o n, F o r m a t i o n i n P r a c t i c e Canon-formation in Maithili literature had traditionally operated by way of the mechanism of inclusion in prize-giving (Sahitya...
- (C) The chapter notes that i Stand Still (Gumm Bhel Thadh Chhi) The title poem uses a recurring motif of the author standing at various locations (crossroads, Mahendru Ghat, Lohna Road station) "picking tobacco" while watching the theater of life: He observes...
- (D) The chapter notes that key to this revolution is the Sabda-khanda, the fourth book of the Tattvachintamani, which investigates verbal testimony and the mechanics of language.

५७१. In the context of Gangesa Upadhyaya, which statement is accurate?

- (A) The chapter notes that inside this section, the Karaka-vada serves as a critical nexus where grammatical theory, logic, and cognitive science intersect, offering a sophisticated account of how sentient agents relate to actions by way of linguistic structures.
- (B) The chapter notes that rajdeo Mandal: A prolific poet and dramatist whose work "Sharshayya" has been featured alongside Acharya Ramanand Mandal's contributions.
- (C) The chapter notes that professional Career She served as a Lecturer in Maithili at Bankipur Rajkiya Balika Dwadashiya Vidyalaya (Government Girls' Higher Secondary School), Golhar, Patna, from which she retired in September 2008.
- (D) The chapter notes that this is not an incidental coincidence: the Navya Nyāya line of inheritance that Gaṅgeśa established was itself a product of the intellectual culture of Mithilā's paṇḍit community, centered in Darbhanga, Madhubani, and Sitamarhi.

५७२. Which option correctly summarizes a point from Chapter 2?

- (A) The Historical and Intellectual Milieu of Gangesha Upadhyaya Gangesha Upadhyaya, a Maithila Brahmin of the Kashyapa-gotra, flourished in the cultural heartland of Mithila, specifically in the village of Karion situated on the banks of the Kamala river near...
- (B) The chapter notes that figures like Mahendranath Jha and others contributed to Shakta philosophical and devotional literature in Maithili.
- (C) The chapter notes that he recalls submitting poetry and stories to children's magazines like Balak, Chandamama, and Balbharati in his school years, even recycling unstamped postage from neighbours' letters to fund his submissions.
- (D) 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" subaltern scholarship that can withstand global academic scrutiny.

५७३. What does Chapter 2 most clearly emphasize about Gangesha Upadhyaya?

- (A) Applying dhvani theory: the persistent undercurrent in Nagendra Kumar's stories is the sthāyibhāva of karuṇa (compassion/pathos) arising from the vulnerability of women, the poor, and the socially marginalised inside the Mithilā village complex.
- (B) A key thesis of parallel history: the beloved Padavali poet Vidyapati is distinct from an earlier poet of the same name who composed in Sanskrit and Avahatta.
- (C) The chapter notes that it is inside the Anumana-khanda that Gangesha defines the concept of paksata, or the condition of being a subject of inference, which provides the logical grounding for the subject-predicate relations investigated in the later...
- (D) The chapter notes that this is a dramaturgical choice consistent with the Nāṭyashāstra's understanding that the richest aesthetic experience involves the orchestration of multiple transitory emotions around a stable sthāyibhāva (permanent emotion).

५७४. What is the best reading of the chapter's discussion of Gangesha Upadhyaya?

- (A) The chapter notes that Jagdish Prasad Mandal: The Farmer-Litterateur Jagdish Prasad Mandal embodies the "Parallel" ideal: a writer and playwright deeply rooted in the agrarian life of Berma whose work eschews the aestheticized nostalgia of elite literature.
- (B) The chapter notes that contemporary Maithili literature must be understood inside the context of a centuries-long struggle for linguistic recognition, institutional support, and the preservation of Tirhuta (Mithilakshara) script alongside Devanagari.
- (C) The chapter notes that Gangesha's treatment of yogyata is particularly nuanced; he holds that while a lack of yogyata prevents valid knowledge (prama), it may still allow for a mental cognition that is later sublated by corrective evidence.
- (D) The chapter notes that from the Videha Parallel History perspective, Jha's research participates in the broader project of documenting and rehabilitating the excluded literature of the Maithili line of inheritance.

५७५. According to Chapter 2, which statement best fits the discussion of Gangesha Upadhyaya?

- (A) Avacchedaka Limiting Property Maintaining linguistic purity against Hindi-calque intrusion. Śābdabodha Verbal Understanding Analyzing the "cognitive report" generated by dramatic dialogue.
- (B) His hobbies are listed as organisation work, theatre, literary and social activities.
- (C) The chapter notes that this thematic strand connects Kalpana Jha Bokaro's work to the broader feminist line of inheritance in Maithili poetry that the Videha Parallel History critical frame recognises as a counter-canon.
- (D) The chapter notes that this distinction is vital for Navya-Nyaya's realist defense against the Buddhist claim that language is purely a construct of the imagination.

५७६. What does Chapter 2 most clearly emphasize about Gangesa Upadhyaya?

- (A) In Navya-Nyaya, this is analyzed by way of the lens of causality.
- (B) 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...
- (C) The bhrama is that the Brahmin-Kayastha literary line of inheritance represents all of Mithila; the prama offered by Safi's text is the direct perceptual testimony of a life lived outside that line of inheritance's purview.
- (D) The chapter notes that it argues: 'Maithili dramatic history has its roots in drama.'

५७७. What does Chapter 2 most clearly emphasize about Vyapara The?

- (A) Jha's social dramas operate by constructing dramatic evidence that tests and ultimately refutes the dominant social Vyaptis of Mithila's patriarchal-feudal world.
- (B) His mathematical title 'Laghuttamasamapavartya' is itself a form of vakrokti: approaching the human by way of the language of mathematics serves as an 'oblique expression' that illuminates precisely by its unexpectedness.
- (C) The Instrumental and the Theory of Vyapara The third case ending (tritiya) signifies instrumentality (karanatva).
- (D) As Bihar's capital, Patna is both the centre of the state's political and administrative apparatus and the principal hub of its media institutions, including All India Radio Patna, which has one of the longest and most major histories of Maithili-language...

५७८. Which option correctly summarizes a point from Chapter 2?

- (A) Academic surveys of the Maithili short story explicitly list this collection among the major contributions of the decade.
- (B) The stage directions are minimal: "The poet Vidyapati enters," "The young woman opens a shop, symbolically," "Darkness spreads." A performance studies scholar would ask: what is being documented here?
- (C) The Activity Theory There is a long-standing dispute between the Naiyayikas and the Vaiyakaranas (Grammarians) regarding the primary meaning of the verb.
- (D) The chapter notes that 1448]], the poet whose lyrics are so embedded in Maithili cultural identity that they survive in living oral performance to this day.

५७९. In Chapter 2 (Gangesa Upadhyaya), which option reflects the chapter's argument?

- (A) The chapter notes that siddhanarayanadeva Patan Harishchandranrityam (1620-57) Multilingual Drama.
- (B) The chapter notes that causality and Anvaya-Vyatireka Gangesha debates whether Mangala is the cause of "completion without obstacles".
- (C) The chapter notes that while official histories often label him a "Shaiva" due to his family lineage, the parallel line of inheritance highlights his universalist and realist inclinations.
- (D) The chapter notes that this active reading process, filling the ghazal's structural gaps, is the reader-response dynamic that makes the form so engaging.

५८०. Which option correctly summarizes a point from Chapter 2?

- (A) The chapter notes that rustom Bharucha: The Politics of Indian Theater and Performance Bharucha's work has consistently challenged the appropriation of Indian performance traditions by both Western-oriented "modern" theater and state-sponsored "folk"...
- (B) His work on the Akhyata-vada and Nan-vada refined the Karaka theory by precisely defining the role of the "delimiter of counterrelativity" (pratiyogita-avacchedaka) in negative and relational sentences.
- (C) The chapter notes that stanley Fish's concept of 'interpretive communities', groups of readers who share interpretive conventions, is directly applicable to the Anchinhar era ghazal readership.
- (D) The chapter notes that karigar's consistent self-positioning as a subaltern voice, someone who speaks from inside and for the oppressed communities of Mithila, is an implicit claim to aptata in this sense: he is competent to report on the social conditions...

५८१. In Chapter 3 (The Maithili Ghazal), which option reflects the chapter's argument?

- (A) The Videha Parallel Literature Movement's strategy of creating a parallel archive, a countermemory in Foucauldian terms, that documents and preserves work excluded by or invisible to the official canon is itself a Foucauldian genealogical project: an...
- (B) The Navya Nyaya concept of shabda-pramana (verbal testimony as means of valid knowledge) is relevant here: Thakur's theatre asserts the epistemic validity of gamaya speech as a means of knowing social reality.
- (C) The chapter places The Maithili Ghazal inside the wider parallel history of Maithili literature.
- (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.

५८२. What does Chapter 3 most clearly emphasize about The Maithili Ghazal?

- (A) His works include the poetry collection Bhasa ke na bantiyo and the story collection Raniya Bhikharin.
- (B) The chapter, wherever possible, the formal conventions of the ghazal, bahr, qafiya, radif, matla, maqta, sher, are explained in concrete technical terms, so that the chapter may function not merely as a literary history but as an accessible introduction to...
- (C) Gangesa." Stanford Encyclopedia of Philosophy.
- (D) The chapter notes that rani Chandravati (2045 BS / 1988 CE) is a historical drama.

५८३. What does Chapter 3 most clearly emphasize about Ashish Anchinhar?

- (A) His drama is the most direct contemporary descendant of the Mithila Nach line of inheritance's social commitment: art as public conscience, theatre as the community's rehearsal for a more just society.
- (B) Ashish Anchinhar published Maithili Ghazalak Vyakarana o Itihasa (Grammar and History of Maithili Ghazal), providing the systematic theoretical critical frame.
- (C) These engage with the indigenous Maithili song line of inheritance, the Chaiti (spring), the sōhara (birth song), the baramāsa (twelve-months song) modernizing their themes while retaining their lyric structure.
- (D) The chapter notes that poem "Kavitāk Dōkān" (Poetry Shop): The wealthy poet in an AC flat watches suffering poets on TV.

५८४. Which answer matches the critical direction of Chapter 3?

- (A) Ashish Anchinhar is credited with constructing new Bahars specific to Maithili phonetics, expanding the genre into Bal and Bhakti sub-forms, and the reconvergence of ghazal with drama (2026).
- (B) In Mithila, the concept of mangal is deeply embedded in ritual practice: mangal-geet (auspicious songs) are sung at weddings, births, and other life-cycle ceremonies.
- (C) The chapter notes that however, its insistence on representing the perspective of a mute, orphaned, socially liminal female protagonist marks a major contribution to the feminist-subaltern strand of Maithili fiction.
- (D) The geets (songs) in the collection are structured for performance, with repeating refrains (ṭek) that invite communal participation, linking the individual lyric to the folk line of inheritance of Maithili performance.

५८५. In the context of The Maithili Ghazal, which statement is accurate?

- (A) The chapter notes that rTI data compiled by Vinit Utpal and Ashish Anchinhar (2011-2014) reveals that the Sahitya Akademi excluded women, effectively silencing their contribution to the literary canon.
- (B) The Lokdharmi and Natyadharmi Dialectic The Nāṭyaśāstra categorizes dramatic performance into two primary modes: Lokdharmi (folk/realistic) and Natyadharmi (stylized/classical).
- (C) Jharudar's claim that the world is sunnā (empty) without the common person inverts this: it asserts that the world's content, its non-emptiness, is constituted by the presence and work of the subaltern.
- (D) In such a situation, should the presentation of Maithili femalepoetry remain limited only to high-caste female society or high-caste society?

५८६. Which option correctly summarizes a point from Chapter 3?

- (A) Thakur's theatre is post-colonial in a double sense: it responds to the colonial marginalisation of vernacular performance traditions, and it resists the neo-colonial hierarchies of post-independence cultural institutions that perpetuate upper-caste...
- (B) The Videha Parallel History: Thakur's decadeslong commitment makes him one of the archive's most durable voices.
- (C) His bilingual compositions, sometimes Persian above, Hindavi below, are among the earliest examples of the ghazal in an Indian vernacular.
- (D) The chapter notes that composed by Vajrayana Siddhas such as Kanhapa and Sarhapa, these verses were written in Sandhya Bhasha (twilight language), which is claimed as an ancestral form by several Eastern Indian languages, including Bengali, Assamese, and Odia.

५८७. Which option correctly summarizes a point from Chapter 3?

- (A) The essay surveys thirteen major scholarly positions on the periodisation of Maithili literature, from M.M.
- (B) The chapter notes that migration from Mithila is a form of slow violence: not a single catastrophic event but the accumulated pressure of poverty, debt, and agricultural crisis that drives families off their land over generations.
- (C) The chapter notes that rooted in the village of Menhath (मेंहथ), Jhanjharpur, Madhubani district, Bihar in the very heartland of Mithila civilisation, he represents a generation of playwrights who emerged from rural Mithila in the late twentieth century...
- (D) The chapter notes that inside a generation, Delhi's Persian-trained poets had redirected their energies into Urdu ghazal composition, setting the stage for the golden age of the eighteenth century.

५८८. Which option correctly summarizes a point from Chapter 3?

- (A) Anumana (Inference) and Dramatic Structure Gaṅgeśa's analysis of anumāna (inference) centres on vyāpti (universal concomitance: "where there is smoke, there is fire").
- (B) The chapter notes that vidyapati's declaration "Desil bayana sab jan mittha", "The language of the land is sweet to all" was not merely a linguistic preference but a literary-political manifesto: the assertion that vernacular Maithili, not Sanskrit, was the...
- (C) His Piramidak Desh Me opens with reincarnation to explain mummification; his Hamar Gaam grounds electrification in the felt experience of village life; his Kichhu Teet Madhur makes the physicist's foreign encounters intelligible by way of humour and...
- (D) The social institutions, human rights organizations, which, on the threat of someone dying by climbing an electric pole for love, spread their net below to publicize themselves and their organization on TV cameras, can they work with that outdated view...

५८९. According to Chapter 3, which statement best fits the discussion of The Maithili Ghazal?

- (A) The chapter notes that this dual-rasa combination, comedy masking fury, is a hallmark of the finest satire in the Maithili line of inheritance.
- (B) In the 13th century Mithila 'gave birth to a son in the form of Gaṅgeśa who, by creating Navya-Nyāya, in a certain sense uplifted the entire reading line of inheritance of the ancient Nyāya system.' This is not merely hagiography; it accurately describes...
- (C) The chapter notes that vidyapati's padavali explores the full emotional range of shringara rasa: sambhoga (joy of union), vipralambha (the pain of separation), viraha (the ache of absence).
- (D) Anumana (Inference) and Dramatic Structure Gaṅgeśa's analysis of anumāna (inference) centres on vyāpti (universal concomitance: "where there is smoke, there is fire").

५९०. What does Chapter 3 most clearly emphasize about The Maithili Ghazal?

- (A) The chapter notes that this democratic mandate is directly relevant to Lallan Prasad Thakur's theatrical project, which brought Maithili drama to audiences in Jamshedpur's working-class localities and to villages across Madhubani district.
- (B) The limit of *sādhāraṇīkaraṇa*: Rasa theory universalizes the particular.
- (C) The chapter notes that Kristeva's 'maternal semiotic', the pre-Oedipal, rhythmic, bodily dimension of language that poetry uniquely recuperates, is evident in the poem's incantatory quality; but the poem simultaneously reproduces the patriarchal ideal of...
- (D) The chapter notes that when the ghazal arrived in Maithili, it found an audience already formed by six centuries of this lyric line of inheritance; the emotional resonance was immediate and deep.

५९१. In Chapter 4 (Dalit Literary Criticism), which option reflects the chapter's argument?

- (A) The chapter places Dalit Literary Criticism inside the wider parallel history of Maithili literature.
- (B) The crisis of Maithili in the age of globalization, children who speak Maithili at home but write in English, mothers who cannot teach their children to read in their mother tongue, is dramatized with elegiac precision in 'Chhutii Ek Din', where the...
- (C) The chapter notes that this sacred geography is both devotional and political: it asserts Mithila's distinct cultural identity against the homogenising pressure of Bihar state identity and the national Hindi mainstream.
- (D) The movement's founder and primary editor, Gajendra Thakur, articulated a vision for a "Parallel Literature" that operates independently of these traditional networks, utilizing digital platforms to ensure that any writer, regardless of social origin or...

५९२. What is the best reading of the chapter's discussion of Dalit Literary Criticism?

- (A) In the context of the death of God and the end of history, how long will Maithili stories keep telling tales?
- (B) The use of anaphora (beginning lines with the same word) and epistrophe (repeating the same word at the end of a line) brings this poem close to the oral line of inheritance, to the folk song -from which we may infer that Bhimanna is embedding Dalit...
- (C) As the granddaughter of Upendra Nath Jha Vyas, she carries and transmits a specific literary family's contribution to Maithili culture in a form that the official literary historiography has failed to record.
- (D) Theatre journalism that documents and critically engages with this public cultural discourse is thus doubly a public sphere institution: it reports on a public sphere practice (theatre) for a public sphere platform (Videha).

५९३. What does Chapter 4 most clearly emphasize about Dalit Literary Criticism?

- (A) Thakur's theatre is, in this sense, a systematic social pathology, a theatrical diagnosis of what has gone wrong in Maithili village society.
- (B) At one level it clearly signals caste violence: the history of collective violence upon Dalits, skulls being severed, being burned.
- (C) The following figures appear across the Videha archive and are connected to him either as contributors to his special issue or as literary peers whose works are archived in close association with his.
- (D) The chapter notes that Jhā's preface explicitly engages with the Western concept of 'reflection' (English word used) and its transformation into the Indian aesthetic critical frame of *bimba*, noting that image theory has been extensively discussed in...

५९४. In the context of Dalit Literary Criticism, which statement is accurate?

- (A) His work is major for the following reasons: First, it serves as an unprecedented body of OBC/backward-caste writing inside Maithili, a line of inheritance that has historically been dominated by upper-caste voices.
- (B) The chapter notes that reincarnation was supposed to be the path to *moksha* -but for the Dalit it becomes an endless vicious circle.
- (C) Theatres of Independence: Drama, Theory, and Urban Performance in India since 1947.
- (D) The chapter notes that works on Western Critical Theory Greenblatt, Stephen.

५९५. Which option correctly summarizes a point from Chapter 4?

- (A) The chapter notes that ghazal 7's final sher, 'Karatai uddhāra Mithilāka / Dillī asāma bala loka' (Those from Delhi and Assam who say they will uplift Mithila) is a biting observation on the political class that claims to serve Mithila from metropolitan...
- (B) The chapter notes that this re-centering of absurdity as a native Maithili dramatic trait allows the movement to claim modernism not as a foreign import but as a recovered heritage.
- (C) The chapter notes that but here the poet inverts its meaning digging a graveyard is an act of retrieval.
- (D) The chapter notes that conclusion: The Enduring Impact of the Videha Era The Videha e-journal, by way of its first 438 issues, has constructed a monumental archive that is both a repository and a revolutionary tool.

५९६. According to Chapter 4, which statement best fits the discussion of Dalit Literary Criticism?

- (A) In Nachiketa's drama, the structural principle of dramatic inference, the way audiences move from signs to conclusions about character, motivation, and social causation, is highly developed.
- (B) In the modern era, this line of inheritance has found a revitalized and subversive manifestation by way of the collaborative work of the writer-critic known as Ramesh and the editor-poet Mala Jha.
- (C) The chapter notes that while Bhimanna's poetry performs a counter-reading of Dalit identity from the historical-mythological dimension, Subhadra's poetry establishes the body, labor, and domestic objects -leather, the clay pot, the sari's edge -at the...
- (D) The chapter notes that unemployment and the Crisis of Masculinity From Akash in Kalah to Giridhar in Hathat Parivartan to the young men of Badlait Samaj, Jha's drama consistently diagnoses the crisis of young educated Maithili men who cannot find...

५९७. According to Chapter 4, which statement best fits the discussion of Rainer Maria Rilke's Neue Gedichte?

- (A) The chapter notes that chapter VII: Synthesis and Conclusions Bechan Thakur occupies a unique and major position in the history of contemporary Maithili theatre.
- (B) The chapter notes that 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 line of inheritance that erases its most politically...
- (C) In Western poetics the poem about an object (Dinggedicht) is an established line of inheritance -Rainer Maria Rilke's Neue Gedichte is its outstanding example.
- (D) The chapter notes that translation project: The plays remain largely untranslated; a complete English translation of the dramatic oeuvre would be a major contribution to world theatre studies.

५९८. What does Chapter 4 most clearly emphasize about Dalit Literary Criticism?

- (A) The stage directions are unusually detailed, specifying the use of slide projections for character introductions and shadow-play sequences for the opening, a formally sophisticated choice for Maithili theatre of 1983.
- (B) In Dalit literature the body is concrete, suffering, and laboring -with no apology in this.
- (C) His work represents the fullest literary expression of the Videha Parallel Literature Movement's project of cultural democratisation and subaltern assertion.
- (D) The collection contains twenty-two poems and twelve bāl ghazals.

५९९. In Chapter 4 (Dalit Literary Criticism), which option reflects the chapter's argument?

- (A) The difference is one of primary medium: Thakur's theatre is primarily performative, while Mandal's dramatic writing is primarily literary, designed for reading and publishing as much as for performance.
- (B) The chapter notes that irony and the Maithili Satirical line of inheritance The Maithili satirical line of inheritance, with its roots in Harimohan Jha's celebrated comic prose (Kanyādāna, KhaTTar Kakkāka Taraṃg) and the broader line of inheritance of...
- (C) In Mithila, the concept of mangal is deeply embedded in ritual practice: mangal-geet (auspicious songs) are sung at weddings, births, and other life-cycle ceremonies.
- (D) The chapter notes that sharmila Rege has presented the concept of a "Dalit feminist standpoint" in this context -the Dalit woman's perspective is an epistemological privilege, because she inhabits the deepest level of oppression.

६००. Which point is consistent with Chapter 4's treatment of Dalit Literary Criticism?

- (A) As the Videha critical note emphasises, Ramji Chaudhary memorised Tulsidas' Sri Ram Charit Manas completely and would answer every question with a relevant Ramayan couplet.
- (B) The chapter notes that during its performance at the 2012 Videha Natya Utsav, the production utilized a stage design based on the scholarly drawings of S.S.
- (C) The chapter notes that subhadra's poetry is written from this standpoint.
- (D) The Deccan Sultanates, Bidar, Golconda, Bijapur, became the next major site of ghazal development.

६०१. What does Chapter 4 most clearly emphasize about Dalit Literary Criticism?

- (A) The chapter notes that but "Kongu naa boche mida kaavalunde bonthapegwadu" (The Sari's Edge) -the visceral immediacy of the Telugu title has somewhat diminished in Maithili.
- (B) The chapter notes that issue 16 (videha_16.docx): Sakhaaree-Petaaree Ker Taani-Bharni; story Adiya (pp.
- (C) The chapter notes that 'Maithili in the Digital Space.' India Seminar.
- (D) The essays published in Videha: Sadeha 26, on poverty in modern Maithili drama, on the woman question in Maithili theatre, on child marriage, dowry, and sexual violence as depicted on the Maithili stage, constitute a systematic sociology of Maithili...

६०२. In Chapter 4 (Dalit Literary Criticism), which option reflects the chapter's argument?

- (A) The Purusha Pariksha itself, 107 tales of practical wisdom drawn from pan-Indian didactic traditions including the Panchatantra and the Sanskrit Kathakosa, is a text already in dialogue with popular narrative line of inheritance.
- (B) As Ashish Anchinhar puts it: Narendra Jha is a necessary nutritive element for malnourished Maithili literature, but the question of whether his example will generate a line of inheritance rather than remaining an anomaly rests not with Jha himself but...
- (C) The chapter notes that this silence is a symbol of the historical absence of the Dalit woman -she who never became a subject in history, always remained an object.
- (D) Abhaa Jha's essay is titled 'Rangkarmi Premrata Mishr'k Sahityik Vahi, O Din O Pal' (The Literary Register of Theatre Artist Premrata Mishra, O Din O Pal), and provides an extended reading of the book as a landmark in Maithili women's life-writing.

६०३. In Chapter 5 (Dalit Literary Criticism), which option reflects the chapter's argument?

- (A) The chapter notes that hitnath Jhā's ancestral village Koilakh is itself situated in the Madhubani district of the same Mithila region, and the intellectual culture that Koilakh documents is inseparable from the Navya-Nyāya line of inheritance that shaped...
- (B) The chapter notes that 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 line of inheritance that has been underrecognised.
- (C) The chapter notes that badalait Samay: The Short Story Collection Badalait Samay (Changing Times) collects 45 short stories (laghu-kathas) in Maithili.
- (D) The chapter places Dalit Literary Criticism inside the wider parallel history of Maithili literature.

६०४. In the context of Dalit Literary Criticism, which statement is accurate?

- (A) The chapter notes that premshankar Singh and Ilarani Singh, read together by way of the multiple lenses of Indian aesthetic theory, Navya Nyāya epistemology, Western literary criticism, and the Videha Parallel History critical frame, reveal a rich, complex...
- (B) The chapter notes that this is poetry written in and about the specific conditions of industrial modernity as experienced by a Maithili-speaking woman in a Jharkhand steel city.
- (C) The three poets -Garange, Vadel, Solanki -adopt three different poetic strategies: Garange uses urban realism (the concrete, sensory reality of city life), Vadel uses sexual-political testimony, and Solanki uses freeze-figures and anti-Gandhi irony.
- (D) The chapter notes that translation project: The plays remain largely untranslated; a complete English translation of the dramatic oeuvre would be a major contribution to world theatre studies.

६०५. What is the best reading of the chapter's discussion of Anish Garange?

- (A) Indian Aesthetic Theory: Rasa and Dhvani From the perspective of classical Indian poetics, this play is a study in Karuṇa-Vipralambha Śṛṅgāra (the sentiment of love in separation tinged with pathos) .
- (B) The chapter notes that pathak and Kashyap inherit this line of inheritance and develop it in their own distinctive registers, Pathak by way of translation, drama, and discursive prose; Kashyap by way of the concentrated form of the Maithili laghu-katha...
- (C) Anish Garange: Poster Poetic Form and Structure Poster is composed in a circular structure (in which the first line becomes the last). "These roughfaced posters are like a mirror to me" -the poem begins with this and ends with this.
- (D) The chapter notes that c o n c l u s i o n a n d C r i t i c a l A s s e s s m e n t Kameshwar Jha 'Kamal' and his Kamal-Taal represent something that is easy to overlook in critical discussions of Maithili literature focused on the prestigious genres of...

६०६. In Chapter 5 (Dalit Literary Criticism), which option reflects the chapter's argument?

- (A) The chapter notes that dhari Prashna Ee Uthaiye.
- (B) The chapter notes that structurally this is collage-poetry.
- (C) The chapter notes that 'Daidigan', On Ashok's Short Story Collection This is the book's most formally accomplished piece of literary criticism.
- (D) The chapter notes that bCE), the foundational text of Western dramatic theory, defines tragedy as “the imitation (mimesis) of an action that is serious, complete, and of a certain magnitude, by way of pity (eleos) and fear (phobos) effecting the catharsis...

६०७. According to Chapter 5, which statement best fits the discussion of Dalit Literary Criticism?

- (A) The chapter notes that he chooses lyric poetry to explore longing and displacement, and he uses folk-tale compilation when he wishes to honour the oral wisdom of rural Mithila without imposing literary artifice upon it.
- (B) The chapter notes that vibha Rani's Maithili plays Bhāg Rau and Balchandā represent the highest achievement of contemporary Maithili drama.
- (C) The chapter notes that calling the child of the Dalit woman and upper-caste man "Bharat" -this reveals the true history of nationbuilding.
- (D) The chapter notes that dalit literature does not mark the end of rasa theory but calls for its renewal, its expansion, its rebirth.

६०८. Which point is consistent with Chapter 5's treatment of Dalit Literary Criticism?

- (A) The chapter notes that this event became a symbolic event of Dalit women's oppression.
- (B) The journal publishes poetry, prose, drama, criticism, and translation, and its book-archive (pothi.htm) preserves hundreds of Maithili works from classical texts such as Vidyapati's Padyavali to contemporary novels and story collections.
- (C) The chapter notes that vadel's poem inverts this argument: the abolition of caste begins not merely with marriage, but with acknowledging the history of casteviolence.
- (D) Indian Classical Aesthetic Theory 5.2.1 Rasa Theory (Bharatamuni, Abhinavagupta) The rasa theory, articulated in Bharatamuni's Natyashastra (c.

६०९. According to Chapter 5, which statement best fits the discussion of Dalit Literary Criticism?

- (A) The teacher's arrival activates a reversal of fortune that is both dramatically satisfying and thematically pointed.
- (B) In Hindu philosophical line of inheritance, the sankalpa is the beginning of all intentional action: before any ritual or major undertaking, one states one's sankalpa, the identity of the actor, the time, the place, and the intention.
- (C) The chapter notes that b I O G R A P H I C A L A N D S C H O L A R L Y C O N T E X T 2.1 The Author's Life and Location Kirtinath Jha's institutional affiliation with Mahatma Gandhi Medical College and Research Institute, Puducherry (Pondicherry), a Union...
- (D) The poem shows these remnants -the people left behind by the cleanliness movement: "in the city's secret lanes the sweepings of broom-handles -/ they grumble / they groan." This "grumbling" and "groaning" -the Dalit sanitation workers who were left outside...

६१०. Which answer matches the critical direction of Chapter 5?

- (A) The first performance of Dhadhait at a Durga Puja celebration on 12 October 2002, by a village troupe (Sri Prabhakar Abhinay Samiti, Gandhwari), in an outdoor or semi-outdoor ritual context, is precisely the Environmental Theatre situation Schechner describes.
- (B) A n a l y s i s T h r o u g h I n d i a n K a v y a s h a s t r a 3.1 Rasa Siddhanta (Theory of Aesthetic Emotion) Bharatamuni and Abhinavagupta The Natyashastra of Bharatamuni (c.
- (C) The chapter notes that during the Darbhanga sojourn (1954-55) as a student at Chandra Dhari Mithila College for Hindi Pratishttha, his path crossed with Dr.
- (D) The chapter notes that comparative Analysis: Telugu versus Gujarati Comparing these Gujarati poems with the Telugu line of inheritance, several major differences and similarities emerge: Urban-centricity: Telugu Dalit poetry is generally connected to...

६११. In Chapter 5 (Dalit Literary Criticism), which option reflects the chapter's argument?

- (A) The chapter notes that patriotism, Sacrifice, and National Identity Hathat Parivartan and Mukti Yatra constitute a distinctive strand of patriotic drama inside Jha's corpus.
- (B) The chapter notes that no Entry was, as the introduction by Gajendra Thakur notes, a landmark: the first major Maithili play to be published first in digital form by way of an ezine, reaching an audience of diaspora Maithilis worldwide before any print...
- (C) The chapter notes that this reveals the different forms of regional Dalit movements.
- (D) The chapter notes that Lévi-Strauss's structural anthropology of myth, which reads folk narratives as unconscious mediations of binary contradictions (nature/culture, raw/cooked, male/female, life/death) provides a critical frame for reading Thakur's...

६१२. In the context of Dalit Literary Criticism, which statement is accurate?

- (A) Maithili has a classical literary line of inheritance dating back to Vidyapati (14th-15th centuries), a recognized grammar (Maithili Vyakaran), and a long history of scholarly production.
- (B) The chapter notes that poetic language: Indigenous symbols (Indian laburnum, tamarind, Maisamma Devi) abound in Telugu poetry.
- (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.
- (D) The title of the criticism collection, 'Kshitikanak Kshetrafal' (The Area of a Dust-Particle), performs an inverse mathematical movement to the story collection: where 'Laghuttamasamapavartya' gestures towards totality by way of the minimum common value...

६१३. What is the best reading of the chapter's discussion of Dalit Literary Criticism?

- (A) The chapter notes that lallan Prasad Thakur's unusually detailed stage directions demonstrate an acute awareness of all four modes.
- (B) The Memoir-Biography Hybrid The essay 'Vidyavyasani-Karmayogi-Samajsevi: Upendra Nath Jha Vyas' in Videha 409 represents an unusual form in Maithili literary criticism: the memoir-biography hybrid, in which the criticalbiographical account of a writer's...
- (C) And as long as this failure continues, Dalit poetry -in Telugu, in Gujarati, in Maithili -will continue questioning, bearing witness, and cursing.
- (D) The Videha journal, from its founding by Gajendra Thakur, has explicitly positioned itself as a platform for this parallel stream.

६१४. What is the best reading of the chapter's discussion of Dalit Literary Criticism?

- (A) The chapter notes that english has only the word 'Flood', but Maithili has precise words for different stages of flood.
- (B) The chapter notes that sadananda This poem's structure is a dramatic monologue -a real person, Sadananda, who came to a farmers' fair in the capital city, sees the sea.
- (C) The chapter notes that eliot) to the confessional mode (Sylvia Plath, Robert Lowell), provides a comparative critical frame for understanding the Maithili ghazal's lyric operations.
- (D) The foundational Mithila treatise on classical and folk music.

६१५. Which answer matches the critical direction of Chapter 5?

- (A) Interview 2: Sri Ramlochan Thakur.
- (B) The chapter notes that created a parallel Maithili stage that confronts caste violence directly, a "slap" on existing slapstick Maithili theatre.
- (C) The echo of the Dalit women poets of the Telugu line of inheritance resonates in this image of the abandoned pregnant woman -Subhadra's "Avva", Swarooparani's "Hands Turned to Earth".
- (D) The chapter notes that bhavnath Jha's work is literally the project of giving voice to these texts, and in doing so, he operates as both translator and advocate, performing precisely the function that post-colonial theory recognises as the key task of the...

६१६. What does Chapter 6 most clearly emphasize about Dalit Literary Criticism?

- (A) The chapter notes that sthāyibhāvas (permanent moods), culminate in rasa as do śṛṅgāra (the erotic) and karuṇa (the compassionate)?
- (B) The chapter notes that biographical Profile and Literary Formation Ajit Kumar Jha (born 6 July 1967, Calcutta; permanent address: Village-P.O.
- (C) The foundational Mithila treatise on classical and folk music.
- (D) Antonin Artaud: Theatre of Cruelty and Total Theatre Antonin Artaud's Theatre of Cruelty (Le Théâtre et son double, 1938) called for a theatre that works on the audience not by way of the mediation of language and dialogue but by way of direct physical...

६१७. Which option correctly summarizes a point from Chapter 6?

- (A) Jha's persistent return to this theme across multiple plays serves as a sustained, multi-angled dramatic indictment of this system. b.
- (B) The story 'Maithili' is formally a dialogue about mother tongue, a wife initially dismisses the language as irrelevant but gradually discovers its beauty, utility, and identity-forming power.
- (C) In Maithili cultural memory, the angana is: the site of the Kohbar painting (drawn at marriage); the space where women sing the sohar (birth songs) and saman (wedding songs); the threshold between domestic interior and public exterior; the space of...
- (D) The chapter notes that chapter I: The Inversion of Śṛṅgāra, Love, Separation, and the Dalit Body Classical śṛṅgāra rasa takes rati (love/desire) as its sthāyibhāva.

६१८. What does Chapter 6 most clearly emphasize about Dalit Literary Criticism?

- (A) In the twentieth century, the institutionalisation of Maithili theatre brought with it a major problem: the 'jativadi' or casteist bias that concentrated theatrical production, direction, and critical authority in the hands of upper-caste (primarily...
- (B) The chapter notes that when a writer takes a canonical text (the Rāmāyaṇa for Kaikeyi; Buddhist Jātaka material for Sujata) and reimagines it from a marginal perspective, the original author's intention is deliberately overwritten: Nand becomes a...
- (C) The chapter notes that this refusal of sādharmaṇīkaraṇa serves as a fundamental challenge to rasa theory.
- (D) These are in the classical viraha-shringara register of Maithili lyric poetry, adapting the ancient line of inheritance of the separated lover to the ghazal form.

६१९. What is the best reading of the chapter's discussion of Dalit Literary Criticism?

- (A) The chapter notes that by systematically collecting, editing, and publishing Maithili folk tales, Thakur preserved a living archive of oral culture that might otherwise have been lost in the conditions of economic migration and cultural marginalisation...
- (B) The chapter notes that vīra (heroism) operates in poems like Kenā Kahab Bhārat Mahān (How Shall I Call India Great), where the poet's refusal to accept the dominant nationalist narrative, the insistence that true heroism was the farmer's daily sacrifice...
- (C) The chapter notes that this concern is expressed across multiple generic registers: the popular science essay (Vigyanak Batkahi's robotics chapter), the translated drama (R.U.R.), and the original science fiction drama (Narak Vijay, in which AI and cyborg...
- (D) The chapter notes that classical raudra rasa takes krodha as its sthāyibhāva.

६२०. In Chapter 6 (Dalit Literary Criticism), which option reflects the chapter's argument?

- (A) The chapter notes that this social panorama, spanning the spectrum from landless labourer to landlord, is characteristic of Mandal's dramaturgy.
- (B) Here, the āśraya (subject) of krodha is the Dalit community itself; the viśaya (object) is the historical crime of savarna Hindutva.
- (C) The story resonates with a strong Marxist reading of silence as a form of suppressed protest.
- (D) The chapter notes that ramanath Jha concealed this from historian Dinesh Chandra Bhattacharya, and Sahitya Akademi's 2016 monograph on Gangesh perpetuated the suppression.

६२१. Which answer matches the critical direction of Chapter 6?

- (A) The chapter notes that is it rasa for the sahrdaya, or is it sandēśa (message)?
- (B) The X-Ray as Pramāṇa (Instrument of Knowledge): In Navya-Nyāya, valid knowledge (Pramā) requires an instrument.
- (C) The chapter notes that language Politics and Public Sphere in North India: Making of the Maithili Movement.
- (D) The Golden Period: Pandit Jivan Jha and the Dramatic Debut The Maithili Ghazal began correctly, adhering to the prosody of Behr (meter) and Qaafiyaa (rhyme scheme: AA, BA, CA...).

६२२. Which answer matches the critical direction of Chapter 6?

- (A) The chapter notes that kolakaluri Enoch's story "The Crow" (Kauā) exemplifies this convergence.
- (B) At another level it is a sardonic use of the Hindu doctrine of rebirth -the poet asks: if the theory of reincarnation is true, why is this same Dalit burned again and again?
- (C) Mithila Darshan Company and Akhar Journal He served as Secretary of Mithila Darshan Pra.
- (D) The chapter notes that preeti Thakur's chitrakatha are primarily aimed at the preoperational and concrete operational stages: the picturestory format is ideally suited to the preoperational child's thinking in images and narratives rather than abstract...

६२३. What is the best reading of the chapter's discussion of Dalit Literary Criticism?

- (A) Ambedkar's karma-critique (Annihilation of Caste, 1936): the philosophical argument against birth-determinism that the drama title encodes.
- (B) His interview answers on inscription-reading methodology embody this pratyaksha discipline: clean the surface, apply chalk, use stamping to preserve the letter forms, photograph the result, a systematic procedure for maximizing the reliability of direct...
- (C) The chapter notes that rasa theory is a theory of ānanda (aesthetic pleasure).
- (D) The chapter notes that this is the democratic vision: a Maithili literature that includes all communities, not as exotica but as full human subjects.

६२४. What is the best reading of the chapter's discussion of Dalit Literary Criticism?

- (A) The chapter notes that by applying the precision of Navya Nyāya to the challenges of modern translation, the archive strengthens the intellectual foundations of the Maithili language.
- (B) The limit of sādharmaṇikaraṇa: Rasa theory universalizes the particular.
- (C) Anumana (inferential knowledge) is activated when the audience infers social causes from dramatic effects.
- (D) And whatever the sweet fruit of a fruitful revolution is, that is today's Maithili 'female-poetry'.

६२५. What does Chapter 6 most clearly emphasize about Dalit Literary Criticism?

- (A) The chapter notes that 54) provides a precise technical formulation of Gaṅgeśa's theory of truth as set out in the Prāmāṇyavāda section of the Pratyakṣa-khaṇḍa.
- (B) The Sandesh Section as Paratext and Social Epistemology Gérard Genette's theory of the paratext (Seuils, 1987; English: Paratexts, 1997) holds that the elements surrounding a text, titles, prefaces, dedications, endorsements, are not supplementary but...
- (C) The chapter notes that can these be accepted as uparasas (subsidiary rasas) or aṅgarasas (component rasas), or as new rasas altogether?
- (D) A poet, novelist, short-story writer, dramatist, and screenplay author whose work spans over three decades, he represents the fullest literary expression of the Videha Maithili Parallel Literature Movement, the movement that has sought to recover, validate...

६२६. According to Chapter 6, which statement best fits the discussion of Dalit Literary Criticism?

- (A) The chapter notes that on one hand, this literature shows the inadequacy of classical rasa theory, the traditional frameworks of raudra, vībhatsa, and karuṇa cannot fully account for the āsvāda of this literature.
- (B) The chapter notes that other memoirs include accounts of her relationship with theatre luminaries including Sudhanshu Shekhar Chaudhary, and vivid portraits of early Maithili radio theatre life.
- (C) The rasa of vira (heroism) is also present, but in Thakur it is always 'popular heroism', the courage of common people, of the labourer, the woman, the marginalised community, rather than elite or martial heroism.
- (D) The preface of Parivar explicitly situates the novel inside the line of inheritance of personal memoir transmuted by literary art: the text moves between factual family chronicle and imaginative reconstruction, between the historical and the felt.

६२७. According to Chapter 6, which statement best fits the discussion of Videha's Intervention Facing?

- (A) His maternal family home was in Nanour village, Madhubani District, the heartland of Mithila, while his paternal family was from Dhamnaha, Purnia District, Bihar.
- (B) Videha's Intervention Facing this historical absence, Videha's strategy is two-tiered: Immediate strategy: bringing translations of Dalit literature from other Indian languages and making Maithili readers familiar with the taste, language, and politics of...
- (C) The chapter notes that this implicit polemic is never stated directly but is consistently present as dhvani throughout her prose.
- (D) There was a time when Maithili dramatic performance (Maithili Natak ka Digdigia) resounded across all of India, especially in North India.' The play is presented as Jha's definitive claim on this inheritance.

६२८. Which answer matches the critical direction of Chapter 6?

- (A) The chapter notes that third -Testimonial translation: "beaten with a stick," "wood burning in the hungry stove," "spine that has not bent" -these are poetic evidence that retains its judicial force in Maithili.
- (B) His doctoral thesis, completed under the supervision of scholars at Tilka Manjhi Bhagalpur University, bears the title 'Maithili Naatakak Samajik Vivarttan' ('The Social Transformation of Maithili Drama'), a comprehensive study in Maithili that analyses...
- (C) A scholar of remarkable range, he worked across the genres of fiction, folk literature, poetry, journalism, cultural lexicography, Shakta studies, and social criticism.
- (D) The chapter notes that premshankar Singh & Ilarani Singh With reference to Indian & Western Literary Criticism, the Videha Parallel History critical frame, and Navya Nyāya Epistemology I .

६२९. In the context of Dalit Literary Criticism, which statement is accurate?

- (A) The chapter notes that he goes to Muzaffarpur for the court date but does not go to the village.
- (B) The chapter notes that looking at those bird paintings, the princess of Mithila, sad, said, No, you all were right.
- (C) The chapter notes that t h e a t r e C a r e e r Premlata Mishra's contribution to Maithili theatre is foundational and transformative.
- (D) There, the Maithili chorus would rise with songs like "Mother, oh Mother, get me a gun, for I shall be a soldier", a sentiment that still echoes in people's hearts.

६३०. Which point is consistent with Chapter 7's treatment of Primal Poet?

- (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...
- (B) The chapter notes that its discussion connects Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara) with critical appreciation, literary history and the Videha critical frame.
- (C) The Ghoshana (dramatic announcement) that opens Hathat Parivartan functions as a Brechtian narrator-frame: it introduces the dramatic situation in a detached, formal register before the action begins, preventing the audience's immediate emotional immersion...
- (D) As Ravi Bhushan Pathak writes: "Gambhir lekhankain manyata nai bhetait dekhi kavi gramak yaahmen abhinandan patre lekhan men ruchi lia lagalah", seeing that serious writing received no recognition, the poet began to take interest in writing congratulatory...

६३१. What does Chapter 7 most clearly emphasize about Pankalal Mandal?

- (A) The chapter notes that this is a pragmatic, not aesthetic, decision, and it reflects the real sociolinguistic condition of Maithili: a language embedded in a Hindi-dominant media ecology.
- (B) Jha and Harimohan Jha: The Satirical line of inheritance Harimohan Jha (1908-1984), author of Khattar Kakak Tarang (Khattar Kaka's Waves), established Maithili social satire as a major literary form.
- (C) The play premiered at the Fifth International Maithili Theatre Festival in Delhi (Pyarelal Bhavan, Akhil Bhartiya Mithila Sangh organising).
- (D) The chapter notes that v i d y a p a t i , t h e P r i m a l P o e t o f M a i t h i l i (P r e J y o t i r i s h v a r a) (Vidyapati's portrait by Pankalal Mandal, awardee of the Videh Chitrakala Samman) Prior to the poet-king Jyotirishvara (c.

६३२. Which option correctly summarizes a point from Chapter 7?

- (A) In the Bidapat Nach of the parallel line of inheritance, the Vidyapati Padavali (from the pre-Jyotirishvara era) is performed by way of dance and drama.
- (B) The chapter notes that d Mati / Maati (2021), Soil / Earth In "Mati" (translated as "Soil" in Scroll.in), the protagonist Kamalnath returns to the ancestral village drawn by an inexplicable urge to wander.
- (C) The chapter notes that centres on Gajendra Thakur, A Parallel History of Mithila & Maithili Literature (Part 1-100).
- (D) The chapter notes that songs 5-7: Traditional Invocations, 'He Jagadamba' Series Three further traditional invocations in the simple folk register, addressed to Jagadamba/Kali/Amba: Song 5 (Kālikānta, 'Akhila viśva ke naina tārā'): अखिल विश्व के नैन तारा...

६३३. In Chapter 7 (Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara)), which option reflects the chapter's argument?

- (A) The chapter notes that mahendra Narayan Ram observes: 'Maun's awards were honours to his sadhana, not to his person.
- (B) And Mundalā mukula kataya makaranda Jyotirishvara (1275-1350) mentions him in the Sixth Kallola, "Atha Vidyāvanta Varṇanā" and in the Eighth Kallola, "Atha Rājya Varṇanā." In the Bidapat Nach of the parallel line of inheritance, the Vidyapati Padavali...
- (C) The chapter notes that green Room, set backstage in a theatre; a meta-theatrical piece that brings the world of Maithili theatre actors into dramatic focus.
- (D) The chapter notes that rAVI MISHRA 'BHARDWAJ' रवि मिश्र 'भारद्वाज' Āzād Ghazal Poet · Social Lyricist · Free-Verse Practitioner Archive Presence & Works Sadeha 7 (Prelim_7): Antima Kṣaṇame / Marahama / Matadāna / Kaleśa / Āzād Ghazal 1-5 / Navakī Bahuriyā...

६३४. Which option correctly summarizes a point from Chapter 7?

- (A) The chapter notes that mishra's method is essentially what Bronisław Malinowski called participant observation combined with what Clifford Geertz theorised as thick description, the practice of reading cultural events not merely as surface behaviours but...
- (B) The parallel theatre is not Thakur's personal project; it is a movement with its own momentum, sustained by a community of practitioners across Mithila.
- (C) The chapter notes that spivak's canonical question, 'Can the subaltern speak?', finds a specific theatrical answer in Thakur's work.
- (D) Then, the scholars of Mithila were stirred into action, and drawing upon Vidyapati's SanskritAvahattha works and records available in the Panji under the names Govindadas and Vidyapati, they produced Vidyapati Thakur and Govindadas Jha (!!!), where the...

६३५. According to Chapter 7, which statement best fits the discussion of Kumar Thakur?

- (A) In his prose, he favours medium-length sentences with active verbs, regular paragraph breaks, and dialogue-heavy scene construction, a style that reads well both silently and aloud, facilitating the oral performance contexts in which Maithili literary...
- (B) The chapter notes that vijay Kumar Thakur writes in Medieval Mithila: "The influence of this feudal-era religious ideology in the religious sphere of Mithila was so pervasive that even today, the following remnants of this line of inheritance persist in...
- (C) The chapter notes that richards, William Empson, Cleanth Brooks, Robert Penn Warren focused critical attention on the verbal texture of the literary work itself, its ambiguities, ironies, and internal tensions.
- (D) In Jha's village drama, the proximity of actor and audience (village-stage performance), the use of known actors from inside the community, and the social recognisability of the dramatic situations intensify this dual Pratyaksha: the audience...

६३६. Which answer matches the critical direction of Chapter 7?

- (A) The adjectival form bimbak means 'of/relating to bimba/image/reflection.' Pathar in Maithili means 'stone' or 'rock.' The compound 'Bimbak Pathar' thus means literally 'the Stone of Images' or 'the Reflective Stone', a stone that holds reflections, that...
- (B) The chapter notes that this Parishad did not perform Vidyapati's sacred thread ceremony; it performed the sacred thread ceremony of the Maithili language itself.
- (C) In this sense, Vibhṛiti is not merely a book about farming; it is a text that performs the Parallel History methodology by insisting that practical ecological knowledge is as worthy of literary inscription as philosophical speculation.
- (D) His work in the National Translation Mission has contributed directly to the constitutionally mandated goal of making knowledge available in Maithili; his doctoral research has produced a systematic account of Maithili social drama's engagement with the...

६३७. According to Chapter 7, which statement best fits the discussion of Avahattha Vidyapati?

- (A) Gangesa's methodology of precise definition and delimitation prevents the false generalisations that arise when socially committed theatre and aesthetic experimentalism are evaluated by each other's criteria.
- (B) The chapter notes that th-14th cent.), the Mithila-born philosopher and founder of the Navya Nyaya school, authored the monumental Tattvachintamani, a systematic treatise on epistemology (pramana-shastra).
- (C) The Sanskrit and Avahattha Vidyapati says: Caste is the ultimate determining factor in social life.
- (D) The 'karigar' (craftsman, artisan, the poet's own pen-name) is the figure excluded from this system by virtue of not belonging to the dominant faction.

६३८. In the context of Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara), which statement is accurate?

- (A) Thematic & Critical Analysis The presence of Ashraf Rain in the Videha ghazal line of inheritance is culturally major beyond his individual contributions.
- (B) The Videgha Mathava of the Shatapatha Brahmana and the Nimi of the Puranas both have the same priest, Gautama, so they are one, and from this, the Videha kingdom began.
- (C) The chapter notes that bourdieu's habitus (Distinction, 1979): the drama potentially explores how inherited social position (habitus) can be transformed by way of conscious agency.
- (D) The Visheshank notes that 'many a writer's first Maithili composition was published in Karnamrit,' and these writers later went on to become major contributors to the language.

६३९. According to Chapter 7, which statement best fits the discussion of Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara)?

- (A) The chapter notes that pages: 122 (the largest of the story collections).
- (B) The chapter notes that by reversing the conventional centre-periphery relation of novelistic analysis, insisting that the 'secondary characters' and their pain are the main subject, he performs a subaltern-studies manoeuvre on the text: the novel means...
- (C) The refrain 'mugudha mana' (O deluded/bewildered mind) establishes the Bhakti line of inheritance's characteristic rhetorical address, the poet speaking to his own mind as if to an errant pupil.
- (D) The chapter notes that physical and mental illnesses increased severely inside these two sub-castes, along with a dramatic rise in polygamy, child marriage, and the number of widows.

६४०. Which answer matches the critical direction of Chapter 7?

- (A) The chapter notes that govind Jha recognizes the line of inheritance of Vidyapati in Jyotirishvara's Vidāñota and discusses it, but why does he not advance the case for a pre-Jyotirishvara Vidyapati, especially when Bideshwar Thakur gave up his life singing?
- (B) The chapter notes that other memoirs include accounts of her relationship with theatre luminaries including Sudhanshu Shekhar Chaudhary, and vivid portraits of early Maithili radio theatre life.
- (C) The chapter notes that navendu Kumar Jha's corpus spans both: his reporting on elections, the BJP's agenda, and Bihar development is political public sphere journalism; his cultural reporting on Vidyapati, Chhath, and Maithili radio is literary-cultural...
- (D) The ghazal must consist of a minimum of five and a maximum of seventeen she'r (verses/couplets); later practice has extended this range.

६४१. In the context of Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara), which statement is accurate?

- (A) The chapter notes that when a thirst for Vidyapati arises in a Vidyapati play, how does the playwright's village become involved?
- (B) In Navya-Nyaya terms, the devotional geet as a genre makes a specific epistemological claim: it asserts śabda-pramāṇa (verbal testimony as a source of valid cognition) by way of the medium of prayer, in which the human worshipper's verbal address to the...
- (C) The "she" of Hands Turned to Earth is possibly uneducated, unaware, exhausted -the Dalit woman of the old generation.
- (D) The chapter notes that digital democratization; critique of institutional "obscurantism" and elitism.

६४२. Which option correctly summarizes a point from Chapter 7?

- (A) The risk is that it becomes a mirror image of the institution it opposes, merely swapping the elites (Delhi bureaucrats) for another set of elites (digital activists).
- (B) The chapter notes that goraksha Vijaya was written for a Bhairava worship ceremony, and like Dhurtasamagama, it contained Maithili songs, which were a result of the profound influence of the pre-Jyotirishvara Vidyapati.
- (C) Application of Critical Frameworks to Kapileshwar Raut New Critical Reading From the New Critical standpoint, Raut's best stories achieve a fine balance between dramatic compression and emotional resonance.
- (D) The chapter notes that limitations and Areas for Further Research XV.

६४३. What is the best reading of the chapter's discussion of Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara)?

- (A) The chapter notes that conclusion Gangesh, the author of the Tattvachintamani, wrote a work equivalent to 12,000 texts.
- (B) The chapter notes that this categorization elevates the Videha Sadeha from a mere journal archive to a canonical benchmark for the modern language.
- (C) The chapter notes that this itself testifies to his close association with the Videha Maithili movement.
- (D) The Videha essay on Maithili theatre and drama (archived at maithili-samalochna.blogspot.com) explicitly names Anand Kumar Jha in its survey of contemporary Maithili playwrights, alongside Mahendra Malangiya, Uday Narayan Singh 'Nachiketa', Bhasakarananda...

६४४. In Chapter 7 (Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara)), which option reflects the chapter's argument?

- (A) All doors are open), is the story's most devastating social observation: economic prosperity can temporarily override caste discrimination, but this is not justice, it is the market's conditional tolerance, which would be withdrawn if the economic...
- (B) The chapter notes that literary analysis of dramatic texts divorced from their performance context risks missing crucial dimensions of their aesthetic and social effectiveness.
- (C) The chapter notes that gangesha's family is completely ignored and we are not expected to know even his father's name." And he states that all this information was provided to him by Prof.
- (D) The chapter notes that however, the parallel history movement holds that this classical heritage has been utilized by entrenched elites to create an exclusionary cultural identity, often reducing a thousand-year-old language to a mere instrument of...

६४५. In the context of Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara), which statement is accurate?

- (A) The Brahmin characters in his fiction are not onedimensional oppressors; they are people shaped by a line of inheritance that gives them real cultural authority and genuine learning even as it restricts and diminishes them.
- (B) The chapter notes that postmodernism and Metafiction While Chaudhary is not a postmodern writer in the Pynchon or Calvino sense, elements of what Linda Hutcheon calls 'historiographic metafiction', fiction that is self-conscious about its own status as...
- (C) The fact that the poetry of a famous scholar like Gangesh is not available today, under whose conspiracy, is evident from the examples given above.
- (D) The chapter notes that literary and Cultural Essays 'Maithili-Natak evam Kalkattaak Avadan' (Maithili Drama and Calcutta's Contribution) is the most historically detailed essay in the collection, documenting the role of the Calcutta Maithili community in...

६४६. Which answer matches the critical direction of Chapter 8?

- (A) The chapter notes that it reflects the Videha movement's counter-canonical epistemology.
- (B) All analysis is grounded in what the archive text actually says.
- (C) The panchayat scene enacts this epistemological drama: the community must determine whether Buni Mai's testimony meets the standard of aaptavachana, and the story's dramatic tension is precisely this epistemological uncertainty.
- (D) His subalterns, Raniyan, the leather-worker woman, the unemployed OBC youth in 'Garib Ke Kahāṃ Guzārā Na', do speak, but in a dialect that the standard literary establishment refuses to hear.

६४७. According to Chapter 8, which statement best fits the discussion of Abha Jha?

- (A) Thematic & Critical Analysis The philosophical argument of the drama title, that action-karma transcends birth, is directly relevant to the anti-casteist strand of the Videha Parallel History.
- (B) The project can be characterised as 'democratic critical biography': the systematic attempt to document and assess the contributions of Maithili literary and cultural figures who have served the language in its full range, as scholars, satirists...
- (C) Ashok is one of the most major fiction writers in the Videha parallel line of inheritance, author of thirteen published books across poetry, fiction, interview-collection, travelogue, criticism, and satire.
- (D) The chapter notes that prasad has been a contributor across multiple decades of this archive, appearing in issues as early as Issue 14 and continuing by way of Issue 37 and the broader 438-issue run.

६४८. In Chapter 8 (Abha Jha), which option reflects the chapter's argument?

- (A) The recognition of Maithili by the Sahitya Akademi in 1965 was a watershed moment, yet it was fraught with internal tensions between the traditionalist elite and the burgeoning reformist voices.
- (B) His story collection Daidigam (2017), the subject of Abha Jha's essay, contains fifteen stories.
- (C) The chapter notes that critical evaluation: The MSU special issue is most valuable as a counter-hegemonic archive, but it faces the challenge that student organizations are inherently transient.
- (D) The play dramatises how domestic conflict escalates from verbal abuse to physical violence against children, forcing a reckoning with the question of whether joint family life is sustainable.

६४९. In Chapter 8 (Abha Jha), which option reflects the chapter's argument?

- (A) The chapter notes that this two-stage operation, nirvikalpaka impact followed by savikalpaka understanding, is the cognitive-aesthetic mechanism of the great ghazal shers, and Manu's best shers deliberately engineer this sequence.
- (B) The Nobel laureate Jainendra Kumar's comparison of Maila Aanchal to Phanishwar Gorky's works, and Rajendra Yadav's championship of Renu inside the 'Nayi Kahani' movement, helped establish his canonical status.
- (C) The chapter notes that critical analysis through Indian Literary Theory 3.1 Rasa Theory and Abha Jha's Critical Sensibility Bharata Muni's Natyashastra requires that the critic or aesthete be a sahrdaya, a...
- (D) The chapter notes that she served as editor of its irregular theatre journal and as a performer.

६५०. What does Chapter 8 most clearly emphasize about Abha Jha?

- (A) The journalist's role, in Navya-Nyāya terms, is precisely to be a reliable vaktā, one whose testimony meets the conditions of śabda-pramāṇa.
- (B) The chapter notes that she is not ordinary; and her congratulations are not mere politeness but a genuine critical recognition of Ashok's achievement.
- (C) The chapter notes that (Smt.) Premlata Mishra 'Prem' (born 29 September 1948, Rahika, Madhubani, Bihar) is the preeminent pioneer of modern Maithili theatre, a prolific stage and screen actress, short-story writer, memoirist, research scholar, and editor.
- (D) The chapter notes that this double resonance, the wandering explorer of diverse literary fields who also produces the 'honey' of art, is entirely apt for a writer who has worked across every conceivable genre for six decades.

६५१. In Chapter 9 (Abhilash Thakur and Kundan Kumar Karn), which option reflects the chapter's argument?

- (A) The chapter notes that bīhani Kathā as Form The bīhani kathā (बीहनि कथा), Maithili's 'very short story' or flash fiction form, is one of the Videha archive's most characteristic contributions to Maithili literary innovation.
- (B) The Family as Literary Institution The essay's attention to the family dimension of Vyas's literary contribution, 'Maithili Sahityame Upendra Nath Jha Vyas evam hunkar parivaarak yogdan', raises a theoretical question about the role of the family as a...
- (C) The chapter notes that reconverging Ghazal with Maithili drama (2026).
- (D) The chapter notes that b Bechan Thakur A pioneer of the Videha Maithili Parallel Theatre Movement.

६५२. What does Chapter 9 most clearly emphasize about Satirical Fiction Gaṅgeśa's?

- (A) The chapter notes that navya-Nyāya: The Anumāna of Satirical Fiction Gaṅgeśa's analysis of anumāna (inference) by way of vyāpti (universal concomitance) provides a critical frame for understanding satirical fiction's epistemic logic.
- (B) The chapter notes that each of these stories gives women the final word, the final gesture, the structural authority of the bīhani's climactic irony.
- (C) The author acknowledges "some people and families who attempted to compromise the village's dignity and honour" in the same breath as celebrating its achievers.
- (D) Applied to drama criticism: the critical claim that Lallan Prasad Thakur's plays produce genuine social critique (sadhya) is based on the hetu (reason) that they dramatise specific social conditions (corruption, unemployment, linguistic marginalisation) in...

६५३. Which option correctly summarizes a point from Chapter 9?

- (A) The chapter notes that she became a key figure in the Maithili language movement.
- (B) The chapter notes that malangia's theatre achieves siddhi when it produces in its literary festival or institutional audience the aesthetic pleasure of skilled theatrical craftsmanship and cultural reflection.
- (C) The chapter notes that brecht's concept of Verfremdungseffekt (estrangement effect), the technique of making the familiar strange so that it can be critically examined rather than passively accepted, is structurally analogous to the bīhani kathā's...
- (D) The chapter notes that by writing in English for a national audience, Jha performs a kind of colonial mimicry, adopting the language of the power structure to address it, while simultaneously undermining it by way of the force of the Maithili-specific data...

६५४. Which option correctly summarizes a point from Chapter 9?

- (A) The chapter notes that children's ghazals alongside a standard adult ghazal.
- (B) The straightforward statement "Maithili culture is threatened" is not poetry; the poem about a festival of light and peace that struggles against the wind, barely surviving, is vakrokti of the highest order.
- (C) The chapter notes that from the perspective of feminist theory, this collection performs exactly the operation Judith Butler describes: it stages the speaking position of the woman as subject rather than object, performing through the repeated act of poetic...
- (D) A poetic reimagining of the concept of sacred pilgrimage (chārudhām) in terms of the ordinary rural life of Mithila rather than the Brahminical-sanskritic sacred geography.

६५५. In Chapter 9 (Abhilash Thakur and Kundan Kumar Karn), which option reflects the chapter's argument?

- (A) In Acta Misiya, the novum operates by way of the mock-documentary form, familiar bureaucratic language applied to extraordinary events creates the double effect Suvin recognises.
- (B) The chapter notes that folk and Traditional Maithili Performance Traditions Kamat's plays draw on Maithili folk performance traditions, the Bidapadia (itinerant theatre), the Jhumar singing line of inheritance, and the Lokanatya forms that have evolved in...
- (C) The chapter notes that 657, his largest single contribution, eighteen pages, including the hajal form which is unique in the archive.
- (D) The chapter notes that this is the journalistic equivalent of the Parallel History's literary assertion, that Maithili is a language of public affairs, policy discourse, and civic journalism, not merely of literature, song, and cultural expression.

६५६. According to Chapter 10, which statement best fits the discussion of Rajanandan Lal Das?

- (A) The Karnaamrit journal, founded by Rajanandan Lal Das, was Jha's gateway to Maithili literary culture from 1987 onward, a journal he distributed personally among friends, colleagues, and strangers in the line of inheritance of small-press Maithili...
- (B) The chapter notes that from the writing of individual life experience, further, with social collective thought, is the concern-filled poetry-journey.
- (C) The chapter notes that brecht on Theatre: The Development of an Aesthetic.
- (D) The contrast between authentic folk celebration and its contemporary commodified/controlled successor is a classic Marxist-aesthetic argument (Benjamin's 'loss of aura') rendered in specifically Maithili cultural terms.

६५७. In the context of Ajit Kumar Jha, which statement is accurate?

- (A) The chapter notes that John Dryden, considered moral discourse in ancient literature and its benefits and harms.
- (B) After poetry and short fiction, an excerpt from a complete novel is presented -and this excerpt traverses the novel's entire emotional-philosophical journey.
- (C) The chapter notes that bhimanna interrogates the entire Mahabharata-Ramayana-Vedic line of inheritance by this method.
- (D) The essays are organized around specific persons living and recently deceased figures of Maithili literature, journalism, theatre, and cultural activism, and together constitute a portrait gallery of the Maithili parallel literary line of inheritance.

६५८. Which option correctly summarizes a point from Chapter 10?

- (A) The chapter notes that he holds that India did not need the West to teach it how to analyze language; it had a native technology that could cut reality at its joints with surgical precision.
- (B) The chapter notes that he is closely associated with the Videha literary movement, the most major digital and print platform for Maithili literary and cultural discourse, edited by Gajendra Thakur.
- (C) The chapter notes that boal's techniques include Forum Theatre and Image Theatre (where frozen body images express social relationships).
- (D) The chapter notes that essay Title / Subject Publication Source (Videha) 1 Van Main Aami, Rajanandan Lal Das Issue 333, 01 Nov 2021 2 Mithila Maithili Aandolanak Pathay, Ravindra Thakur Issue 348, 15 Jun 2022 3 Abaara Nahitan: Ek Anupam Kriti (Kedar Nath...

६५९. What does Chapter 10 most clearly emphasize about Kuntaka's Vakroktijivita?

- (A) The chapter notes that russian formalist thinkers consider literature merely a specific use of language.
- (B) The chapter notes that bourdieu's habitus (Distinction, 1979): the drama potentially explores how inherited social position (habitus) can be transformed by way of conscious agency.
- (C) His Pangu is described in this academic survey as one of only three Maithili novels of the 21st century to win a Sahitya Akademi award (alongside Usha Kiran Khan's Bhamati and Asha Mishra's Uchat).
- (D) The chapter notes that vakrokti Theory (Kuntaka's Vakroktijivita, c.

६६०. Which answer matches the critical direction of Chapter 10?

- (A) The dain line of inheritance, the persecution of women as witches, is a live social problem in Bihar and Jharkhand, and Thakur's engagement with it places his work in dialogue with the long line of inheritance of progressive social theatre that uses the...
- (B) The chapter notes that th century) Kuntaka's theory of vakrokti (oblique/deviant expression) holds that literary beauty arises from a productive deviation from ordinary usage, the twist (vaikritya) that makes language literarily alive.
- (C) Thematic Architecture The Diary as Epistemological Device: The story's key formal conceit is that the diary, an instrument of self-knowledge, of recording the anubhava (experienced cognition) of daily life, has been rendered blank by the excess of corrupt...
- (D) The chapter notes that cRITICAL ANNOTATIONS: Vidyapati's signature (bhanai Vidyapati) recognises this as one of his Shakta devotional compositions, a distinct part of his oeuvre from the better-known Krishna-Radha padāvalī.

६६१. What is the best reading of the chapter's discussion of Kedar Nath Chaudhary?

- (A) The chapter notes that 'Ideology of the Dramatic Themes of Bhikhari Thakur.' RESEARCH REVIEW International Journal of Multidisciplinary 11.2 (2026): 107-112.
- (B) The chapter notes that similarly, the essay on Kedar Nath Chaudhary ('Abaara Nahitan') narrates a near-suicide, a chance encounter with fried sweets (jelebis and chaudhary), the absurd proximity of death and snack that saved both Chaudhary and the first...
- (C) The chapter notes that navya-Nyāyā Precise linguistic definitions of poetry and divinity (Kavyam Rasatmakam Vakyam).
- (D) The chapter notes that third, and most significantly, he addresses the structural exclusion of non-Brahmin writers from Maithili literature with precision and without bitterness.

६६२. According to Chapter 10, which statement best fits the discussion of Ajit Kumar Jha?

- (A) The chapter notes that on one hand, this literature shows the inadequacy of classical rasa theory, the traditional frameworks of raudra, vībhatsa, and karuṇa cannot fully account for the āśvāda of this literature.
- (B) A brief appendix on Maithili manuscript study (Mithilakshar lipi) is also provided.
- (C) The chapter notes that this is Kuntaka's vakrokti at the narrative level: the oblique approach to a serious subject (the founding of Maithili cinema) by way of a comic episode that is also genuinely moving.
- (D) The chapter notes that bhangima (भंगिमा), the theatre-focused irregular journal of the Bhangima group; she served as its editor for a period.

६६३. What does Chapter 10 most clearly emphasize about Ajit Kumar Jha?

- (A) The status of Vidyapati: Is he a character inside the drama, the author of the source material, a sutradhara figure, or a devotional presence?
- (B) In Henna-Stained Hands -the drum is a symbol of the Dalit woman's own identity.
- (C) The chapter notes that critical frame III: Gaṅgeśa Upādhyāya's Navya-Nyāya Epistemology 4.3.1 The Four Pramāṇas Applied to Literary Analysis Gaṅgeśa's Tattvacintāmaṇi (14th century CE, Mithila) systematises four pramāṇas, valid means of knowledge...
- (D) Applied to Jha's criticism, auchitya becomes both a critical tool and a problematic.

६६४. According to Chapter 10, which statement best fits the discussion of Ram Bhorosa Padi?

- (A) Mithila's Water Culture and Forgotten Vocabulary: Dinesh Kumar Mishra is not just an engineer, but also a 'folk historian'.
- (B) The apparent paradox, a form that is fragmented at the macro level but unified at the micro level, is itself an instance of the New Critical virtue of holding contradictions in tension.
- (C) The chapter notes that psychoanalytic Theory Freudian and Lacanian psychoanalysis, applied to theatre (by critics such as Julia Kristeva and Jane Gallop), offers insights into the unconscious dynamics of Jha's drama.
- (D) The essay on Ram Bhorosa Padi 'Bhramar' and his novel Gharmuha, a novel about the Madheshi political movement in Nepal, explicitly engages postcolonial questions: the 'Madheshi' identity of Terai Maithili-speakers in Nepal is itself a postcolonial...

६६५. Which point is consistent with Chapter 10's treatment of Ranajit Guha?

- (A) The chapter notes that subaltern Studies: Ranajit Guha and the Archive Ranajit Guha's founding essay for the Subaltern Studies collective ('On Some Aspects of the Historiography of Colonial India,' 1982) holds that colonial and nationalist historiography...
- (B) The chapter notes that gopesh's verse drama gives voice to female characters caught between line of inheritance and modernity.
- (C) Theoretical Frameworks and Methodological Interventions The analysis of the Videha corpus requires a departure from conventional, often caste-blind, literary criticism.
- (D) The chapter notes that its discussion connects Nabo Narayan Mishra with critical appreciation, literary history and the Videha critical frame.

६६६. What does Chapter 10 most clearly emphasize about Ajit Kumar Jha?

- (A) His work bridges the classical Maithili line of inheritance (the Vidyapati heritage, the padavali, the loko-geet) and the contemporary social reality of young Maithilis in urban Nepal.
- (B) The subaltern appears in the archive only as object of elite discourse.
- (C) The chapter notes that ePISTEMOLOGY AND LOGIC Truth and Error: Gaṅgeśa's Theory of Valid Knowledge The Definition of Truth (Prāmāṇyavāda) The Potter Encyclopedia (pp.
- (D) The chapter notes that malangia's theatre is more broadly institutional, with access to professional production resources, literary festival platforms, and national critical recognition.

६६७. According to Chapter 11, which statement best fits the discussion of Amod Kumar Jha?

- (A) The chapter notes that 'Anil's autobiography, with its title's declaration that Maithili should fill his eyes, is a postcolonial act of what Fanon called 're-humanisation': the recovery of selfhood by way of the reclamation of indigenous language and culture.
- (B) The chapter notes that centres on Amod Kumar Jha, Poet, Editor, Critic.
- (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) The chapter notes that chhuā-Chhūt (Untouchability) The shortest and perhaps most compressed story in the collection, this micro-narrative is set during the Durgā Pūjā festival.

६६८. Which point is consistent with Chapter 11's treatment of Amod Kumar Jha?

- (A) The chapter notes that its discussion connects Amod Kumar Jha with critical appreciation, literary history and the Videha critical frame.
- (B) The chapter notes that village Theatre and Folk Drama Theories 5.1 Mithila's Loka-Natya line of inheritance 5.2 The Nach line of inheritance and Its Social Function 5.3 Bertolt Brecht's Epic Theatre and Village Drama Parallels 5.4 Richard Schechner's...
- (C) The chapter notes that some field work has been done for folk songs, folk narratives, and folk deities in Maithili, but hardly any field work has been done for folk tales.
- (D) Her poems, plays, and stories are precisely a documentation of this construction of woman-as-Other in Maithili society, and a resistance to it.

६६९. Which answer matches the critical direction of Chapter 11?

- (A) The chapter notes that critical Appreciation: Western Literary Theory VII.
- (B) The following figures appear across the Videha archive and are connected to him either as contributors to his special issue or as literary peers whose works are archived in close association with his.
- (C) The chapter notes that tarka (Counter-argument) in the Plays Navya Nyaya's sophisticated analysis of Tarka (hypothetical reasoning/counter-argument) is visible in the dramatic debates that structure Jha's plays.
- (D) The chapter notes that navya-Nyāya: The song constructs an anumāna (inference), from the observed hetu (white hair, age) to the sādhyā (urgency of devotional practice) via the vyāpti (those who do not take Ram's name become ghosts after death).

६७०. In the context of Amod Kumar Jha, which statement is accurate?

- (A) The chapter notes that direction and title role: Lallan Prasad Thakur.
- (B) The chapter notes that critical Appreciation: Indian Aesthetics, Nāṭyaśāstra, and Rasa Theory VIII.
- (C) The chapter notes that sandeep Kumar Safik atmakatha Mithilak sahitya, samaj aa sanskriti ki hilorait oi abhava purti karait achhi', In Maithili there has been a complete absence of Dalit autobiography.
- (D) The chapter notes that 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...

६७१. According to Chapter 11, which statement best fits the discussion of Amod Kumar Jha?

- (A) The Sung line of inheritance Ravindra Nath Thakur's identity as both poet and stage singer connects him to the oldest and most continuous thread in Maithili literature: the sung lyric.
- (B) All six novels place women at or near the narrative centre.
- (C) The chapter notes that comparative Study: Amod Kumar Jha among Maithili Poets XI.
- (D) The Nepali literary establishment has given him minimal attention (the Nepal Prajñā Pratiṣṭhān's Maithili focus has historically been weak).

६७२. Which point is consistent with Chapter 11's treatment of REFATORY NOTE Amod Kumar Jha?

- (A) The chapter notes that pREFATORY NOTE Amod Kumar Jha is a Maithili poet, editor, and literary activist based in Kolkata whose first poetry collection, Bimbak Pathar (बिम्बक पथार, 'The Reflective Stone'), published in 2014 by Harekrishna Prakashan, Kolkata...
- (B) The chapter notes that pandit Jivan Jha (first experiment; dramatic debut in Sundar-Samyog) 2.
- (C) Abrams's foundational study Natural Supernaturalism (1971) recognises the quest, the journey of consciousness from fallen division to redemptive unity, as the master narrative of Romantic poetry.
- (D) The chapter notes that jagdish Prasad Mandal A novelist and short-story writer who represents the "farmer-litterateur" perspective.

६७३. What does Chapter 12 most clearly emphasize about Bharata's Natyashastra?

- (A) A N A N D K U M A R J H A A Complete Research & Critical Appreciation Indian & Western Criticism Theories | Videha Parallel History critical frame Bharata's Natyashastra & Village Theatre Theory | Navya Nyaya Epistemology (Gaṅgeśa & Others) Ta b l e o f C...
- (B) Her reading of 'Daidigam' has a specifically postcolonial dimension: the story concerns the Maithili diaspora's responsibility to its place of origin, a question that is structurally postcolonial.
- (C) The chapter notes that limitations and Areas for Further Research The critical appreciation offered here is necessarily preliminary.
- (D) The chapter notes that vi The Dialectics of line of inheritance and Hegemony: A Parallel History of Maithili Literature The intellectual and cultural historiography of Mithila sets out a profound study in the tension between institutionalized...

६७४. Which answer matches the critical direction of Chapter 12?

- (A) The chapter notes that this is the literary equivalent of Guha's subaltern history, operating by way of narrative rather than archive.
- (B) The chapter notes that 3 The Question of Legacy Shiv Kumar Jha 'Tillu' is at the time of writing a mid-career writer whose most major contributions may yet lie ahead.
- (C) The chapter notes that critical Appreciation by way of Indian Literary Theories 4.1 Rasa Theory (Bharata Muni's Natyashastra) 4.2 The Eight Rasas in Jha's Drama 4.3 Abhinaya: The Four Modes of Expression 4.4 Vritti (Dramatic Style): Bharati, Sattvati...
- (D) The sustainability of the TBA beyond its founding figure is uncertain; the movement needs institutionalisation and replication.

६७५. In the context of Anand Kumar Jha, which statement is accurate?

- (A) 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.
- (B) The chapter notes that this vision, notes Kanan, is expressed by way of a deceptively simple poetic language, one whose accessibility is a political choice rather than a literary limitation.
- (C) The chapter notes that village Theatre and Folk Drama Theories 5.1 Mithila's Loka-Natya line of inheritance 5.2 The Nach line of inheritance and Its Social Function 5.3 Bertolt Brecht's Epic Theatre and Village Drama Parallels 5.4 Richard Schechner's...
- (D) The word 'rati' (night) exists in Maithili and many North Indian languages but is absent from standard Hindi, where 'raat' is preferred.

६७६. Which option correctly summarizes a point from Chapter 12?

- (A) The ghazal in Maithili is neither purely Urdu-derivative nor purely Maithili-indigenous; it is a hybrid form that generates meanings neither language alone could produce.
- (B) The chapter notes that river Terminology in Mithila's Folk Culture: A distinct aspect of Dinesh Kumar Mishra's writing is that he defines rivers not just with hydrological data but by way of Maithili vocabulary.
- (C) The chapter notes that western Literary and Critical Theories 6.1 Aristotelian Dramaturgy 6.2 Feminist Theory and the Drama of Women's Oppression 6.3 Postcolonial Theory and Social Drama 6.4 Marxist/Materialist Dramaturgy 6.5 Psychoanalytic Theory (Freud...
- (D) The chapter notes that this suggests that the Videha movement consciously situates itself inside the deep epistemological line of inheritance of Mithila.

६७७. What is the best reading of the chapter's discussion of Theatrical Cognition?

- (A) The preface (dated Shravan Purnima 2008) acknowledges assistance from the Dhaka University Library manuscript, the work of Prof.
- (B) The chapter notes that navya Nyaya Epistemology Applied to Drama 8.1 Pramana in Theatrical Cognition 8.2 Vyapti and Dramatic Logic 8.3 Anumana and Inference in Dramatic Structure 8.4 Tarka and Counter-argument in the Plays 9.
- (C) The Final Scene: The Aesthetics of Silence The novel's final section -Shadool's death -is written in minimal language: "After a few moments Shadool began to stagger.
- (D) The "trap" is the rigid line of inheritance of Mithila, which entangles both the uneducated and the "College Students" who, despite their Western education, remain trapped by social expectations or physical helplessness.

६७८. According to Chapter 12, which statement best fits the discussion of Anand Kumar Jha?

- (A) The chapter notes that 1448) is the epicenter of the struggle between official and parallel Maithili histories.
- (B) In Mithila's culture, the Bagmati is considered no less major than the Ganga.
- (C) The chapter notes that conclusion: Munni Kamat and the Democratic Future of Maithili Literature.....24 VII.
- (D) Anand Kumar Jha is one of the most distinctive and socially committed voices in contemporary Maithili drama.

६७९. In Chapter 12 (Anand Kumar Jha), which option reflects the chapter's argument?

- (A) The chapter notes that rooted in the village of Menhath (मेंहथ), Jhanjharpur, Madhubani district, Biharin the very heartland of Mithila civilisation, he represents a generation of playwrights who emerged from rural Mithila in the late twentieth century...
- (B) The chapter notes that this complicates the very possibility of raudra as rasa.
- (C) The Political Philosophy of "Freezing" The "freeze" that Solanki wants -is not against stability, but a demand for change by way of stability. "Let the tea in the kettle freeze" -tea is a symbol of movement, heat -made and drunk every day.
- (D) The editor's preface contextualizes Rishyashringa inside the broader narrative of the Koshi anchal, arguing that his ashram (located in the Munger region near Shringeshwar) represents a living synthesis of Vedic, Shaiva, and folk traditions.

६८०. Which point is consistent with Chapter 12's treatment of Anand Kumar Jha?

- (A) The chapter notes that prasad's career spans the period (2000s-2020s) of Maithili's Eighth Schedule recognition (2003) and the subsequent surge of Maithili literary production.
- (B) The chapter notes that looking at those bird paintings, the princess of Mithila, sad, said, No, you all were right.
- (C) In history she was a victim whose story others told.
- (D) The chapter notes that 16), have been performed repeatedly across Maithili-speaking regions, from village stages in Madhubani to diaspora stages in Kolkata.

६८१. What does Chapter 12 most clearly emphasize about Hathat Parivartan?

- (A) The chapter notes that batahū Yādava is a practitioner of a ritual line of inheritance of spirit possession and communal devotional singing; he is unnamed in the canonical literary histories; he is almost certainly from a nonBrahman community.
- (B) His play Hathat Parivartan won the prestigious Sahitya Akademi Youth Prize at the national level, Maithili's first such recognition for a young playwright in this period, establishing him as a major force in Indian regional theatre.
- (C) The chapter notes that speaker at 'Maithili: Sarkaar aur Ham Sabh' seminar.
- (D) The relevance to Kamat's writing is this: her poems and plays, while rooted in specific Maithili village realities, aspire to and achieve this universalisation.

६८२. Which answer matches the critical direction of Chapter 12?

- (A) The chapter notes that 'Anil's autobiography, with its title's declaration that 'Maithili' should be the picture in his eyes, can be read as an account of literary sublimation: the displacement of personal desire onto the language and culture of Mithila.
- (B) The chapter notes that c o n c l u s i o n a n d C r i t i c a l A s s e s s m e n t Om Prakash Jha, Amit Mishra, and Chandan Kumar Jha represent a generational watershed in Maithili literary history: the first published cohort of the Anchinhar Akhar era...
- (C) The business of Dusadhtoli, women are there during the day and the sons-in-law spread coal at night.
- (D) His writing is the literature of the village stage, grounded in performability, clarity of social message, and direct emotional communication with a non-elite audience.

६८३. What is the best reading of the chapter's discussion of Anand Kumar Jha?

- (A) The chapter notes that 6 The Ghazals: Formal Hybridity and the line of inheritance of Mithila Kṣaṇaprabhā concludes with two ghazals, a formal choice that connects Tillu to one of the most interesting developments in contemporary Maithili literature: the...
- (B) The story's drama is partly a confrontation of competing testimonies, with the reader being invited to judge their reliability.
- (C) The chapter notes that 'Swaadhin' (Free/Independent) is a story about marital rape, told from the wife's perspective.
- (D) The critical prefatory note confirms: 'Anand Kumar Jha is a representative playwright of the young generation.

६८४. According to Chapter 12, which statement best fits the discussion of Anand Kumar Jha?

- (A) The chapter notes that punam Mandal. ₹ Overview and Genre Lal Rang Chahait Achhi Roti (Red Wants the Bread) is a lean, politically charged kavya sangrah (poetry anthology) of approximately twenty-two poems in Maithili.
- (B) In his desire to write purposeful drama, he never became complacent.
- (C) The chapter notes that third, it innovates inside Maithili's formal repertoire: the tanka and haiku collections expand the generic range of Maithili poetry toward forms that connect it to global lyric traditions while remaining rooted in Maithili's...
- (D) The Videha editorial notes that Bhartrhari stands between the Mīmāṃsakas (who prioritize the word) and the Naiyāyikas (who prioritize the sentence), and that Derrida's grammatology, while superficially resembling Buddhist conventionalism about language...

६८५. Which answer matches the critical direction of Chapter 12?

- (A) The publisher Sri Prabhakar Abhinay Samiti, Gandhwari, a village-based theatre group, staged the premiere of Dhadhait Navki Kaniyank Lahas on 12 October 2002 under the auspices of a Durga Puja celebration committee.
- (B) The chronological arc reveals a writer who began with the large-scale social novel (Anthiya Kukur, 2011), expanded into literary sketches and short stories (Adambar, 2017; Dillik Park, 2018), then produced a prolific cluster of works across multiple genres...
- (C) Thakur's two ghazal collections, 'Bahurupiya Pradesh Me' (2011) and 'Meen Tulasipat Par' (2020), adapt this classical form to radically different content.
- (D) The chapter notes that l Lāl Dev Kāmat A key figure in the democratized wave of Maithili literature.

६८६. In the context of Anand Kumar Jha, which statement is accurate?

- (A) The 1999 Readings volume partially addresses this by including literary-cultural essays alongside linguistic ones, but the monograph and major journal articles remain inside the technical-linguistic register.
- (B) The chapter notes that but like many lacks, in Maithili literature, this was also a lack until today, that the Maithili femalepoetry-voice was not collected.
- (C) The Breast Cancer Story as Institutional Achievement The archive's identification of the first Maithili fiction on breast cancer, attributed to the Videha platform and its women contributor, is an institutional achievement of the parallel movement as much...
- (D) The chapter notes that this originary context, festival performance by an amateur village troupe, for a village audience, is the constitutive performative context for all of Jha's plays and determines their dramaturgy, language register, and social function.

६८७. According to Chapter 12, which statement best fits the discussion of Garib Jha?

- (A) The chapter notes that weaknesses: The "Institutional Capture" Critique: Videha editor Gajendra Thakur explicitly labels the Akademi as suffering from "sahityik bhrashtachar" (literary corruption).
- (B) The chapter notes that) is Jha's debut play and an anti-dowry drama set in the household of Garib Jha, a poor Brahmin father with five daughters and minimal land.
- (C) In this story, Rajeshwar Pratap's initial perception of Raniyan is Nirvikalpaka, pure visual apprehension without the caste-qualifier.
- (D) The chapter notes that this is a major act of intellectual appropriation: reclaiming Gangesa from the brahminical hagiography that would make him a caste symbol, and deploying his analytical apparatus in the service of literary democratisation.

६८८. Which point is consistent with Chapter 12's treatment of Anand Kumar Jha?

- (A) The chapter notes that by committing them to writing and to digital archive, Kalpana Jha performs a double act: creative composition and cultural preservation.
- (B) The Badariya of his story "Kathak Banal Lok", written decades ago, would laugh at times.
- (C) The chapter notes that social breadth: No other contemporary Maithili poetry collection known to this author covers as wide a range of social types and conditions: the migrant, the Dhobi woman, the stone-breaker, the corrupt politician, the compromised...
- (D) The play's dramatic irony, that the family's economic resources are entirely consumed by dowry demands, leaving no funds for the son's education, encodes a precise social-economic critique of the systemic irrationality of the dowry economy.

६८९. In the context of Anand Kumar Jha, which statement is accurate?

- (A) The chapter notes that rājāpotā Balagara: The Children's Poet The 46 children's poems in Rājāpotā Balagara represent a major lateral movement in Hitnath Jhā's output. Ābhā Jhā's review in Videha 405 notes that these poems draw on the same village ecology...
- (B) Introduction: History as Argument The Introduction traces the political history of Mithila from the medieval period by way of colonial rule.
- (C) The chapter notes that ravi Bhushan Pathak notes pointedly that Shiv Kumar Jha "makes some a Nirala and some a Prasad in his criticism, but due to modesty or whatever reason does not come out openly" about his father's creative power.
- (D) The essay on drama prefacing this volume is a major theoretical statement: 'Drama is a visual poem (drishyakavya).

६९०. What is the best reading of the chapter's discussion of Anand Kumar Jha?

- (A) The folk literature is the primary pramana; Jha's scholarly analysis serves as the anuvyavasaya that critically looks closely at, delimits, and verifies the nature of that primary cultural knowledge.
- (B) The novel traces her trajectory from social rejection to a position of authority as a police sub-inspector (darogaa).
- (C) In Acta Misiya, the novum operates by way of the mock-documentary form, familiar bureaucratic language applied to extraordinary events creates the double effect Suvin recognises.
- (D) The chapter notes that by way of drama, the country, society, and individual circumstances and problems are brought before the audience face to face...

६९१. According to Chapter 12, which statement best fits the discussion of Anand Kumar Jha?

- (A) The story maps the contemporary onto the medieval to reveal the structural continuity of power's logic.
- (B) Indian Critical and Philosophical Sources Bharata Muni.
- (C) The work that drama does in awakening the dormant consciousness of human beings collectively, no other literary form can do as effectively.
- (D) The chapter notes that critical Appreciation: Indian Frameworks | 6.

६९२. In Chapter 12 (Anand Kumar Jha), which option reflects the chapter's argument?

- (A) The poet knows that her poem will be read by three types of readers: those who find it strange (liberals), those who laugh (cynics), those who are disgusted (reactionaries).
- (B) The chapter notes that this story of Uzna became famous in connection with both the primal poet of Maithili, Vidyapati (pre-Jyotirishvara), and Vidyapati Thakkura (the author in Sanskrit and Avahattha, courtier of King Shivasimha).
- (C) The chapter notes that spivak, Gayatri. "Can the Subaltern Speak?" Marxism and the Interpretation of Culture.
- (D) The chapter notes that hathat Parivartan (हठात् परिवर्तन), Sudden Change Winner of the All-India Sahitya Akademi First Youth Prize for Maithili drama, Hathat Parivartan is set in the haveli (mansion) of retired Brigadier Krishnachandra Pratap, a household...

६९३. Which point is consistent with Chapter 12's treatment of Anand Kumar Jha?

- (A) The chapter notes that but then the neo-leftist movement came in France, and ideologies like nihilism and anarchism also emerged.
- (B) The dramatic conflict unfolds around the younger son Giridhar, an alcoholic, irresponsible youth, whose behaviour brings shame on the family's proud military legacy.
- (C) The chapter notes that this question demands a reconsideration of rasa theory itself.
- (D) The Videha Parallel History critical frame: Viyogi's Place in Maithili Literature XVI.

६९४. In the context of Anand Kumar Jha, which statement is accurate?

- (A) The chapter notes that 16, published by Navarambh Prakashan), Mukti Yatra breaks major new dramatic ground.
- (B) The chapter notes that however, Derrida is accused of trying to appropriate the voice of women under the guise of male discourse, to snatch the authority that women have painstakingly achieved, the authority with which they speak for themselves.
- (C) The chapter notes that from Brecht's Epic Theatre perspective, this story employs the Verfremdungseffekt (alienation effect) by making the conventional, the Dalit community's 'traditional service' of carcass removal, strange by way of the act of its...
- (D) The chapter notes that family Bhavnath Jha married Kumud Jha, daughter of the late Suresh Jha of Maibi village (Darihar descent).

६९५. What is the best reading of the chapter's discussion of Anand Kumar Jha?

- (A) And from that, it has come to settle in the poetry of Jyotsna Chandram or Susmita Pathak.
- (B) The play is described as suitable for both rural and urban stages, a deliberate attempt to bridge the village-stage and urban proscenium-stage formats that Jha's earlier plays inhabited.
- (C) The chapter notes that panna Jha, his wife, a retired Professor of Psychology from Magadh University, produced three major Maithili works, Anubhuti (2009/2010), Anusheelan (2012), and Abhilasha (2021), that bring psychoanalytic depth, feminist...
- (D) The chapter notes that structure: The play follows a traditional Aristotelian arc: the Peripeteia (reversal of fortune) occurs when the X-ray plate is revealed, transforming a romantic comedy into a tragedy .

६९६. According to Chapter 12, which statement best fits the discussion of Rinku Devi?

- (A) Indian Critical Traditions Invoked a) Rasa Theory (Bharata, Abhinavagupta) Jha repeatedly evaluates works by their rasa yield.
- (B) The critical preface by Rinku Devi places the play explicitly inside Maithili dramatic history, tracing the line of inheritance from Charyapada (Buddhist devotional songs), by way of Varna Ratnakar's evidence of rich Loka-Natya (folk theatre) in medieval...
- (C) Thakur's poetry is characterised by a selective and restrained use of alamkaras, unlike the ornamental excess that sometimes marks classical Sanskrit poetry.
- (D) And if the question arises whether the Vidyapati of Maithili was a Brahmin or not, what intention are we all fostering by placing a pag on his head?

६९७. In Chapter 12 (Anand Kumar Jha), which option reflects the chapter's argument?

- (A) The chapter notes that it argues: 'Maithili dramatic history has its roots in drama.
- (B) The chapter notes that pathak's literary identity is shaped by the tension between two worlds: the agrarian, caste-saturated Maithili village culture (Samastipur, Darbhanga) and the metropolitan Hindi academic world (Delhi, Badaun).
- (C) Their works, archived in the Videha Digital Library, collectively constitute a major contribution to Maithili cultural heritage.
- (D) His pen-name Videh is the classical name of the Maithili kingdom, he is thus positioning himself as the inheritor of the Videha civilisational line of inheritance.

६९८. Which point is consistent with Chapter 12's treatment of North India.' The?

- (A) The chapter notes that new Critical Close Reading: Language and Style Applying I.A.
- (B) The essay on Shardinuju Chaudhary's journal is notably the most critically honest: Jha praises the editorial quality while explicitly criticizing the obscene last-page content.
- (C) There was a time when Maithili dramatic performance (Maithili Natak ka Digdigia) resounded across all of India, especially in North India.' The play is presented as Jha's definitive claim on this inheritance.
- (D) The chapter notes that figures like Ashish Anchinhar have developed the theoretical critical frame of Maithili ghazal prosody (Ghazalsastram), and 'Anil's Ghazal Ganga represents his contribution to this line of inheritance.

६९९. What does Chapter 12 most clearly emphasize about Rasa Theory?

- (A) The chapter notes that critical Appreciation through Indian Literary Theories 4.1 Rasa Theory (Bharata Muni's Natyashastra) Bharata Muni's Natyashastra (c.
- (B) The chapter notes that its discussion connects Munni Kamat with critical appreciation, literary history and the Videha critical frame.
- (C) The dramatic action: Kishan and Geeta (from different castes) are in love and have apparently eloped or been found together.
- (D) The Maithili language emerges by way of dialogue, exclamation, endearment, and argument, giving each character a distinctive voice rooted in their social position and cultural inheritance.

७००. Which answer matches the critical direction of Chapter 12?

- (A) The chapter notes that BCE-200 CE) is the foundational Indian text on dramatic theory.
- (B) The chapter notes that (7) Forthcoming/e-published: Jangha Jodi (जंघाजोड़ी), Kumari Ichchha (कुमारी इच्छा), Shabd-ArthShakti (शब्द-अर्थ-शक्ति, the first standalone Maithili ghazal criticism book), Maithili Ghazal Ready Reckoner.
- (C) The chapter notes that dhanakara Thakur: The most critical essay, questioning Jha's historical analysis for omitting the Darbhanga Raj's feudal role in Mithila's economic impoverishment.
- (D) The ideological implication is major: Anchinhar demands that ghazal, traditionally conceived as a form of intimate, self-contained lyric, bear public testimony.

७०१. What is the best reading of the chapter's discussion of Jha's Drama The?

- (A) The chapter notes that ecocriticism and the Literature of Soil Ecocriticism, the study of the relationship between literature and the physical environment provides a distinctive critical frame for Manu's 'māṭī-pānī' (soil and water) poetics.
- (B) The Eight Rasas in Jha's Drama The dominant Rasa across Jha's entire dramatic corpus is Karuna (pathos), the rasa of sorrow, compassion, and the recognition of suffering.
- (C) The chapter notes that homi Bhabha's concept of "hybridity" illuminates the formal complexity of the Ramesh-Mala Jha corpus: its simultaneous inhabitation of the classical Sanskrit-Maithili line of inheritance and the modern, internationally informed...
- (D) The chapter notes that mishra's literary strategy is to give narrative form to experiences and perspectives that are socially silenced: the abused woman, the landless labourer, the lower-caste villager.

७०२. According to Chapter 12, which statement best fits the discussion of Badlait Samaj?

- (A) The capacity to move across these three very different rasa-registers, the devotionaltranscendent, the festive-comic, and the lyric-amorous, inside a single Videha corpus marks Mishra as a poet of genuine generic breadth.
- (B) The chapter notes that baklel Baklel is regarded by several critics, including Govind Jha and the editors of Bhangima, as Lallan Prasad Thakur's most intellectually challenging play.
- (C) The chapter notes that nari-Jeevan Geet: Women's Experience Several songs voice the perspective of women in traditional Mithila domestic life: the young wife longing for her absent husband, the older woman sharing domestic wisdom with the younger, the...
- (D) The chapter notes that takak Mol, Dhadhait, and Badlait Samaj are primarily Karuna dramas: the suffering of dowry victims, the death of brides, the wasting of young men's lives by way of disease and political persecution, all evoke this fundamental emotion.

७०३. Which point is consistent with Chapter 12's treatment of Anand Kumar Jha?

- (A) The chapter notes that (44): An English-language analytical essay placing Mithila's water crisis in historical and hydrological context, detailing the causes of groundwater depletion, the destruction of traditional water management systems, and the...
- (B) The Pratap family's military heritage, the soldier-son Gopal's sacrifice at the border, the dramatic confrontation between patriotic duty and domestic weakness, all these generate the Vira aesthetic.
- (C) Anchinhar invokes the example of journalists killed in Bihar and Maharashtra, those killed faced proximate power, hence demonstrated real rī.
- (D) The chapter notes that he describes the birth of his poetic self as simultaneously "a slap on the face of society", a declaration of rupture.

७०४. What does Chapter 12 most clearly emphasize about Anand Kumar Jha?

- (A) The Nāṭyashastra recognises Vira as 'the source from which all other rasas spring' (Chapter 6), a claim particularly resonant in Jha's patriotic dramas where heroic sacrifice provides the moral measure against which all domestic weakness is evaluated.
- (B) The chapter notes that continued Script Research: Furthering the implementation of Tirhuta and Kaithi in digital environments to ensure they remain functional for future generations.
- (C) Gaṅgeśa and Mithila's Civilisational Heritage: The Videha Perspective The Videha journal (videha.co.in, ISSN 2229-547X), the first Maithili fortnightly eJournal operating continuously since around 2000 CE, is the principal digital archive of Mithila's...
- (D) The Wikidata entry for Munni Kamat (Q134972282) records her occupation as 'writer' and 'poet,' working in the Maithili language, confirming her recognition at the international bibliographic level.

७०५. In the context of Anand Kumar Jha, which statement is accurate?

- (A) The future criticism of Maithili literature will continue to respond to this invitation.
- (B) The chapter notes that this strategic deployment of Hasya as Vyabhichari Bhava (transitory accompanying emotion) alongside the dominant Karuna is precisely the technique Bharata describes for sustained dramatic effect.
- (C) The chapter notes that Calcutta, 1954. Western Literary and Critical Theory Austin, J.L.
- (D) The chapter notes that 'Muniya Tea Stall' is a folk-realistic story of a beautiful tea stall owner whose customers come as much for her as for the tea, until she runs off with a young man, 'the most talked-about event in the village.' Its resolution by way...

७०६. In Chapter 13 (Ashish Anchinhar), which option reflects the chapter's argument?

- (A) The chapter notes that Ram Vilas Sahu's literary project is a direct response to this question: it insists that the subaltern can speak, provided the literary institution (Videha, Pallavi Prakashan, the counter-canonical network) creates the conditions for...
- (B) The chapter notes that he is the recipient of the Sahitya Akademi Award 2024 for his Maithili essay collection Prabandh Sangrah, and has been recognised at multiple national and international literary events, including the Kalinga Literary Festival.
- (C) The chapter places Ashish Anchinhar inside the wider parallel history of Maithili literature.
- (D) The chapter notes that this formal ambition reflects Jha's mature understanding that the village-stage/urban-stage binary is itself a social construction that his dramatic practice can help dissolve.

७०७. What does Chapter 13 most clearly emphasize about Gajendra Thakur?

- (A) Maithili, as a literary language, was inaugurated by Jyotirishwar Thakur's Varnaratnakar (c.
- (B) The chapter notes that second: the choice of a dramatic context for the ghazal's Maithili debut connects to a line of inheritance reaching back by way of the Ankiya Naat and Kirtaniya dramatic forms of Mithila, which had themselves used lyric inserts...
- (C) His published works include: (1) Bimbak Pathar, Kavita-Saṃgraha (poetry collection, 2014); (2) Kolakātā: Maithilī Kavita, a co-edited anthology of Maithili poetry from Kolkata; (3) Ādhunik Maithilī Kavita Daśā o Dṛṣṭi, a critical and editorial volume on...
- (D) The chapter notes that by way of Videha, Anchinhar established himself as a collaborator of Gajendra Thakur in multiple co-edited volumes.

७०८. In the context of Ashish Anchinhar, which statement is accurate?

- (A) The chapter notes that navya-Nyaya Tohar Thor Use of Sphota to communicate purpose when words fail.
- (B) The chapter notes that u Udaya Narayana Singh 'Nachiketa' A polymath poet, playwright, and linguist whose contributions are analyzed for their formal innovation and their role in bridging Maithili with global linguistic theories.
- (C) The taqti (scansion) process involves breaking every word of a ghazal into its constituent syllables, assigning a 1 (short/light, laghu) or 2 (long/heavy, guru) value to each, and verifying that the resulting numerical sequence matches the claimed bahr...
- (D) The chapter notes that this volume argues for strict formal standards against what Anchinhar calls 'kathit ghazal' (so-called ghazal), compositions that bear the name but lack the formal substance.

७०९. Which point is consistent with Chapter 13's treatment of Ashish Anchinhar?

- (A) The chapter notes that postcolonial and Subaltern Studies The discipline of translation studies inside postcolonial theory is directly relevant to Dr.
- (B) The ghazal must consist of a minimum of five and a maximum of seventeen she'r (verses/couplets); later practice has extended this range.
- (C) The chapter notes that gOPALJI JHA GOPESH Maithili poetry collection titled "Gumm Bhel Thadh Chhi" (I Stand Still/Stunned) by Gopalji Jha 'Gopesh' It was published in 1966 (Shaka 1888) by the "Parivar" publishing house in Patna.
- (D) The chapter notes that nand Vilas Roy A storyteller and playwright whose contributions to the Nit Naval series highlight the resilience of the subaltern voice in the face of economic marginalization.

७१०. In the context of Ashish Anchinhar, which statement is accurate?

- (A) The chapter notes that both Bechan Thakur and Lallan Prasad Thakur created popular-democratic theatre in the Jamshedpur / village milieu, outside the Patna/Delhi official cultural apparatus.
- (B) The chapter notes that gajendra Thakur's Parallel History notes this structural parallel explicitly: "Just as Shankardev composed in Maithili rather than Assamese, Kavi Ramji Chaudhary composed in Maithili and additionally in Brajbuli." 2.4 Textual...
- (C) The bahr (metre) must be consistent throughout the ghazal; this is the most technically demanding requirement, as the bahr system is derived from Arabic prosody (arūd) which operates on a complex pattern of long (dīrgha) and short (laghu) syllables quite...
- (D) The chapter notes that postmodernism and Metafiction While Chaudhary is not a postmodern writer in the Pynchon or Calvino sense, elements of what Linda Hutcheon calls 'historiographic metafiction', fiction that is self-conscious about its own status as...

७११. Which option correctly summarizes a point from Chapter 13?

- (A) The Maithili Ghazal line of inheritance Before Anchinhar Anchinhar, in his co-edited Maithilik Pratinidhi Ghazal (1905-2022), provides the most comprehensive available history of the Maithili ghazal line of inheritance.
- (B) Gangesa's epistemology, focused on the four pramanas, is agnostic about the epistemic status of religious experience per se, but the Nyaya line of inheritance more broadly has defended the pramana-status of agamic (revealed) testimony (agama), which would...
- (C) The chapter notes that jagatjyotirmalla Bhaktapur Hargauri Vivah Natak, Kunjavihar Natak Drama.
- (D) A preface (dated 24 April 2018) acknowledges that the novel won the Pallavi Prakashan prize.

७१२. Which answer matches the critical direction of Chapter 13?

- (A) His Sandarbh Sahit is partly a systematic critique of this tendency, a book he himself describes as the 'third book in Maithili devoted to ghazal criticism'.
- (B) The chapter notes that bihar's Chief Minister Nitish Kumar issued a formal condolence message on his passing, stating that Ravindra Nath Thakur was widely popular among Maithili-speaking people for his stage singing, that he composed many books in Maithili...
- (C) The novel's Maithili language itself enacts this hybridity, as the Praasangiki acknowledges, the Guwahati publication context meant that Maithili typesetting was a major challenge (only a P.N.
- (D) The chapter notes that under this, embankments were built on both sides of the river to keep the water flowing in a fixed course towards the Kosi, preventing it from spreading into villages.

७१३. What does Chapter 13 most clearly emphasize about Ashish Anchinhar?

- (A) The chapter notes that if it addresses a contemporary figure or institution, how much 'distance' (rī, from Arabic) is there between the writer and the subject?
- (B) His literary debut in 1986, the simultaneous publication of his poetry collection Chakravyuha and his co-authored short-story collection Trikon, was not a literary accident.
- (C) The chapter notes that synthesiser of Indian and Western dramaturgical traditions: His simultaneous knowledge of Natyashastra and Brecht, of Sanskrit dramatic form and Brechtian political theatre, produces a theatre that is genuinely bicultural rather than...
- (D) The Mithila she writes about is a caste society, and the vulnerabilities she depicts, to poverty, to domestic violence, to pharmaceutical exploitation, are differentially distributed along caste lines.

७१४. In the context of Ashish Anchinhar, which statement is accurate?

- (A) A journalist who exposes local corruption and risks their life shows more rī than a writer who attacks a foreign leader safely.
- (B) The chapter notes that on the other hand, this literature reveals the potential for expanding rasa theory, śrama, abhāva, pratirodha, āstitva as new sthāyibhāvas could generate new forms of rasa.
- (C) The story's most haunting section, "Ek Muṭṭhī Bhāt" (A handful of rice), stages a devastating encounter at the railway crossing in which the old woman is literally caught between two oncoming forces, the social world of the market behind them and the...
- (D) The chapter notes that it is an ornamental script, often associated with Tantric Yantra motifs, and was used throughout North-Eastern India, including Tibet and Nepal.

७१५. In the context of Anjani Kumar Verma, Prabhat Rai Bhatt, Ashraf Rain, Prayas Premi Maithil, A, which statement is accurate?

- (A) A native of Isahpur village, Pandaul, Madhubani district, he has devoted over two decades of his life to a singular, urgent mission: saving the traditional ponds (pokhars) and water bodies of the Mithila region from illegal encroachment, pollution, and...
- (B) Mithila's Cultural World in the Novel The cultural world of Mithila saturates every page of Maila Aanchal.
- (C) The Deconstructive reading (Derrida's différance) is illuminating: the poem stages the endlessly deferred 'meaning' that words promise but cannot deliver, especially when language is instrumentalised.
- (D) The Vāsantī Gīta alongside Samasya creates a characteristic Parallel History juxtaposition: the celebration of spring placed against the hard reality of 'problem'.

७१६. Which answer matches the critical direction of Chapter 14?

- (A) The chapter notes that language Politics and Public Sphere in North India: Making of the Maithili Movement.
- (B) The Videha Parallel History critical frame: his inclusion in Sadeha 7 alongside major figures confirms his place in the democratic literary community.
- (C) The chapter notes that navya-Nyāya: Pratyakṣa and the Theatre Review Gaṅgeśa's analysis of pratyakṣa (direct perceptual knowledge) as the most reliable form of pramāṇa is directly relevant to the theatre reviewer's epistemological position.
- (D) The chapter notes that CRITICAL ANNOTATIONS: 'Bhavana bhela ghana vipina samāna', the house becoming like a dense forest in the goddess's absence: this image of civilised domestic space reverting to wild nature is a powerful vakrokti.

७१७. In the context of Anjani Kumar Verma, Prabhat Rai Bhatt, Ashraf Rain, Prayas Premi Maithil, A, which statement is accurate?

- (A) The chapter notes that structuralist: Meta-narrative: stories about storytelling / Oral → written transition / Post-Structuralist: No "original" story → only retellings Reader-Response: Meaning shifts with each retelling / Evaluation: A theory of narrative...
- (B) The poem does not resolve the contradiction between attachment to Mithila and the necessity of its transformation; the unresolved tension is itself the poem's meaning.
- (C) His Sadeha 6 piece Roṭī Rojīka Khojī (Seeking Bread and Livelihood) establishes immediately his commitment to the most fundamental social theme: the daily material struggle of the Maithili working community.
- (D) Her theatre is both socially engaged and aesthetically crafted; it uses the pleasure of performance to communicate social critique.

७१८. What does Chapter 14 most clearly emphasize about Anjani Kumar Verma, Prabhat Rai Bhatt, Ashraf Rain, Prayas P?

- (A) Thematic Analysis: Social Realism and the Parallel line of inheritance Ramesh Narayan's stories are deeply embedded in the social texture of post-Independence rural Mithila.
- (B) The chapter notes that he acknowledges both Jagdish Prasad Mandal (as mentor) and Gajendra Thakur (as literary patron and enabler) as the two figures most responsible for his emergence as a writer.
- (C) The Daheja Mukta Mithilā Banābu poem is one of the most direct anti-dowry manifestos in the Videha archive using the gīta form (song) for direct social advocacy.
- (D) Aadhhunik Maithili Naatakme Chitrit: Nirdhanataak Samasya (The Problem of Poverty in Modern Maithili Drama) This research essay, drawn from Dr.

७१९. What does Chapter 14 most clearly emphasize about Anjani Kumar Verma, Prabhat Rai Bhatt, Ashraf Rain, Prayas P?

- (A) In the twentieth century, the institutionalisation of Maithili theatre brought with it a major problem: the 'jativadi' or casteist bias that concentrated theatrical production, direction, and critical authority in the hands of upper-caste (primarily...
- (B) The spelling 'Rāina' is the Maithili/Hindi form of the surname.
- (C) Videha Samman: Architecture and Philosophy of the Parallel System VIII.
- (D) The chapter notes that laliteś Miśra makes explicit use of upamāna in locating the book's significance: it is compared to other forms of Maithili critical writing (the editorial preface, the foreword, the scholarly review-article) and found to occupy a sui...

७२०. In the context of Anjani Kumar Verma, Prabhat Rai Bhatt, Ashraf Rain, Prayas Premi Maithil, A, which statement is accurate?

- (A) The chapter notes that this is a pointed social vocabulary: from salary to hunger to old-age pension to the language itself as a precarious object, to the hospital, chocolate, and online connectivity, the journey by way of Kamat's bihani kathā titles is a...
- (B) The chapter notes that bharata's theory of the dasarupakas (ten dramatic forms) is relevant to the classification of Thakur's plays.
- (C) Thematic & Critical Analysis The presence of Ashraf Rain in the Videha ghazal line of inheritance is culturally major beyond his individual contributions.
- (D) The collection, introduced by a substantive critical preface by the eminent Maithili scholar and litterateur Prof.

७२१. Which answer matches the critical direction of Chapter 14?

- (A) The chapter notes that habermas's public sphere: the Maithili literary public sphere requires Muslim voices for its democratic completeness.
- (B) The chapter notes that jigiri and the Dalit Literature Series: Comparative Place In this complete review series -poetry, short fiction, and now novel -Jigiri occupies a special place.
- (C) The chapter notes that while early and middle periods were dominated by lyrical poetry and devotional drama, the modern era has seen the rise of prose as a powerful tool for social critique.
- (D) The social project of Jha's dramatic writing maps closely onto Boal's critical frame.

७२२. In the context of Anjani Kumar Verma, Prabhat Rai Bhatt, Ashraf Rain, Prayas Premi Maithil, A, which statement is accurate?

- (A) The chapter notes that pRAYAS PREMI MAITHIL प्रयास प्रेमी मैथिल Dramatist · Mass-Scale Poet · Committed Voice · Dual-Mode Author Archive Presence & Works Sadeha 19 (Prelim_19): Drama 'Janma Daita Achi Mām Bāpa Karama Tō Apanehī' pp.
- (B) The romantic ghazals are rich in the iconography of the Maithili village landscape: the moon, stars, darkness, monsoon rains, the koyal's call, the village courtyard, the bride's ornaments (payel/anklet, kangana/bangle, nathiya/nose-ring).
- (C) The chapter notes that post-Independence: Rajkamal Chaudhary & the Avant-Garde 1950s-1970s Establishment view: Nagarjun / Yatri, credited by some with giving Maithili a new direction.
- (D) The chapter notes that this inclusion asserts a continuity between the 14th-century classical line of inheritance and the contemporary folk line of inheritance, a continuity that the canonical literary history severs by treating Vidyapati as a...

७२३. Which option correctly summarizes a point from Chapter 14?

- (A) In this line of inheritance, rasa (aesthetic emotion/flavour) is evoked by way of dhvani (resonance, suggestive power), the way a text or utterance carries meanings beyond its literal denotation.
- (B) The chapter notes that 1315 Prayas Premi Maithil is among the most voluminous contributors to any single Videha Sadeha volume: his contributions to Sadeha 19 total nearly 200 pages, 67 pages of drama and 131 pages of poetry/ghazals.
- (C) The book is a uniquely structured omnibus: it combines an autobiography (atmakatha khand), a poetry section (kavita khand), a seed-story section (vihani katha khand), a short story section (laghu katha khand), and an aphoristic thought section (vichar...
- (D) The American New Critics, Brooks, Warren, Ransom, Empson, developed the principle of organic unity and the close reading of ambiguity, irony, paradox, and tension as vehicles of poetic meaning.

७२४. What is the best reading of the chapter's discussion of Janma Daita Achi Mā?

- (A) The chapter notes that this critical appreciation draws upon the four source documents provided by the Videha archivenamely, A Reference Grammar of Maithili (Mouton de Gruyter, 1996), Videha Issue 396 (the special Ramawatar Yadav issue, 2024)...
- (B) The chapter notes that 'Jan-ganak sevak bhela deshak bhaar chai / Jantaak mari taka banal budhiyaar chai'.
- (C) The drama title 'Janma Daita Achi Mām Bāpa Karama Tō Apanehī' (Parents give birth; karma, however, is one's own) is a philosophically loaded statement about the relationship between heredity and agency, a theme of direct social relevance in a...
- (D) The Karnaamrit journal, founded by Rajanandan Lal Das, was Jha's gateway to Maithili literary culture from 1987 onward, a journal he distributed personally among friends, colleagues, and strangers in the line of inheritance of small-press Maithili...

७२५. According to Chapter 14, which statement best fits the discussion of Anjani Kumar Verma, Prabhat Rai Bhatt, Ashraf Rain, Prayas P?

- (A) The chapter notes that pratyavartan (The Return, 1976) is the most direct dramatic engagement with diaspora experience, the play of return, of recognising and failing to recognise the home one left.
- (B) The drama appears to argue the opposite: that karma (action/destiny) is one's own making, not determined by birth.
- (C) The chapter notes that edited by Gajendra Thakur, Videha has published 438+ issues by way of April 2026.
- (D) The poems from Kavya Sarita (2019) show careful attention to sound patterning, rhythmic recurrence, and the phonetic texture of Maithili: alliteration, vowel harmonics, and the characteristic cadences of the mātṛā prosodic system are all deployed with...

७२६. Which answer matches the critical direction of Chapter 14?

- (A) Thematic & Critical Analysis The philosophical argument of the drama title, that action-karma transcends birth, is directly relevant to the anti-casteist strand of the Videha Parallel History.
- (B) The chapter notes that kaikeyi, the Rāmāyaṇa queen who asks her husband to exile Rāma, and who has historically been cast as the villain of the epic, is the archetypal woman-as-Other in Indian literary line of inheritance: her motivations, intelligence...
- (C) The bihani is not a compressed narrative but a narrative seed, it plants an image, a situation, or a fragment of consciousness and allows the reader to grow the full story.
- (D) The chapter notes that february 2024. Choudhary, Radha Krishna.

७२७. In the context of Anjani Kumar Verma, Prabhat Rai Bhatt, Ashraf Rain, Prayas Premi Maithil, A, which statement is accurate?

- (A) The chapter notes that) were major challenges for the government., Historical Context of Flood and Drought: Before describing the 1947 situation, the author discusses history.
- (B) The chapter notes that 'Shahar O Gel' is a document of primitive accumulation in the cultural sphere: the village's human capital is drained to the city, leaving a community that has lost its social fabric.
- (C) Theory of Analogy (Upamāna) Upamāna, comparison or analogy, is for Gaṅgeśa strictly the source of knowledge by which one learns the relation of a word to its referent.
- (D) In Brahminical social theory, one's karma is partially determined by birth (the karma of previous lives determines present-life birth into a caste); Prayas Premi's drama appears to contest this by asserting individual agency over destiny.

७२८. According to Chapter 14, which statement best fits the discussion of Theoretical Frameworks Bharatamuni's Nāṭyaśāstra?

- (A) The chapter notes that bhramar's own ghazal collection Anhariyak Chaan (Moon in Darkness) positions him in this line of inheritance: seeking light in darkness, finding beauty in the most difficult conditions.
- (B) Theoretical Frameworks Bharatamuni's Nāṭyaśāstra: the 67-page drama must be analysed by way of its primary rasa.
- (C) The chapter notes that postcolonial Theory (Ashis Nandy, Partha Chatterjee) The "village" is not a pre-modern idyll but a site where traditional terms (Ashfi, guru, kinship) are appropriated and inverted by colonial-modern corruption.
- (D) The chapter notes that gajendra Thakur, recognised as Maithili's first "Aruji" (scholar of ghazal prosody), authored the first Ghajalsastram.

७२९. In Chapter 14 (Anjani Kumar Verma, Prabhat Rai Bhatt, Ashraf Rain, Prayas Premi Maithil, A), which option reflects the chapter's argument?

- (A) The chapter notes that has the writer expanded the literary horizon?
- (B) Ancinhār draws a careful distinction between pāṭhakīya, samīkṣā (review), ālocanā (criticism) and samālocanā (critical analysis), arguing that the pāṭhakīya is the most intellectually honest of these forms precisely because it foregrounds the reader's...
- (C) The chapter notes that navya-Nyāya anumāna of the drama title: hetu = parents give birth; vyāpti = but birth does not determine action; sādhyā = therefore one's karma is one's own.
- (D) Archived documents and "Learn Kaithi" (2009) guides support scholarly research into regional history.

७३०. Which answer matches the critical direction of Chapter 15?

- (A) His work spans poetry collections, ghazal collections, short story collections, a long poem (deergh kavita), a collection of prose-essays (kathetara gadya), a volume of editorials, and a volume of literary criticism.
- (B) Integrated Shiva-Parvati themes with court drama.
- (C) The chapter notes that stump's engagement with the manuscript of A Reference Grammar of Maithili and his incisive editorial contributions are acknowledged in the grammar's preface as indispensable.
- (D) Mandal's work represents both a continuity (deep rootedness in Maithili language and culture) and a radical rupture.

७३१. In the context of Arvind Thakur, which statement is accurate?

- (A) The chapter notes that khalan and Brij Kumar Yadav, who showed the path of journalism, with reverence. ' This dedication to journalistic mentors places Bulbul at the origin point of Jha's literary career: it is his earliest published collection (VS 2063...
- (B) The chapter notes that by way of this dual analytical lens, the chapter illuminates how Thakur's poetry serves as a sustained, formally sophisticated, politically committed, and spiritually resonant engagement with the crises of contemporary Mithila and...
- (C) The chapter notes that tillu's childhood nickname was given to him by his father's close friend, the mahakavi Fazlur Rehman Hashmi, Maithili poet.
- (D) In his desire to write purposeful drama, he never became complacent.

७३२. According to Chapter 15, which statement best fits the discussion of Literary History?

- (A) They operate in the realist mode, drawing on the lived texture of Maithili village society, yet achieving an allegorical resonance that transcends the local.
- (B) The chapter notes that reception, Influence, and Place in Literary History 9.
- (C) The chapter notes that shrinati Premlata Mishra receives the Sangeet Natak Akademi Award for the year 2022 for her contribution to Indian theatre as an actor." The award was conferred by the President of India at a ceremony held at Vigyan Bhawan, New Delhi.
- (D) The critical note recognises 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).

७३३. Which point is consistent with Chapter 15's treatment of Arvind Thakur?

- (A) The chapter notes that Walter Benjamin's concept of "dangerous memory" is worthy of recollection here again -but here this memory is even more dangerous, because it is not abstract historical fact but the names of real women.
- (B) The chapter notes that formalism and Narratology: Jakobson, Propp, Genette Roman Jakobson's concept of the 'poetic function', the orientation of language toward the message itself, is directly relevant to Kavya Sarita.
- (C) The epithet 'Swatantracheta', applied to Thakur in the title of the Videha Special Issue dedicated to him, is not merely an honorific.
- (D) The chapter notes that Malangia's theatre achieves siddhi when it produces in its literary festival or institutional audience the aesthetic pleasure of skilled theatrical craftsmanship and cultural reflection.

७३४. Which option correctly summarizes a point from Chapter 15?

- (A) The chapter notes that further research on 'Anil's work would benefit from textual analysis of the full manuscripts of Dhar Kai Oi Par, Geet Ganga, Ghazal Ganga, and Tora Angana Me (available at videha.co.in/pothi.htm), interviews with the author, and...
- (B) Maithili is one of India's twenty-two scheduled languages, spoken by approximately fifty million people in the Mithila region of Bihar, Jharkhand, and the Terai districts of Nepal.
- (C) The chapter notes that western Literary and Critical Theories 6.1 Aristotelian Dramaturgy Aristotle's Poetics (c.
- (D) The character of Raghab, the poor Brahmin youth, is complex: he loves Bulki genuinely but is structurally unable to protect or sustain her inside the village's social order.

७३५. In Chapter 15 (Arvind Thakur), which option reflects the chapter's argument?

- (A) The chapter notes that this debut co-authored collection introduced him to the Maithili reading public.
- (B) Architect of the Maithili e-drama: No Entry: Mā Pravish, serialised in Videha eJournal and read by 15,000 people before its print publication, transformed the delivery model for Maithili drama.
- (C) The chapter notes that conversely, Thakur has provided critical reviews of Mandal's work.
- (D) The chapter notes that (c) Anandavardhana's Dhvanyaloka holds that the highest poetry communicates by way of dhvaniresonance or suggestion, layers of meaning that exceed the literal.

७३६. Which point is consistent with Chapter 15's treatment of Least Common Multiple'carries?

- (A) The play's resolution, the young man who refuses dowry demands, is exactly the 'spect-actor intervention' Boal recognises as the goal of Forum Theatre.
- (B) The chapter notes that similarly, 'Laghuttamasamapavartya', the mathematical term for 'Least Common Multiple' carries the dhvani of the community's minimum common denominator of shared humanity; of the smallest unit that contains all the factors; of a...
- (C) The play critiques not only patriarchy but women's complicity in its reproduction, making it more nuanced than straightforward victim-rescue narratives.
- (D) Gaṅgeśa's epistemology: the science communicator's task is precisely that of transmitting valid knowledge (pramā) about the natural world by way of accurate testimony (śabdapramāṇa) to a child audience, the pedagogical project of Navya-Nyāya realised in...

७३७. Which point is consistent with Chapter 15's treatment of Arvind Thakur?

- (A) His ghazal form embodies this tension: the ghazal is a highly formalised, aesthetically demanding structure, yet Thakur deploys it in the service of social critique.
- (B) The chapter notes that fourth, and most consequentially, it serves as a collective self-portrait of the Videha Parallel Literature Movement's human infrastructure, the people who have built the democratic Maithili literary project one small act at a time.
- (C) His argument that literature cannot be partitioned by caste without dying is a materialist argument about the conditions of literary production: the fragmentation of readership and authorial community into caste ghettos mirrors the fragmentation of the...
- (D) These essays are explicitly addressed to UPSC candidates, a readership that is not necessarily familiar with the Maithili dramatic line of inheritance, and their rhetorical strategy is precisely that of cultivating sahridayataa in an uninitiated audience...

७३८. In the context of Arvind Thakur, which statement is accurate?

- (A) The seed story does not state its sādhyā explicitly; it establishes the vyāpti by way of narrative compression, leaving the reader to complete the inference.
- (B) The crucial dramatic moment arrives when Sahdev tells Kishan to send Geeta home: 'If you want your own good, send her back to her home, or they will make your life miserable.' Kishan responds with a remarkable statement: 'What should I say?'
- (C) The chapter notes that Benjamin's 'Now of recognisability' (Jetzt der Erkennbarkeit) describes the moment in Ayna when the mirror reflects not just the present but the accumulated weight of civilisational history.
- (D) The chapter notes that Mikhail Bakhtin: Heteroglossia, Carnival, and the Novel Bakhtin's concept of heteroglossia, the presence of multiple social voices and languages inside a single literary text, is relevant to Thakur's practice both as a poet and as an...

७३९. Which option correctly summarizes a point from Chapter 15?

- (A) There was a time when Maithili dramatic performance (Maithili Natak ka Digdigia) resounded across all of India, especially in North India.' The play is presented as Jha's definitive claim on this inheritance.
- (B) The chapter notes that Mala Jha, as both the spouse and the primary editorial collaborator of Ramesh, serves as a critical bridge between the domestic and the discursive spheres of this partnership.
- (C) In 2008 he first attempted ghazal composition, candidly acknowledging in retrospect that these early attempts were 'not actually ghazals'.
- (D) His editorials gather and contest multiple voices inside the Maithili literary field; his fiction deploys the voices of common people, women, and marginalised communities alongside those of the literary elite.

७४०. In Chapter 15 (Arvind Thakur), which option reflects the chapter's argument?

- (A) His non-fictional prose collection 'Roshanaaik Lokpaksha' (The People's Side of Light) signals a feminist commitment by way of its insistence on the 'popular' or 'people's' dimension of illumination, light as democratic possibility rather than as elite...
- (B) The chapter notes that gender, Kitchen, and Epistemic Authority The domain of food and the kitchen has traditionally been gendered female in Mithila (as in most of the Indian cultural world), and the vocabulary of food has been transmitted primarily by way...
- (C) The story Jātik Bhōj dramatizes saṃsargābhāva: the Dom, the Kumhar, the Mali are not absolutely absent from the feast, they are present as labourers, but they are absent from a specific relation to it (the eating-relation, the honoured-guest relation).
- (D) The chapter notes that this metamorphic sequence reflects the many-faceted nature of the Dalit woman's life -who is simultaneously laborer, mother, wife, beggar, and tenacious warrior.

७४१. Which point is consistent with Chapter 16's treatment of Kathakar Ashok?

- (A) The chapter notes that gangesh's birth 5 years after his father's death and then his marriage to a Charmakarini is described here.
- (B) The chapter notes that subhadra's nature-images are fundamentally different: In Avva -"the sun rising before the cock crows scorches Avva's eyes" -the sun's rising here is not poetic beauty, but a signal of labor's beginning.
- (C) The chapter notes that its discussion connects Ashok (Kathakar Ashok) with critical appreciation, literary history and the Videha critical frame.
- (D) Videha Samman in literature, art, music, craft and drama.

७४२. Which answer matches the critical direction of Chapter 16?

- (A) The chapter notes that while listening to the story of Baghotiya, it unravels all modern problems.
- (B) The social project of Jha's dramatic writing maps closely onto Boal's critical frame.
- (C) The economy of the image, its capacity to carry multiple registers simultaneously, exemplifies the dhvani principle applied to the ghazal form.
- (D) As Gajendra Thakur, editor of Videha, points out: Ashok's Chakravyuh treats Mahabharata episodes not by way of the elevated Sanskrit pandit's lens but by way of the democratic voice of folk line of inheritance, in the spirit that Firak Gorakhpuri...

७४३. In the context of Ashok (Kathakar Ashok), which statement is accurate?

- (A) The chapter notes that key poems include the title poem 'Chakravyuh', a dramatic re-telling of Abhimanyu's entrapment in the military formation, a poem of unflinching masculinity and tragic honour.
- (B) The Tattvacintāmaṇi was composed in the same region where Raut's village of Berma is located.
- (C) The chapter notes that crucially, Gaṅgeśa was himself a Maithili, born and working in Mithila, and Navya-Nyāya remained an active intellectual line of inheritance centred in Mithila and subsequently Bengal until the 18th century.
- (D) The chapter notes that 'Toward a Feminist Poetics.' In Women's Writing and Writing about Women, ed.

७४४. What is the best reading of the chapter's discussion of Ashok (Kathakar Ashok)?

- (A) The chapter notes that produced in 1966 by the Vidyapati-Hindi-Sabha, Darbhanga, the foremost literary institution of Maithili at the time, and dedicated to Maharajadhiraj Kameshwar Singh Bahadur as its patron, the volume contain tributes, critical essays...
- (B) The chapter notes that 'Kotha' is a sharp political satire on corrupt ministers (mantri-ji), depicted with the precision of a journalist's expose rather than a moralist's complaint.
- (C) The chapter notes that n AV YA, N Y ĀYA E P I S T E M O L O G I C A L A N A L Y S I S Gaṅgeśa Upādhyāya's epistemological critical frame provides several analytical tools relevant to Kalpana Jha Patna's critical method.
- (D) The chapter notes that b Bechan Thakur A pioneer of the Videha Maithili Parallel Theatre Movement.

७४५. Which answer matches the critical direction of Chapter 16?

- (A) The linguistic exclusion in No Entry: Mā Pravish is inferred from the accumulation of concrete dramatic images of prohibition, rather than announced in a thesis statement.
- (B) The chapter notes that pA R T I V: C O M P A R A T I V E C R I T I C A L A N A L Y S I S 4.1 Kariyan to Guwahati: A Literary Geography of Displacement Kalikant Jha 'Buch' is rooted: village Kariyan, birthplace of Udayanacharya and Gangesa, the philosophical...
- (C) The chapter notes that this documentary attention to material reality, what Kracauer calls the 'found story' as opposed to the 'staged story', gives his plays a social-realist dimension that film theory helps illuminate.
- (D) His monograph on Rajmohan Jha (2019) for the Sahitya Akademi shows his engagement with the line of inheritance he inhabits.

७४६. According to Chapter 16, which statement best fits the discussion of Rural India?

- (A) The chapter notes that marxist: Village as site of economic restructuring / Decline of feudal authority : Feminist: Women caught between: line of inheritance (control) / Modernity (uncertain freedom) / Postcolonial: Rural India negotiating modern state...
- (B) The chapter notes that vibha Rani, prominent Maithili/Hindi dramatist and fiction writer; two plays archived in Videha pothi.htm.
- (C) The chapter notes that diasporic Literature: Analyzing Maithili diasporic literature (written in Delhi, Mumbai, Kolkata, and foreign countries) requires concepts of diasporic aesthetics, multiple identities, hybridity, displacement from roots.
- (D) The chapter notes that he tracks the historical shift from peasant-farmers (kashtkaar) to agricultural labourers, the breakdown of cooperative agriculture, and the absence of agro-processing industries for makhana (foxnut), lichi, mango, jute, and...

७४७. Which option correctly summarizes a point from Chapter 16?

- (A) The chapter notes that t h e o r e t i c a l F r a m e w o r k s : I n d i a n a n d W e s t e r n A rigorous critical appraisal of Mishra's works requires both Indian and Western theoretical lenses, since his oeuvre inhabits a literary space that is...
- (B) The chapter notes that safi's poetry refuses this reduction: it is simultaneously protest and celebration, critique and love.
- (C) The Maithil folk, the landless labourers, the women, the lower-caste communities whose stories populate Maithili folk narrative, are subalterns in Spivak's sense: those whose speech is structurally inaudible inside dominant institutional frameworks.
- (D) His stories consistently take the 'ordinary moment', a broken button, a tiffin box, a bicycle lesson, and invest it with social significance without resorting to melodrama.

७४८. According to Chapter 16, which statement best fits the discussion of Ashok (Kathakar Ashok)?

- (A) The chapter notes that shonitayal Payark Nishan.
- (B) The chapter notes that gajendra Thakur explicitly compares Ashok's satirical method to Chekhov's in his discussion of 'Hisaab' (Accounting): 'One can feel something of Chekhov's story here.' The comparison is apt both writers share the technique of the...
- (C) The movement prioritizes "directed translation" from languages such as Sanskrit, English, Hindi, Nepali, and Bengali to ensure linguistic fidelity and avoid the dilution of meaning that occurs by way of intermediary languages.
- (D) The playwright claims that Bhojpuri's Bidesiya line of inheritance is "superior" in certain qualitative domains, while Maithili remains tied to "bojhil" (cumbersome) epic narratives.

७४९. Which answer matches the critical direction of Chapter 16?

- (A) As a figure for literary criticism, it implies that even the smallest literary element repays the closest attention, that there is no detail too minor to yield critical insight.
- (B) The chapter notes that boal's distinction between 'Aristotelian' theatre and 'oppressed' theatre (which makes the spectator the protagonist) resonates strongly with Thakur's theatrical project.
- (C) The chapter notes that 'Swaadhin' (Free/Independent) is a story about marital rape, told from the wife's perspective.
- (D) The chapter notes that he moves from the historical meaning of the festival to its contemporary crisis (the systematic violation of women's safety despite the Rakhi covenant).

७५०. Which option correctly summarizes a point from Chapter 16?

- (A) Her solo performances, she has pioneered what she calls 'room theatre' (ekānt raṅgamanc) under the banner of AVITOKO, the socio-cultural organisation she founded in Mumbai in 2001, collapse the architectural distinction between stage and audience.
- (B) The grammatical structure of the radif 'karatai' (third person present-future) gives this ghazal a uniquely distanced, observational quality: the speaker watches and reports rather than directly addressing the actors.
- (C) The chapter notes that gajendra Thakur recognises it as a story about 'marital rape' using that exact vocabulary, placing it inside a contemporary feminist legal discourse.
- (D) A healthy Maithili literary ecosystem requires both: the state's material resources and Videha's archival rigor; the Akademi's bureaucratic stability and Videha's forensic transparency.

७५१. What is the best reading of the chapter's discussion of Chhuttiik Ek Din'?

- (A) The playwright, situated inside or addressing a literate, academic context, brings the values of archival research, textual criticism, and historical documentation to bear on performance traditions that may not have operated according to these values.
- (B) A Parallel History of Mithila & Maithili Literature.
- (C) The crisis of Maithili in the age of globalization, children who speak Maithili at home but write in English, mothers who cannot teach their children to read in their mother tongue, is dramatized with elegiac precision in 'Chhuttiik Ek Din', where the...
- (D) The chapter notes that navya-Nyāya and the Dhvani Theory, Anumāna of Poetic Meaning Navya-Nyāya's theory of śabda-pramāṇa (verbal testimony as a source of valid knowledge) is directly applicable to the problem of how poetic language generates knowledge...

७५२. Which answer matches the critical direction of Chapter 16?

- (A) Jha's drama, designed for both village and urban stages, shows sophisticated engagement with all four modes.
- (B) The Navya-Nyāya demand for avacchedaka precision in critical evaluation requires that this comparative placement be specified: Nand is major inside the category of 'productive midrange democratic Maithili prose writers of the early 21st century', not in...
- (C) The peculiar incompleteness that critics identify, the story that begins well but ends too quickly, may be partly a function of this oral performance context, where the assembled audience and subsequent discussion complete the meaning that the written text...
- (D) The chapter notes that mallick's comment that the Maoist slogan "Aadhaar baadi, tohar baadi, Naxalbadi" once galvanised him is an major marker of the ideological climate of Kolkata's Maithili literary world in the 1970s-80s.

७५३. Which point is consistent with Chapter 16's treatment of Bihari Literature?

- (A) The play refuses to glamourise or to romanticise the village troupe; it shows the compromises, the petty humiliations, the economic dependencies that structure 'cultural work.' In terms of dramaturgy, Riharsal is broadly in the line of inheritance of...
- (B) His story 'Chhal' has been translated into English and included in The Book of Bihari Literature (Harper Collins, 2022, edited by Abhay K.), a major moment of visibility in the English-language literary market.
- (C) The chapter notes that it is also, in Navya Nyaya terms, a Tarka (hypothetical counterargument) inside the devotional discourse.
- (D) The Gaslighting of Harimohan Jha Harimohan Jha (1908-1984), arguably the most popular and radical voice of 20th-century Maithili, serves as a primary example of this institutional suppression in the parallel narrative.

७५४. What does Chapter 16 most clearly emphasize about Community Shivshankar Shrinivas?

- (A) Influence and Community Shivshankar Shrinivas, Ashok's long-time literary friend and co-author of Trikon, credits Ashok with encouragement at a critical moment in his own literary development, a testament to the quiet mentorship role that established...
- (B) The chapter notes that fourth, the Navya-Nyāya distinction between laukika (worldly) and alaukika (extraordinary) pratyakṣa (perception) is relevant to the heightened perception that literary experience enables.
- (C) The chapter notes that natural Image Clusters: Recurring images across the recoverable pages include water, light/lamp, the plough/furrow, rice/grain, the moon (chand), festival fires, and the threshold (deharī), all images deeply embedded in Maithili...
- (D) The chapter notes that pathak's contribution is characterised by range, the capacity to move between drama, prose, poetry, critical essay, and translation, and by theoretical depth.

७५५. According to Chapter 17, which statement best fits the discussion of Bechan Thakur?

- (A) The chapter notes that gonu Jha is the most prominent example: a figure of wit and practical intelligence who occupies in Mithila's collective imagination the position that Birbal occupies in Mughal cultural memory, but who has been relegated to a minor...
- (B) Anima Singh, published in Videha 365 (2025) under the title 'Smriti Shesh: Snehil Aasheervacan' ('Surviving in Memory: An Affectionate Blessing'), is among his most personally revealing prose-poem pieces, combining memoir, intellectual history, and lyric...
- (C) The chapter notes that centres on Bechan Thakur, Pioneer of the Videha Maithili Parallel Theatre Movement.
- (D) His Nyaya-tattva-chintamani is an outstanding work on Nyaya, yet unexcelled.' The Title Mahāmahopādhyāya The title Mahāmahopādhyāya conferred on Gaṅgeśa was the highest scholarly title in the Mithila panditic line of inheritance, given exclusively to...

७५६. In Chapter 17 (Bechan Thakur), which option reflects the chapter's argument?

- (A) The chapter notes that but the women poets of the new generation made the 'whole life' (including woman-life) and world the subject of poetrylike Kamini, Nutan Chandra, Susmita Pathak, or Mousumi Mukherjee's poetry.
- (B) The chapter places Bechan Thakur inside the wider parallel history of Maithili literature.
- (C) They operate in a parallel historical dimension, chronicling the experiences, struggles, and philosophies of the marginalized, the rural, and the linguistically specific, thereby challenging the hegemonic discourse of national/colonial history.
- (D) The chapter notes that while mainstream history focuses on Gandhi, Nehru, and Bose, this book chronicles the "foot soldiers" of the movement.

७५७. Which point is consistent with Chapter 17's treatment of Bechan Thakur?

- (A) The chapter notes that its discussion connects Bechan Thakur with critical appreciation, literary history and the Videha critical frame.
- (B) The chapter notes that when a cognition of p endures as a conscious act, it prevents the occurrence of the cognition of not-p, not merely by psychological competition but by logical necessity: 'the presence of one act prevents the origination of the other...
- (C) The chapter notes that its discussion connects Siyaram Jha 'Saras' with critical appreciation, literary history and the Videha critical frame.
- (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.

७५८. What does Chapter 17 most clearly emphasize about Ankiya Nat?

- (A) The chapter notes that mishra is aware of the problem that most formal historians in Mithila have ignored lok itihās (oral/people's history).
- (B) The Nāṭyaśāstra of Bharatamuni recognises a body of early performance forms rooted in folk practice; the Maithili literary line of inheritance, from Vidyapati's geets performed at court and village alike to the Ankiya Nat line of inheritance of Assam...
- (C) The chapter notes that for non-Maithili readers, these gaps become sites of productive learning; the essays function as cultural orientation as much as critical assessment.
- (D) Anandavardhana's theory of dhvani (suggestion) applies most powerfully to the devotional songs: the gosāunīk's presence is not directly stated but suggested by way of the accumulated imagery of the household shrine, the fragrant incense, the sound of...

७५९. Which answer matches the critical direction of Chapter 17?

- (A) The chapter notes that gayatri Spivak's question 'Can the Subaltern Speak?' is answered differently by the two Jhas.
- (B) Applied to the four authors under review: Ramesh Narayan's short fiction moves principally in karuṇa rasa, suffused with a delicate vīra arising from ordinary characters who persist amid socioeconomic wreckage.
- (C) The chapter notes that medieval Maithili theatre encompassed Sanskrit natya (Vidyapati's Goraksavijaya), folk performance genres (the gamaya nach, jat-jatin dance-theatre, samaichakeva, etc.), and the socio-religious performances embedded in life-cycle...
- (D) The chapter notes that (Kosi Nadi Ki Kahani), Na Ghat Na Ghar, Bagawat Par Majboor Mithila Ki Kamla Nadi, Bhutahi Nadi aur Takniki Jhaṭ-Phunk, The Kamla River and People On Collision Course, Bhutahi Balan- Story of a ghost river and engineering witchcraft...

७६०. In the context of Bechan Thakur, which statement is accurate?

- (A) As a linguist and language activist, his primary commitment to the health and survival of the Maithili language (not just its literature) situates him in a distinguished line of inheritance of Maithili language scholarship and cultural activism.
- (B) The chapter notes that mishra's narrative project involves a systematic expansion of who counts as Apta in Maithili cultural discourse.
- (C) In the twentieth century, the institutionalisation of Maithili theatre brought with it a major problem: the 'jativadi' or casteist bias that concentrated theatrical production, direction, and critical authority in the hands of upper-caste (primarily...
- (D) The poet looks closely at the definition (lakṣaṇa) of a thought: is it a wandering bird or a cut kite?

७६१. Which option correctly summarizes a point from Chapter 17?

- (A) The analysis draws on all fourteen files provided: plays, poetry collections, journals (Mithila Darshan), and the multi-lingual Nachiketa Vividh compendium.
- (B) The chapter notes that it is a work that serious students of Maithili ghazal will have to engage with for the foreseeable future.
- (C) The chapter notes that this is the context against which the Videha Maithili Parallel Theatre Movement, pioneered by Bechan Thakur from the 1990s onwards, must be understood.
- (D) The chapter notes that bCE-200 CE), a comprehensive treatise on dramatic composition, performance, staging, music, and dance.

७६२. What is the best reading of the chapter's discussion of Manushimih Samskritam' ?

- (A) As he writes in this work: Mithila is that sacred land where the founders of Buddhism and Jainism; the scholars of all six orthodox branches of Sanskrit learning such as Yajñavalkya, Bridha Vachaspati, Ayachi Mishra, Shankar Mishra, Gautam, Kapil, Sachal...
- (B) The chapter notes that its explicit manifesto, 'Manushimih Samskritam' (Humans First in Culture), signals its commitment to the democratisation of Maithili culture, the inclusion of subaltern and non-Brahmin voices, and the resistance to what it terms...
- (C) The poem's dhvani operates by way of the proliferation of these anuyogi relationseach activated by the single qualifying property "Ang", in a way that Navya-Nyāya's grammar of qualification (viśeṣaṇatā) can formally describe.
- (D) The chapter notes that he consistently refuses to call himself a 'lekhaḥ' (literary author), a refusal that Ramesh (in his Videha 395 essay) reads both as modesty and as an inadvertent symptom of the Maithili literary establishment's failure to recognise...

७६३. According to Chapter 17, which statement best fits the discussion of Bechan Thakur?

- (A) The chapter notes that pA R T I I I : T H E O R E T I C A L F R A M E W O R K S , T H E A T R E , F I L M & D R A M A 3.1 Bharata Muni's Nāṭyaśāstra: The Foundational critical frame 3.1.1 The Origin and Purpose of Drama The Nāṭyaśāstra (composed between c.
- (B) The chapter notes that its proceedings, which include a landmark interview with Bechan Thakur, an extensive critical essay by Gajendra Thakur on parallel Maithili theatre, documentation of 25 years of stage productions directed by Bechan Thakur, and...
- (C) The Future Outlook for Maithili Advocacy Based on the trajectory of Kamat's work, the future of the Maithili movement appears to be moving toward greater integration with technological platforms and broader social justice frameworks.
- (D) The chapter notes that its greatest strength lies in its interstitial position: between folk and classical, Maithili and Bhojpuri, performance and text, devotion and critique.

७६४. In Chapter 17 (Bechan Thakur), which option reflects the chapter's argument?

- (A) Against Indian critical frameworks, the dominant rasa is karuna (compassion), deepened by shanta (tranquillity) in the elegies, and the dhvani of the best pieces resonates beyond their explicit statements.
- (B) The chapter notes that bechan Thakur holds the formal editorial position of 'Sampadak: Natak-RangmanchChalchitra' (Editor, Drama-Theatre-Cinema) of the Videha eJournal, a role that reflects his institutional centrality to the Videha movement.
- (C) The chapter notes that yet, no research has been conducted on these figures.
- (D) 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.

७६५. Which point is consistent with Chapter 17's treatment of Bechan Thakur?

- (A) The chapter notes that mikhael Bakhtin: Dialogism, the Chronotope, and the Novelistic Word Bakhtin's concept of dialogism, the idea that every utterance is in dialogue with previous utterances, that meaning is always situated in a multi-voiced...
- (B) The two together constitute the full breadth of the parallel line of inheritance's literary achievement.
- (C) The two closing micro-fictions are particularly instructive: 'Postmortem' and 'Pollution' represent the Bihani Kathā at its most concentrated.
- (D) The chapter notes that this position is explicitly stated in the Videha Sampadakiya (editorial) data, confirming his status as the primary theatrical authority inside the movement.

७६६. What does Chapter 17 most clearly emphasize about Gangesa Upadhyaya?

- (A) Gangesa Upadhyaya and the Mithila Epistemological line of inheritance Any critical appreciation of Maithili theatre must acknowledge the philosophical line of inheritance inside which it operates.
- (B) According to his own autobiographical preface in Badalait Samay, Kashyap's creative life began with the storytelling of his 'Ba' (grandmother) and mother, whose nightly tales ('khissapihani') instilled a narrative imagination.
- (C) Historical Recognition and Institutional critical frame The relationship between the Sahitya Akademi and Maithili is unique.
- (D) The chapter notes that critical Analysis through Indian Literary Theory 3.1 Rasa Theory (Bharata / Abhinavagupta) Bharata Muni's Natyashastra (c.

७६७. Which answer matches the critical direction of Chapter 17?

- (A) The chapter notes that kosi in Maithili Literature and Cultural Identity: Although Dr.
- (B) The chapter notes that th century, Mithila), whose Tattvacintamani ('Thought-Jewel of Reality') founded the Navya Nyaya school of Indian logic and epistemology, provides a critical instrument of enormous power.
- (C) The chapter notes that shri Ramji Chaudhary, Village: Rudrapur, Post: Andhratharhi, District: Darbhanga Date: Falgun Shukla Purnima, Sambat 2004 (approx.
- (D) The chapter notes that feminist and Dalit Critical Perspectives Feminist literary theory, from Virginia Woolf's A Room of One's Own to bell hooks, demands attention to the representation of women and the gendered structures of literary production.

७६८. In the context of Bechan Thakur, which statement is accurate?

- (A) Acharya Sharan's Maithili Manas implies a reader who can engage with the Sanskrit-inflected literary Maithili of the pandit class, is familiar with the Hindi original, and participates in the institutional literary culture of Darbhanga.
- (B) Gangesa's analysis of the four pramanas (means of valid knowledge), pratyaksha (perception), anumana (inference), upamana (analogy/comparison), and shabda (verbal testimony), and his rigorous methodology of definition (lakshana), delimitation (avacchedaka)...
- (C) The transcription from Mithilakshar to Devanagari has been done verbatim in the panji book.
- (D) After graduating in Civil Engineering from IIT Kharagpur in 1968, he did not limit his research to just concrete and iron.

७६९. Which option correctly summarizes a point from Chapter 17?

- (A) The chapter notes that manu's title 'Naḍhiyā Bhukaiye Hamar Ghaṛārīpar' is a masterwork of dhvani.
- (B) The particular relevance of Navya Nyaya to Bechan Thakur's theatre lies in Gangesa's rejection of false cognition (bhrama), the misleading appearance of truth.
- (C) The best lines in Nistuki operate precisely at this dhvani level: what the poem 'says' is the surface of a deeper resonance.
- (D) In mainstream Indian philosophical historiography, Gangesa Upadhyaya is revered as the undisputed architect of Navya-Nyaya.

७७०. What is the best reading of the chapter's discussion of Bechan Thakur?

- (A) The chapter notes that its refrains of collective celebration, playing the dhol, sharing meals, the new daughter-in-law cooking puri, the grandfather dancing, constitute a pastoral invocation of Maithili folk culture.
- (B) The chapter notes that when Chandan Kumar Jha's radif 'hamara nik lagait chai' ('I find pleasing') returns again and again in Ghazal 14, it accumulates a Tatparya of aesthetic pleasure, intellectual delight, and professional identity that only emerges...
- (C) The chapter notes that casteist theatre produces a bhrama: it sets out itself as 'Maithili' theatre while representing only a fraction of Maithili society, and it produces the false cognition that Brahminical aesthetics are the aesthetics of Mithila as a...
- (D) The chapter notes that mishra suggests that Jha should form a training team (dal) of young researchers, mentoring them systematically rather than working as a solitary soldier (senapati).

७७१. According to Chapter 17, which statement best fits the discussion of Bechan Thakur?

- (A) The chapter notes that the thematic analysis of his writing 7.1 The Absurd as Social Critique The recurring term *ajagut* (absurdity, incongruity, something out of place) in the title *Bad Ajagut Dekhal* signals a philosophical-aesthetic...
- (B) The chapter notes that critical Appreciation: Western Literary Theories V.
- (C) The chapter notes that bechan Thakur's parallel theatre is, in *Navya Nyaya* terms, an exercise in correcting this *bhrama*, of achieving *prama* (valid cognition) about Maithili social reality by way of the *pratyaksha* of direct theatrical representation of...
- (D) The compression, the restraint, and the resonant ending of '*Kisna Mutṭī*' in particular stands comparison with the finest examples of the form in Maithili literature.

७७२. In Chapter 17 (Bechan Thakur), which option reflects the chapter's argument?

- (A) The chapter notes that this background, the poverty and sacrifice that attend Maithili literary production outside institutional support systems, is essential context for understanding both the social urgency of his writing and his alignment with the...
- (B) There is a famous Maithili saying regarding the Balan river: "Ebo balan ta badhbo daalan, jebo balan ta ghatbo daalan".
- (C) The chapter notes that by making these secret records public, the Videha movement sought to dismantle the myths of ancestral purity that sustained the contemporary literary establishment's exclusionary practices.
- (D) The chapter notes that chapter II: Bechan Thakur, Life, Context, and Theatrical Mission 2.1 Biographical Profile Bechan Thakur (बेचन ठाकुर) was born and raised in Chanauraganj (चनौरागंज), Bhaya Jhanjharpur...

७७३. Which point is consistent with Chapter 17's treatment of Bechan Thakur?

- (A) The chapter notes that *nirmaliki Nirmalatama* (निर्मलीक निर्मलतामे); *Tain Kichhu Ne Kichhu Likhait Jaau* (तैं किछु ने किछु लिखैत जाउ), *Videha Issue 17*, pp.
- (B) The Maithili plays' sustained critique of this ideological mystification is what Dr.
- (C) His caste background, the Barhi (carpenter) community, identified by the 'Thakur' suffix that marks artisan-service castes in Mithila, places him decisively outside the Brahmin-Kayastha literary establishment that has historically dominated Maithili...
- (D) The chapter notes that it is called "Bhutahi" (ghostly) because it has no fixed course; it appears suddenly during the rainy season, devastates villages and homes, and then disappears, leaving behind sand.

७७४. What does Chapter 17 most clearly emphasize about Bechan Thakur?

- (A) The chapter notes that he works as a private tutor (coaching teacher), a livelihood that gives him both direct contact with village youth and the economic independence, however modest, to pursue his theatrical work without institutional or governmental...
- (B) The Ghazal as Political Form The ghazal is a classical Persian form, adopted into Urdu and subsequently into Hindi and numerous other South Asian languages including Maithili.
- (C) The chapter notes that he holds a senior research fellowship from the Centre for Cultural Resources and Training (CCRT), Ministry of Culture, Government of India (File No.
- (D) The chapter notes that feminist Analysis "Nirvashit Jivan" (Exiled Life) and the story of the woman mistaken for a goddess both place female subjectivity at the centre of social analysis.

७७५. Which answer matches the critical direction of Chapter 17?

- (A) The documentation in the *Videha Maithili Natya Utsav* anthology records his productions systematically from 1995 onwards, providing an extraordinary archive of grassroots theatre practice.
- (B) The chapter notes that first, he represents the Nepal-Terai voice in Maithili literature, a voice that the VPHF insists is key but which official institutions in both India and Nepal have marginalized.
- (C) In *Navya-Nyāya* terms, this is the demand that the *vyāpara* (operative function) of literary knowledge-claims be grounded in a datable, nameable, traceable source.
- (D) The chapter notes that inside this journal he published *Shilotkirna Maithili Geet* (Dr.

७७६. In the context of Bechan Thakur, which statement is accurate?

- (A) The chapter notes that by the time of the 2012 Videha Natya Utsav, he had maintained this parallel theatre practice for over 25 years, without any government or institutional support, making him one of the most persistent and committed figures in...
- (B) The chapter notes that limitations As a creative writer, Mishra's limitations are major.
- (C) The chapter notes that verbal Testimony (Śabda) The Śabda-khaṇḍa, the longest and most linguistically sophisticated section of the TattvaCintāmaṇi, develops a comprehensive philosophy of language.
- (D) The chapter notes that limitations (from theoretical perspectives) From Rasa-Dhvani: Lacks dhvani's subtlety; too direct for classical taste.

७७७. Which option correctly summarizes a point from Chapter 17?

- (A) The chapter notes that it represents his most explicitly feminist work and serves as a direct theatrical intervention in the crisis of female foeticide and gender devaluation in Mithila and neighbouring regions.
- (B) The chapter notes that th century CE) defines vakrokti as the mode of oblique, figurative expression that distinguishes poetry from mere statement.
- (C) Their acts of resistance were not simply anti-colonial; they were also anti-caste, making them doubly subaltern in the Gramscian sense.
- (D) The Dual Register: Lyric and Satirical One of the most major structural features of Karigar's poetry is the systematic juxtaposition of lyric (karuna, shringara) and satirical (hasya, bibhatsa) registers inside a single collection.

७७८. What is the best reading of the chapter's discussion of Deepak Chaudhary?

- (A) The chapter notes that political Journalism: Elections and the Communal Question Jha's political journalism, on Bihar elections (voter enthusiasm, Rahul Gandhi's Bihar mission, BJP's power-seeking agenda), shows that the Videha parallel journalism line of...
- (B) The publication of the Geet Sangraha is thus not the endpoint of the songs' life but a preservation/distribution mechanism for the performance line of inheritance.
- (C) His editor for Pospoti, the senior writer Kalikant Jha 'Trishit' of Depura Rupa-itha, Janakpur, is an established figure of the Maithili literary world.
- (D) The play dramatises this crisis by way of the household of Deepak Chaudhary, exploring the complex of attitudes inside a single family, desire for a daughter versus fear of dowry burden, by way of a rich cast of village characters.

७७९. According to Chapter 17, which statement best fits the discussion of Applying Navya Nyaya?

- (A) The Parallel History explicitly documents the RTI (Right to Information) findings of Vinit Utpal and Ashish Anchinhar (2011-14): over 90% of Sahitya Akademi translation and publication assignments went to friends and relatives of the ten-member advisory board.
- (B) The text is a collection of narrative prose vignettes and micro-essays, each deploying a 'deep gaze' to expose the concealed logic of ordinary events: a family dispute over land, the gendered burden of post-harvest labour, the psychology of debt, the small...
- (C) Applying Navya Nyaya analysis: the play's cognitive object (prameya) is the social practice of female foeticide.
- (D) As a digital archivist, his contribution to Maithili's linguistic survival in the digital era is among the most major of his generation.

७८०. In Chapter 17 (Bechan Thakur), which option reflects the chapter's argument?

- (A) The play's dramatic function is to correct the social bhrama that female foeticide is a 'natural' or 'inevitable' response to social conditions.
- (B) The poem's closing, "I shall bloom like the mānkenāpuvvu!", suggests not sambhoga (union with the beloved) but vidroha (rebellion), a turn toward vīra rasa (the heroic).
- (C) Thematic Analysis Nav Anshu's 90 ghazals cover a thematic range that is primarily oriented toward the romantic (shringara) line of inheritance but with distinctive inflections of contemporary realism and social observation.
- (D) Videha Maithili Literary Blogs. maithili-katha.blogspot.com / gajendrathakur.blogspot.com.

७८१. Which point is consistent with Chapter 17's treatment of Bechan Thakur?

- (A) The chapter notes that chhinardevi, the second play in this volume, deals with superstition (andhavisahas) in village society.
- (B) Jha navigates this with reasonable skill, focusing largely on the institutional contribution (the Videha eJournal, its archives, its role in Maithili literature) rather than on specific texts.
- (C) His assertion that Dalit literature cannot be separated from Maithili literature without destroying both depends on a concept of 'Maithili literature' as a unified whole, a concept that the very history of Maithili literary production shows to be a...
- (D) The Navya-Nyāya category of atyantābhāva (absolute absence) versus saṃsargābhāva (relational absence) maps onto Sahu's social critique.

७८२. What does Chapter 17 most clearly emphasize about Bechan Thakur?

- (A) The author's preface explicitly states the social problem: superstition is endemic in both rural Mithila and in ostensibly 'developed' regions like Haryana.
- (B) The chapter notes that consistent ideological clarity: pro-planned development, anti-corruption, pro-Mithila statehood, pro-equitable water and land management.
- (C) Mandal's Sahitya Akademi Award for 2021 for his novel Pangu (Pallavi Prakashan, Nirmali, 2018) thus represents not only a personal honour but a structural rupture in the literary field, the first time a writer from a non-upper-caste farming community...
- (D) The chapter notes that this is precisely the "parallel" history that official historiography and official literary-cultural institutions have excluded.

७८३. Which answer matches the critical direction of Chapter 17?

- (A) The dain line of inheritance, the persecution of women as witches, is a live social problem in Bihar and Jharkhand, and Thakur's engagement with it places his work in dialogue with the long line of inheritance of progressive social theatre that uses the...
- (B) The book's publication by Shruti Publication, one of the few Delhi-based Maithili-language publishers, is likewise major as part of the diaspora-driven revitalization of Maithili print culture.
- (C) The chapter notes that 'Can the Subaltern Speak?' in Marxism and Interpretation of Culture.
- (D) The chapter notes that it provides a conceptual critical frame for understanding not just the sixteen stories but the entire social situation of the Dalit community in Mithila: a community that has been rendered 'mujrim' by the caste system, accused of...

७८४. In the context of Bechan Thakur, which statement is accurate?

- (A) The chapter notes that baap Bhel Pitti aa Adhikaar (Father Became a Child and Rights) Published by Shruti Prakashan, New Delhi, this two-play volume containing Baap Bhel Pitti and Adhikaar was described in reports of its 2012 staging as a 'Mahan Samajik...
- (B) The chapter notes that bharatamuni recognises eight primary rasas or aesthetic 'flavours': śṛṅgāra (love/beauty), hāsya (comedy), karuṇā (compassion/pathos), raudra (fury), vīra (heroism), bhayānaka (terror), bībhatsa (disgust), and adbhuta (wonder).
- (C) The chapter notes that formal Analysis and Story Content The critical foreword in Jiddī is provided by Dr.
- (D) The Videha Parallel History critical frame: A Theoretical Paradigm Shift The Videha movement, which champions a "Parallel History of Maithili Literature," provides the foundational critical lens for analyzing the works of Acharya Ramanand Mandal.

७८५. Which option correctly summarizes a point from Chapter 17?

- (A) The chapter notes that virendra Mallick's observation, that Maithili literary organisations are dominated by Brahmins and Kayasthas, with negligible Dalit participation, is an major critique that Mishra records without distancing himself from it.
- (B) The title Baap Bhel Pitti (Father Became a Child) evokes the problem of parental abandonment and the reversal of the traditional parent-child relationship, a theme directly connected to the breakdown of joint family structures and the crisis of elder care...
- (C) The chapter notes that centres on Narayanji Chaudhary, Environmental Activist and Water Heritage Guardian of Mithila.
- (D) The chapter notes that by exposing "secrets" suppressed by elite historians, such as the claim that the philosopher Gaṅgeśa himself may have been born of an inter-caste union, Mandal and the Videha movement seek to achieve Nirnaya (ascertainment of truth)...

७८६. What is the best reading of the chapter's discussion of Bechan Thakur?

- (A) The hypothesis of a world with more than three dimensions and Stephen Hawking's "A Brief History of Time" are directly eliminating the existence of God because the concept of the death of God has also emerged from this, and now the existence of the...
- (B) Applied to Jharudar's poetry: the jhārū poem achieves literary power precisely when the specific instance it depicts achieves vyāpti, when the particular dowryweeping Sita becomes the sign of a universal condition affecting all Maithili households.
- (C) The chapter notes that conclusion: Sadgati (Liberation) or Damnation? "The Kamla River and People On Collision Course" is not just a technical report; it is the philosophy of life in Mithila.
- (D) The chapter notes that its theatrical dramaturgy builds by way of recognition of a familiar domestic situation toward a climactic confrontation that forces the audience to examine its own assumptions about filial duty (putradharm) and parental authority.

७८७. According to Chapter 17, which statement best fits the discussion of Bechan Thakur?

- (A) The play reflects his Marxist/socialist intellectual orientation of the era and his belief in the power of theatre as a vehicle for social consciousness-raising. ► Chitra-Vichitra (चित्रा-विचित्रा), An essay and article collection (aalekh sangrah), 2006.
- (B) The chapter notes that each section is framed as a praśna (question) and uttara (answer), mimicking the oral pedagogical line of inheritance.
- (C) Adhikaar (Rights) addresses the question of legal and civic rights, likely the rights of women, Dalits, or marginalised communities, in a system that formally grants rights but practically denies them.
- (D) The chapter notes that while reviewing the mainstream Maithili stories, I inadvertently remember Sushil, seeing the weakness in the craft of mainstream story writers.

७८८. In Chapter 17 (Bechan Thakur), which option reflects the chapter's argument?

- (A) The Natyashastra concept of 'arthasthiti' (the logic of situation) is relevant here: the characters of Adhikaar are caught in a situation where the formal possession of rights and their practical exercise are in contradiction, and the dramatic action moves...
- (B) The songs Renu uses span the full range of Maithili folk song traditions: Sohar (birth songs), Vivah geet (wedding songs), Bidesia (songs of absent husbands/seasonal migrants), Samachakwa (songs of the SamaChakeva festival), Jhumar, Kajri, and Chhath songs.
- (C) In Ghazal 8, the hetu (logical reason) of each sher is a specific observed social fact, the vyāpti (universal concomitance) is the connection between that fact and the systemic hypocrisy/injustice it reveals, and the sādhyā (proposition to be established)...
- (D) The chapter notes that 'Acoustic Characteristics of Vowel Nasalization in Maithili' (1982): The first acoustic study of nasalization in Maithili, establishing the measurable phonemic contrast between oral and nasal vowels.

७८९. Which point is consistent with Chapter 17's treatment of Shruti Prakashan?

- (A) The chapter notes that bhaat (Encounter/Confrontation) Bhaat (72 pages, Shruti Prakashan) is one of Thakur's most ambitious works in terms of scale: the character list runs to over 100 named roles, making it a work of massive communal theatre that requires...
- (B) The chapter notes that western Critical Perspectives VI.A Formalism and New Criticism VI.B Structuralism and Narratology VI.C Postcolonialism and Subaltern Studies VI.D Feminist Literary Criticism VII.
- (C) The chapter notes that 'Gaṅgeśa.' Stanford Encyclopedia of Philosophy. plato.stanford.edu/entries/gangesa/ 'Nyāya.' Internet Encyclopedia of Philosophy. iep.utm.edu/nyaya/ 'Epistemology in Classical Indian Philosophy.' Stanford Encyclopedia of Philosophy....
- (D) In Dalit literature, however, it is not grief but pain, a phenomenon pervasive on physical, mental, social, and historical levels.

७९०. What does Chapter 17 most clearly emphasize about Bechan Thakur?

- (A) The chapter notes that bCE-200 CE) provides the classical Indian critical critical frame inside which Paswan's literary achievement must be understood.
- (B) The interpretation of the meaning hidden in the text began in the context of space and time, and language was made a medium of play, Language Game.
- (C) The title Bhaat means both 'encounter' and 'confrontation' in Maithili, suggesting a political dramaturgy centred on electoral conflict and the confrontation of power.
- (D) The chapter notes that 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...

७९१. Which answer matches the critical direction of Chapter 17?

- (A) The chapter notes that batahū Yādava is a practitioner of a ritual line of inheritance of spirit possession and communal devotional singing; he is unnamed in the canonical literary histories; he is almost certainly from a nonBrahman community.
- (B) The chapter notes that this is theatre as social panorama: the drama encompasses the entire social field of electoral politics, from the highest election administration to the lowest rural voter.
- (C) The chapter notes that literary and Cultural Essays 'Maithili-Natak evam Kalkattaak Avadan' (Maithili Drama and Calcutta's Contribution) is the most historically detailed essay in the collection, documenting the role of the Calcutta Maithili community in...
- (D) The chapter notes that its discussion connects Dalit Literary Criticism with critical appreciation, literary history and the Videha critical frame.

७९२. In the context of Bechan Thakur, which statement is accurate?

- (A) The phrase 'van main aami' (a one-man army), which Jha reports Das's editorial column title as his dying wish for Maithili ('Maithili ke ekta aur Bhagiratha chaahi', 'Maithili needs one more Bhagiratha'), is both a lament and a manifesto.
- (B) The chapter notes that bhaat operates inside the line of inheritance of political epic theatre.
- (C) The monak pauti 'says' more than 'this woman is married'; the samay sanket encodes a cosmological vision; the vesh-bhusha line of inheritance carries a complete cultural grammar.
- (D) The chapter notes that 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.

७९३. Which option correctly summarizes a point from Chapter 17?

- (A) The chapter notes that durganand Mandal represents the reproduction and expansion of this line of inheritance: a younger writer who has absorbed its values and practices and is extending them into new formal territories (critical review, social essay) and...
- (B) The act of digital archiving as the operation for language preservation.
- (C) The chapter notes that brechtian analysis is directly applicable: the multiplicity of characters prevents individual psychological identification and encourages the audience's critical observation of the social system as a whole.
- (D) The chapter notes that he situates his own Nirala translations inside the bhavanuvad line of inheritance while acknowledging the vakya-ghatana (sentence construction), laya (rhythm), chhanda (metre), and bimba (image) challenges specific to poetry.

७९४. What is the best reading of the chapter's discussion of Bechan Thakur?

- (A) The chapter notes that sandeep Kumar Safi's autobiography, while stirring the literature, society and culture of Mithila, fills that absence.
- (B) The electionthe ritual of democracy, becomes the theatrical event by way of which the contradictions of Indian democratic practice (vote-buying, caste mobilisation, official corruption, gangster intimidation) are dramatised.
- (C) The present critical appreciation looks closely at this Samagra in depth, applying both Western critical frameworks (New Criticism, narratology, postcolonialism, Marxist criticism) and Indian critical traditions.
- (D) The poem's first section (from the beginning to "draining my body's strength drop by drop")description of upper-caste men's oppression.

७९५. According to Chapter 17, which statement best fits the discussion of Bechan Thakur?

- (A) The chapter notes that one thinks of the line of inheritance of physician-writers in world literature: Anton Chekhov, William Carlos Williams, Mikhail Bulgakov, A.
- (B) The chapter notes that reading Umesh Mandal's critical practice by way of this lens, as a form of Navya Nyāya at work in literary culture, is not a metaphor but a substantive claim: the method of epistemological rigour that demands that every...
- (C) The audience is positioned not as sympathisers with any individual character but as critical analysts of the system.
- (D) The dhvani principle is particularly relevant to the folk literature documented by Yoganand Jha and Lalita Jha: oral narratives, songs, and traditional practices function by way of multiple layers of suggestion that are activated differently by different...

७९६. In Chapter 17 (Bechan Thakur), which option reflects the chapter's argument?

- (A) The poem's dhvani operates by way of the proliferation of these anuyogi relationseach activated by the single qualifying property "Ang", in a way that Navya-Nyāya's grammar of qualification (viśeṣaṇatā) can formally describe.
- (B) The chapter notes that it violates the classical principle of unity of action in order to achieve a broader epic sweep, functioning more in the line of inheritance of the Itihasas (epics) than the classical Sanskrit rupaka.
- (C) The chapter notes that possibly the son of Shri Mahesh Thakur of the Naua Thakur caste from Vishfi village (according to line of inheritance).
- (D) The chapter notes that 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 line of inheritance (Sanskrit learning, agricultural...

७९७. Which point is consistent with Chapter 17's treatment of Bechan Thakur?

- (A) Interview: "A Journey by way of Maithili Literature." Outlook India, 7 February 2024.
- (B) The title, from 'vishwasaghat' (betrayal of faith/trust), immediately signals the moral register of the play: this is a drama about the destruction of the social fabric of trust that holds communities together.
- (C) The chapter notes that harimohan Jha and from Lalit-Rajkamal to the writers of the current generation, they have given voice to the agony of the woman's mind.
- (D) The chapter notes that this is the foundational metaphor of his early poetics, the trapped human condition under social exploitation.

७९८. What does Chapter 17 most clearly emphasize about Bechan Thakur?

- (A) The dominant rasa is Karuna, but inflected by what Bharatamuni calls Raudra (righteous anger), since the poem is not a plea for pity but an indictment.
- (B) The chapter notes that but in the Shaiva-Shakta traditions of Mithila (the region's dominant theological current), rāga itself, as devotional fervour, as aesthetic emotion, is a pathway to the divine.
- (C) The chapter notes that biswasghat dramatises this specific social pathology: the betrayal of trust embodied in the falsification or manipulation of land records, which destroys family bonds and community solidarity.
- (D) The chapter notes that Tharu Cultural Documentation Maun's Tharu Lokgeet (1968) was a pioneering documentation of the folk songs of the Tharu community of Nepal's Terai.

७९९. Which answer matches the critical direction of Chapter 17?

- (A) The chapter notes that Hughes's strategy of claiming American cultural belonging, asserting African American identity as key to American national identity, not marginal to it, has a direct parallel in Paswan's poetry, which claims Maithili cultural...
- (B) Amit Mishra: Nav Anshu 6.1 Biographical Context 6.2 Thematic Analysis 6.3 Technical Achievement 6.4 Close Reading of Selected Ghazals 7.
- (C) The chapter notes that relationship to Predecessors and Contemporaries Kamat's work stands in a clear lineage of Maithili women's writing, from the oral line of inheritance of Maithili women's folk songs (the Sāmā Cākeva songs, for instance), by way of the...
- (D) In terms of Rasa theory, Biswasghat's dominant rasa is karuna (pathos/compassion), generated by the audience's empathetic recognition of the suffering caused by betrayal inside intimate relationships.

८००. In the context of Bechan Thakur, which statement is accurate?

- (A) The earliest Arabic ghazal poets include Jamil ibn Ma'mar of the Banu Udhra tribe, who gave his name to the "Udhri" line of inheritance of chaste, self-sacrificial love: loving unto death, with no expectation of physical consummation.
- (B) Abhinavagupta's analysis of karuna in the Abhinavabharati recognises it as the rasa that arises when the audience perceives the suffering of a person with whom they identify by way of shared humanity.
- (C) The chapter notes that Rajdeo Mandal and Lalit (Lalitesh Mishra) Lalit's Prithviputra, the celebrated Maithili novel that attempted to represent rural and peasant Mithila from an upper-caste perspective, is explicitly contrasted with Hamar Tol in the...
- (D) The chapter notes that 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...

८०१. Which option correctly summarizes a point from Chapter 17?

- (A) His publishers, Prachi Prakashan (Menhath, Jhanjharpur), Dipali Prakashan (Howrah), and Navarambh Prakashan, are small regional publishers, many based in the diaspora Maithili community.
- (B) The Videha movement's commitment to including women's writing, as documented in the Parallel History and the anthology Ijoriyak Angaithi-Mor, is an institutional correlate of the feminist critical position that women's writing serves as a suppressed...
- (C) The title, 'high-low' or 'upper-lower' simultaneously evokes economic inequality (oonch-neechee in the sense of social ups and downs) and caste hierarchy.
- (D) The chapter notes that 'Clitic versus Affix: Maithili e and o.' In Yadava & Glover (eds.), Topics in Nepalese Linguistics.

८०२. What is the best reading of the chapter's discussion of Bechan Thakur?

- (A) The play's dramaturgy is grounded in the specific conditions of rural Mithila: the characters Mangal and Marni open the play by discussing the changes between their parents' generation and their own, weaving together observations about the great flood...
- (B) Ashwini Kumar Alok's reading recognises in the collection's narrative voice a composite of the field researcher and the bardic narrator, a figure who is both observer and participant.
- (C) His work is the living tissue of the parallel literary line of inheritance, not its most celebrated peaks but its essential, sustaining body.
- (D) The chapter notes that 1360 CE), the Mithilā-born founder of Navya-Nyāya philosophy, developed in the Tattvacintāmaṇi the most rigorous formal epistemology in medieval world philosophy.

८०३. According to Chapter 17, which statement best fits the discussion of Bechan Thakur?

- (A) The chapter notes that issues 17, 21 (videha_17.docx, videha_21.docx): Sagar Raati Deep Jarai programme reports.
- (B) The chapter notes that this temporal anchoring in specific historical catastrophe distinguishes Thakur's realism from generic social drama: his plays are saturated with the specific historical reality of Mithila's subaltern communities.
- (C) The chapter notes that what makes Viyogi unique is the combination: no other Maithili writer has his scientific credentials (FNA, FNASc, Director of Institute of Physics), and no Indian scientist of his stature has written as extensively and imaginatively...
- (D) The canon of the Indian novel does not accommodate works that are neither in a major regional language nor in English., Ashish Anchinhar, Videha 352 (paraphrased) 6.2 Female Interiority as Literary Innovation The most consistently praised aspect of...

८०४. In Chapter 17 (Bechan Thakur), which option reflects the chapter's argument?

- (A) The chapter notes that oonch-Neech is Thakur's most direct engagement with what the Videha movement calls 'jativadi rangmanch', casteist theatre, and its alternative.
- (B) The chapter notes that this network of acknowledgements reveals the social and institutional ecology of the parallel literary movement.
- (C) In rasa theory terms, the dominant rasa here is Vira (heroism, but in the civic-ethical sense elaborated by Mammata in Kavyaprakasha), inflected by Karuna (grief, for the lost solidarity).
- (D) The chapter notes that its discussion connects Kumar Pawan with critical appreciation, literary history and the Videha critical frame.

८०५. Which point is consistent with Chapter 17's treatment of Bechan Thakur?

- (A) The chapter notes that postcolonial Theory and Social Drama Frantz Fanon's analysis of colonial violence and its internalisation (The Wretched of the Earth, 1961) provides a critical frame for reading the political drama in Badlait Samaj.
- (B) The play dramatises the lived experience of caste discrimination: the micro-aggressions, the economic exploitation, the denial of dignity that constitute the daily reality of lower-caste communities in Mithila.
- (C) The drama traces Dulari's vindication when her teacher arrives to honour her publicly, and the mother's belated transformation.
- (D) Introduction to the Kamla River and Public Faith: The Kamla river is considered a highly fertile and sacred river in the Mithila region.

८०६. What does Chapter 17 most clearly emphasize about Augusto Boal's?

- (A) The chapter notes that each story creates a complete world in a minimal space, enacting the Dhvani principle that the unstated resonates more powerfully than the stated.
- (B) The chapter notes that typesetting of *Aṃśu* was carried out by Umesh Mandal personally, a detail that, again, reflects the self-reliant, community-embedded institutional practice of the parallel literary world.
- (C) The application of Augusto Boal's 'Theatre of the Oppressed' critical frame is most directly relevant to Oonch-Neech.
- (D) The commercialisation of Mithila painting since the 1960s has created economic opportunity for women artists (as Das, Kashyap, and Suman all acknowledge) but also risks what Walter Benjamin famously called the loss of 'aura': the degradation of a ritual...

८०७. Which answer matches the critical direction of Chapter 17?

- (A) His specification of shadow-play effects and slide projections (in *Badka Saheb*) extends the *aharya* category into the modern theatre's use of projected imagery, anticipating the multimedia drama of the 1990s.
- (B) The preface establishes the collection's range: social comedy, domestic drama, moral fable, and social-critical sketch, all drawn from Mithila village and small-town life, rendered in a voice that moves between warmth and sharp observation.
- (C) And the Navya-Nyaya's key concern, the rigorous evaluation of knowledge-claims, is directly applicable to Bhavnath Jha's scholarly enterprise, which is fundamentally a practice of establishing what can and cannot be known about the past from the available...
- (D) The chapter notes that Boal's concept of 'poetics of the oppressed', the project of making the oppressed the subject rather than the object of theatrical representation, perfectly describes Thakur's project in this play.

८०८. In the context of Bechan Thakur, which statement is accurate?

- (A) The chapter notes that Gopesh, working in a different register (lyric-drama rather than social satire), participates in this same impulse: his work creates a stage inside the text, inviting a reading that is simultaneously literary and theatrical.
- (B) Thematic & Critical Analysis Anil Mallik's sustained presence across eight *Sadeha* volumes, combined with *Hama Deha Ā Videha* (I, Body and Non-Body/*Videha*) in *Sadeha 10*, whose title is a philosophical-literary triple pun, marks him as one of the most...
- (C) The chapter places Kalpana Jha, Delhi inside the wider parallel history of Maithili literature.
- (D) The chapter notes that chapter III: Critical Analysis, Dramatic Craft and Theatrical Vision 3.1 Thematic Architecture Across his five major texts archived in the *Videha* Digital Library, Bechan Thakur...

८०९. Which option correctly summarizes a point from Chapter 17?

- (A) The chapter notes that children's ghazals alongside the nature poems Kumhar (Potter) and Barkha Rānī (Rain Queen), demonstrating engagement with the pedagogical and children's literary strand of *Videha*.
- (B) The chapter notes that first is gender justice, the trilogy of gender-based oppression consisting of female foeticide (*Betik Apaman*), dowry violence, and the witch-hunting of women (*Chhinardevi*).
- (C) The chapter notes that environmental Migration: *Kekra Lel Kelau* explores the disconcerted village life following the migration of families to urban centers.
- (D) *Anya Bharatiya Bhasha ke Ghazal me Bahr* (Bahr in the Ghazals of Other Indian Languages): Comparative section examining Bengali, Gujarati, Marathi, Telugu, and Hindi ghazal traditions, providing both models and cautionary examples for the Maithili project.

८१०. What is the best reading of the chapter's discussion of Bechan Thakur?

- (A) The chapter notes that third is caste justice, the direct confrontation with Mithila's caste hierarchy as a lived system of oppression (Oonch-Neech).
- (B) The chapter notes that 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.
- (C) The chapter notes that English criticism can be traced back to Philip Sidney, he saw poetry in terms of beauty, meaning, and human interest.
- (D) The preface by Sahu locates the collection's origins in his acute observation of village social life: the characters who populate these stories are drawn from the ecology of Madhubani and Supaul districts.

८११. According to Chapter 17, which statement best fits the discussion of Bechan Thakur?

- (A) The structure of the collection is cyclical, moving from a diagnosis of social ills to a prescription of collective action.
- (B) These five themes are not unrelated: they constitute a unified diagnosis of the social pathologies of contemporary rural Mithila.
- (C) The chapter notes that detailed Critical Appreciation of Major Books 1.
- (D) The chapter notes that pART IV: STRUCTURAL AND FORMAL ANALYSIS 4.1 The Architecture of the Seed Story Munnaji's most distinctive formal innovation is his mastery of what he calls the bīhani kathā's structural grammar.

८१२. In Chapter 17 (Bechan Thakur), which option reflects the chapter's argument?

- (A) The chapter notes that Bhatta's Preface provides a lucid account of the Tattvacintamani's position in Indian intellectual history: 'The Thought Jewel of Reality Tattva cintamani (T.C.) was composed by Gangesopdhyaya of Mithila at the thirteenth century A.D.
- (B) The chapter notes that Ram Chandra Roy, Sapna Sakar (सपना साकार) Bibliographic Details Full title: Sapna Sakar (सपना साकार), Collection of Maithili Stories by Shri Ram Chandra Roy.
- (C) The chapter notes that its inclusion of translated Western dramatic texts alongside original Maithili drama and folk performance documentation shows the Videha Parallel Literature Movement's comparative ambitions: Maithili theatre is not merely to be...
- (D) The oppression of women, the abandonment of the elderly, caste discrimination, electoral corruption, and the betrayal of trust all arise from the same structural source: the breakdown of social solidarity under the combined pressures of economic...

८१३. According to Chapter 18, which statement best fits the discussion of Pandit Bhavnath Jha?

- (A) The chapter notes that dhvani (Ānandavardhana's theory of suggestion) The story is a masterclass in dhvani, the suggested meaning (vyaṅgya) far exceeds the literal (vācya).
- (B) The Navya Nyaya critical frame helps here: the comparison between Thakur and Malangia is not a competition for the prize of 'better Maithili theatre' but an exercise in upamana-pramana (analogical/comparative cognition).
- (C) The chapter notes that issue 20 (videha_20.docx): Dalit Sahityaken Aana Sahityas Futkaibak Prayojan (pp.
- (D) The chapter notes that centres on Pandit Bhavnath Jha, Scholar, Manuscriptologist, Epigraphist and Cultural Preservationist.

८१४. In the context of Pandit Bhavnath Jha, which statement is accurate?

- (A) The chapter notes that Udaya Narayana Singh 'Nachiketa' A polymath poet, playwright, and linguist whose contributions are analyzed for their formal innovation and their role in bridging Maithili with global linguistic theories.
- (B) The key manuscript evidence: a copy of Vardhamana's Kusumanjaliprakasa survives 'identified on epigraphic evidence as stemming from the period 1300-1360'; Gangesa quotes Sriharsa's Khandanakhandakhadya, and Sriharsa is demonstrably prior to 1233.
- (C) The chapter notes that critical Appreciation: Indian Frameworks | 7.
- (D) The chapter notes that centered on the Gayatri Mahayajna, the story explores how "caste factors" inevitably permeate even the most sacred rituals.

८१५. What does Chapter 18 most clearly emphasize about Ajit Kumar Mehta Sanskrit Shikshan?

- (A) The chapter notes that from 1998 to 2003 he served as a teacher at Ajit Kumar Mehta Sanskrit Shikshan Sansthan, Ladaura, Kalyanapur, Samastipur, a National Sanskrit Sansthan-affiliated institution, while simultaneously undertaking the transliteration of...
- (B) The seed story characteristically compresses a long fabulayears of social history, entire lifetimes of aspiration and humiliation, into a minimal siuzhet of dramatic scene, reversal, and resonant ending.
- (C) The chapter notes that this mock-documentary mode is a common technique in Western SF, deployed here in the Maithili context for the first time.
- (D) The chapter notes that hathat Parivartan (हठात् परिवर्तन), Sudden Change Winner of the All-India Sahitya Akademi First Youth Prize for Maithili drama, Hathat Parivartan is set in the haveli (mansion) of retired Brigadier Krishnachandra Pratap, a household...

८१६. In Chapter 18 (Pandit Bhavnath Jha), which option reflects the chapter's argument?

- (A) The Agastya Samhita Achievement Perhaps the most dramatically illustrative of Bhavnath Jha's scholarly method is his edition and translation of the Agastya Samhita, a Sanskrit Vaishnava Agama text on the worship of Ram.
- (B) The chapter notes that children's (Shishu Utsav) Literature designed for children, emphasizing cultural continuity.
- (C) The chapter notes that story 7: Dhamdaha The Journey: A first-person account of a difficult bus journey from Purnia to Dhamdaha in winter.
- (D) Intellectual-Farmer Controversy: The dialogue of "you" (urban intellectual) and "I" (farmer) in Sadananda -this is absent in Telugu-Gujarati poetry.

८१७. According to Chapter 19, which statement best fits the discussion of Ram Bharos Kapari?

- (A) Jha's Reporter Diary exemplifies this line of inheritance in Maithili.
- (B) The chapter notes that shefalika Verma was herself a prominent critic of Maithili literature and wrote the preface to Kishan Karigar's collection as well as critical pieces on Preeti Thakur's chitrakatha.
- (C) Theatre and Performance Theory 3.6.1 Stanislavski and the Realist line of inheritance Constantin Stanislavski's system, particularly his emphasis on 'living by way of' the role, on finding the 'given circumstances' of the character, and on the 'by way...
- (D) The chapter notes that centres on Ram Bharos Kapari 'Bhramar', The Wandering Bee of Nepalese Maithili Literature.

८१८. In Chapter 19 (Ram Bharos Kapari 'Bhramar'), which option reflects the chapter's argument?

- (A) The play's key drama is the robot uprising: when the robots, originally designed as docile workers, develop consciousness and revolt against their human creators.
- (B) The chapter notes that inside this movement's critical frame, what Thakur calls the 'Videha Parallel History critical frame', Mishra represents the strain of writers who insist on recording marginalised, non-elite, and vernacular voices of Mithila...
- (C) The chapter notes that he was referred to as 'Maithili ka Dadhichi' the Dadhichi of Maithili, a mythological analogy for a being who sacrifices everything for a higher cause.
- (D) The chapter places Ram Bharos Kapari 'Bhramar' inside the wider parallel history of Maithili literature.

८१९. Which point is consistent with Chapter 19's treatment of Ram Bharos Kapari?

- (A) The chapter notes that its discussion connects Ram Bharos Kapari 'Bhramar' with critical appreciation, literary history and the Videha critical frame.
- (B) The conference attempts to reconcile Hindu and Muslim religious traditions.
- (C) The chapter notes that what is less often noted is the social location of this philosophical achievement: the Navya Nyāya school flourished in the same Mithilā whose Brahmin-dominated literary establishment the Videha Parallel History critical frame...
- (D) The chapter notes that radio Theatre Her radio theatre work was prolific across All India Radio's Maithili programmes 'Bharati' and Hindi programme 'Chaupaal', performing two plays per month.

८२०. In the context of Ram Bharos Kapari 'Bhramar', which statement is accurate?

- (A) His famous declaration of janaka-videhatva, his complete non-attachment to his kingdom, his position, his identity, makes him the perfect embodiment of the Navya Nyaya ideal of cognition unclouded by personal interest.
- (B) The chapter notes that village Theatre and Folk Drama Theories 5.1 Mithila's Loka-Natya line of inheritance The critical preface to Mukti Yatra traces Maithili dramatic history back to Charyyapada (the Buddhist devotional songs...
- (C) The dominant rasa is Karuna, but inflected by what Bharatamuni calls Raudra (righteous anger), since the poem is not a plea for pity but an indictment.
- (D) The chapter notes that bhramar's first published work, a children's story called 'Imaandaar Balak' (The Honest Child), appeared in the prestigious Maithili weekly Mithila Mihir in 1964, when he was just twelve years old.

८२१. According to Chapter 19, which statement best fits the discussion of Ram Bharos Kapari 'Bhramar'?

- (A) ANALYSIS OF ESSAYS (A A L E K H) V.A Essays on Literary Personalities Hamra Najorimi: Shri Ramlochan Thakur This essay (published in Videha's Ramlochan Thakur Special Issue, No.
- (B) Applying this to the Videha Samman: Critique of the Akademi: Videha holds that the Sahitya Akademi relies on anumana (inference) and shabda (testimony of elites).
- (C) The chapter notes that nuanced Insights: The Epistemic Breach The significance of the Videha Maithili Parallel Theatre movement lies in its "epistemic breach" with the historical past.
- (D) The chapter notes that professional Career: The Independent Literary Life Bhramar made a decisive choice: despite completing a Master's degree in Maithili, the qualification that would have made him a university professor, he rejected academic employment.

८२२. In Chapter 19 (Ram Bharos Kapari 'Bhramar'), which option reflects the chapter's argument?

- (A) The chapter notes that novels of Subaltern Realism Gudarik Lal (गुदरीक लाल, 2008): Meaning "a gem in the rags," this novel is a cornerstone of the Maithili subaltern breakthrough.
- (B) The chapter notes that what makes Mishra distinctive, and valuable, is precisely what makes him unusual: his sustained, two-decade engagement with Kokil Manch, his meticulous recording of institutional history, his preservation of the testimony of mentors...
- (C) As he explains in his interview with Vijay Kumar Mishra (Videha 370): 'I chose journalism, independent writing, research, and travel.
- (D) The chapter notes that this self-conscious theatricality, the 'play inside a play,' is both Pathak's structural device and his critical point: Maithili theatre, particularly village theatre (gaon mein manchan), is simultaneously a site of cultural...

८२३. Which point is consistent with Chapter 19's treatment of Nepalese Maithili Literature Maithili?

- (A) The chapter notes that bhramar in the Context of Nepalese Maithili Literature Maithili literature in Nepal has existed in a doubly marginalised position: excluded from the mainstream of Indian Maithili literature (which is institutionally centred in Bihar)...
- (B) The chapter notes that yet the play's reliance on Vidyapati, the most canonized figure in Maithili literature, complicates this project.
- (C) The chapter notes that prasad's choice of Maithili as his primary creative medium is a postcolonial act in the specific sense Spivak recognises: the refusal to speak in the coloniser's language (here, Hindi as administrative and cultural hegemon) is not...
- (D) The chapter notes that earliest Maithili-Sanskrit hybrid drama form.

८२४. What does Chapter 19 most clearly emphasize about Nepalese Maithili?

- (A) Thematic Chronology of Videha Issues 351-438 The issues under review demonstrate a disciplined adherence to a fortnightly publication cycle that integrates seasonal motifs, religious festivals, and socio-political themes.
- (B) The chapter notes that bhramar has been the most prominent voice advocating for the recognition of Nepalese Maithili writers by India's Sahitya Akademi, a structural inequity where Nepal's Maithili authors are systematically excluded from the national...
- (C) The Dalit does not give an address -he demands dreams.
- (D) The second act also begins with descriptions of costumes, stage setting, and scene.

८२५. According to Chapter 19, which statement best fits the discussion of Bhayo Ab Bhayo'?

- (A) The chapter notes that part II: The Maithili Ghazal, Classical Phase, Dark Interlude, and the Disrupted Lineage 2.1 The Emotional Soil: Vidyapati and Pre-Ghazal Sensibility To understand the...
- (B) The novel's realism is of a specific kind: not naturalism's deterministic pessimism, but what in Indian critical terms would be called Lokavritta (social reality), the honest depiction of social conditions as they are, without idealisation or melodrama.
- (C) The chapter notes that romantic and Viraha (Separation) Poetry: Son Dai, Virahini, Vasante Virahini, Karun Geet (Song of Sorrow), Tohar Thor (Your Lips), Parikhya Patra (Letter of Introduction), Noar (Tears), Notake Premi (Lover of Invitations).
- (D) The chapter notes that it was translated into Nepali as 'Bhayo Ab Bhayo' by the distinguished Nepali poet Manu Bajracharya, and into Hindi as 'Bas Ab Nahin', multiple translations testifying to its cultural reach.

८२६. Which point is consistent with Chapter 19's treatment of Amrit Paan'?

- (A) The chapter notes that when asked, he avoided it, saying he wanted to sow jeera (cumin) in the Digrasari pond.
- (B) The chapter notes that the Videha Parallel Literature Framework The Videha Ravindranath Thakur Visheshank is editorially framed by the Parallel Literature Movement (Samaanantar Parampara) advanced by Videha since its founding...
- (C) The chapter notes that 'Amrit Paan' (Drinking Nectar) dramatises the socialcultural dimension of the Madhesh Movement: the inability to send festival messages home, the sweetness of tilwa and chivda in contrast to the bitterness of political disruption.
- (D) The chapter notes that utpal's translation of this mythological-historical text from Hindi into Maithili extends his repertoire from contemporary social fiction to the deep temporal layer of itihasa.

८२७. Which answer matches the critical direction of Chapter 19?

- (A) The chapter notes that it is precisely this third space, where the mother tongue is maintained against dominant language pressure, where Maithili is spoken at home in a Bengali city, that generates the political and literary charge of his work.
- (B) The collection's masterpiece (master-piece) is identified by Rakesh as 'Annadhan Lakshmi', a story of a rural woman made pregnant by way of deception, abandoned, and then victimised again.
- (C) The oral traditions Mishra records about Bachha Jha First (late 18th-early 19th century wrestler and anti-colonial figure), Bachha Jha Second (cultivator, educationist, and community builder, c.
- (D) Videha Maithili Natya Utsav, Maithili Parallel Theatre Archive (2012).

८२८. According to Chapter 20, which statement best fits the discussion of Binay Bhushan?

- (A) The chapter notes that its discussion connects Anjani Kumar Verma, Prabhat Rai Bhatt, Ashraf Rain, Prayas Premi Maithil, Abdur Razzak and Ravi Mishra Bhardwaj with critical appreciation, literary history and the Videha critical frame.
- (B) The chapter notes that each of these is a carefully constructed upamāna that generates valid cognitive access to its subject. Śabda (Testimony): The poems invoke the śabda of the Maithili line of inheritance, Vidyapati, Lorika, Bhāmatī, Phuleśvarī, Rani...
- (C) The chapter notes that centres on Binay Bhushan, Complete Critical Appreciation.
- (D) Adhiviswas dramatises a conversation between two women in a village, the 'Orissawali kaniya' (the woman from Orissa) and her companion, in which the companion's superstition and belief in witchcraft (dain line of inheritance) is gently challenged.

८२९. In Chapter 20 (Binay Bhushan), which option reflects the chapter's argument?

- (A) The chapter places Binay Bhushan inside the wider parallel history of Maithili literature.
- (B) The chapter notes that by writing in Maithili, a language that has long struggled for institutional recognition despite its ancient literary heritage, he is making an explicitly postcolonial choice.
- (C) The chapter notes that bharata's theory of the dasarupakas (ten dramatic forms) is relevant to the classification of Thakur's plays.
- (D) The chapter notes that spivak, Gayatri Chakravorty. "Can the Subaltern Speak?" Marxism and the Interpretation of Culture.

८३०. Which answer matches the critical direction of Chapter 20?

- (A) His address is given as Madhepura, Pin 852124, situating him firmly in the Koshi-anchal (Koshi basin region) of north Bihar, a flood-plain geography historically associated with agrarian hardship, cultural resilience, and the eastern margins of the...
- (B) The chapter notes that poetry centred on the Chhath festival, the great autumnal sun worship of Bihar and the Mithila region, observed especially by the agrarian and lower castes.
- (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 play's dramatic arc follows what Brecht would recognise as a Lehrstück (learning play), a play designed not for catharsis but for instruction and social change.

८३१. Which point is consistent with Chapter 20's treatment of Gaṅgeśa's Tattvacintāma?

- (A) The chapter notes that victor Turner and the Social Drama Victor Turner's concept of the "social drama", the sequence of breach, crisis, redressive action and reintegration that characterises conflicts inside communities (The Ritual Process, 1969)...
- (B) The chapter notes that 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 chapter notes that this connects to the ancient jñāna (knowledge) traditions of Mithila: the light of Gaṅgeśa's Tattvacintāmaṇi, the light of Vidyapati's padāvalī, the lamp that the scholar keeps burning by way of the night.
- (D) The chapter notes that that reflection is the work of literature when it is doing what Mishra's preface says it should: not just showing 'your face is like this' but asking 'what good face should it be?' I X .

८३३. Which option correctly summarizes a point from Chapter 20?

- (A) Theatre acts as the primary vehicle for this linguistic renewal.
- (B) The chapter notes that Lalita Jha as Folklorist: The Broader Contribution While the Videha archive contains only a single text by Lalita Jha, her acknowledgement by Viyogi as a foundational compiler of Maithili folktales places her in the line of...
- (C) The chapter notes that formal Features: Metre, Image, and Voice The OCR-recovered poem texts, though partially degraded by the scanned image quality, reveal consistent formal features: Free Verse with Lyric Concentration: The poems appear to be written...
- (D) The chapter notes that Udaya Candra Jhā Vinoda, in his Videha 405 essay "Lekh-Rekh: Anuśīlanaka ek Vilakṣaṇ Bānagī," calls Lekh-Rekh a "specimen of critical cultivation" (anuśīlanaka bānagī), arguing that the work's greatest achievement is its consistent...

८३३. What is the best reading of the chapter's discussion of Image Clusters?

- (A) The chapter notes that natural Image Clusters: Recurring images across the recoverable pages include water, light/lamp, the plough/furrow, rice/grain, the moon (chand), festival fires, and the threshold (deharī), all images deeply embedded in Maithili...
- (B) The chapter notes that Elaine Showalter's gynocriticism ('Towards a Feminist Poetics', 1979) is relevant to the recovery of Kalpana Jha Patna's critical voice as itself a form of women's literary contribution.
- (C) A key thematic preoccupation in *Ahīnk Lel* is the passage of time and the persistence of love: āhīnk (yours) is both a possessive and an address, an acknowledgement that the poetic subject belongs to the beloved and to the community.
- (D) The chapter notes that Chief Minister Kumar's observation that he was widely popular for his 'manchīya gāyan' (stage singing) directly echoes this line of inheritance.

८३४. According to Chapter 20, which statement best fits the discussion of Binay Bhushan?

- (A) The 2018-2019 water crisis in Darbhanga and neighbouring districts demonstrated that individual ponds cannot be saved in isolation from the broader hydrology of the region, and Chaudhary's movement adapted accordingly.
- (B) The play refuses to glamourise or to romanticise the village troupe; it shows the compromises, the petty humiliations, the economic dependencies that structure 'cultural work.' In terms of dramaturgy, *Riharsal* is broadly in the line of inheritance of...
- (C) The chapter notes that this *praśna* (question) mode connects to both the philosophical dialogue line of inheritance of Mithila (the *nyāya* disputational method) and the lyric line of inheritance of social questioning visible in the earlier Maithili verse of...
- (D) As a doyenne of Maithili theatre, she has not only enriched the artistic landscape but...

८३५. What is the best reading of the chapter's discussion of Binay Bhushan?

- (A) The chapter notes that 'Dhirendra had not been there, I would probably not have become a writer.' It was Dhirendra who redirected his early Hindilanguage story draft into Maithili, recognizing the boy's gift and insisting on the mother tongue as the medium.
- (B) The word *ujāra* carries, in its *dhvani* resonance, the entire history of Maithili civilization's relationship to light as a value.
- (C) The chapter notes that co-compiler of 11,000 Palm-Leaf Panji Inscriptions: As archival contributor alongside Gajendra Thakur and Nagendra Kumar Jha (Panjikar Vidyanand Jha), an unprecedented documentary achievement.
- (D) As a doyenne of Maithili theatre, she has not only enriched the artistic landscape but...

८३६. What does Chapter 20 most clearly emphasize about Binay Bhushan?

- (A) The formula, articulated in the ghazal criticism preface to Maithili Ghazal: Aagaman O Prasthan Bandh, proposes three axes of evaluation: First, Shakti-Kadrar (strength/power of relevance): Does the composition engage with power?
- (B) The chapter notes that this productive paradox, seeking what one already knows, mourning what one still possesses, generates the collection's dhvani resonance.
- (C) His report on the Nachiketa staging shows the competence and cultural engagement of Janakpur's theatre journalism, and its preservation in the Sadeha 8 volume ensures that this ephemeral performance event has a permanent archival record inside the Maithili...
- (D) The chapter notes that first anthology of Maithili women poets: Ijoriyak Angaithi-Mor (ed).

८३७. Which answer matches the critical direction of Chapter 20?

- (A) Her doctoral research was on the work of playwright and editor Sudhanshu Shekhar Chaudhary, later published as the monograph Shekhar Prasang.
- (B) The chapter notes that post-Colonial Theory: Language, Power, and Cultural Recovery Frantz Fanon's analysis in The Wretched of the Earth (1961) of the colonized intellectual's return to native culture, after the colonial education has estranged him from it...
- (C) The parallel line of inheritance, of which Roy is part, is the living stream, connected to oral line of inheritance, subaltern experience, and formal experiment.
- (D) The chapter notes that), a story of a woman at the threshold of adolescence 'Mahrāik sam̐am̐che bahuīt dhohhi nor ke je mām̐car me sameṭi lait' (p.

८३८. According to Chapter 20, which statement best fits the discussion of Binay Bhushan?

- (A) The poems' recurring images of rice, water, plough, and seasonal transition are not merely ornamental: they reflect a poet's intimate ecological knowledge of a vulnerable landscape.
- (B) The chapter notes that linguistic Period Developmental Stage Key Characteristics in Parallel History 500 BC, 100 BC Pali (Early Prakrit) Canonical Buddhist language; early vernacular shifts.
- (C) Jharudar's jhārū poems perform exactly this carnivalesque function: they use the popular folk-song form, the earthy rural imagery (buffalo, broom, field, latrine), and vigorous satirical humour to expose and ridicule the pretensions of Mithila's social and...
- (D) Abhilasha (2021): Short Story Collection 5.4.1 Evolution from Anubhuti Abhilasha (Desire / Aspiration), published in 2021 by Antika Prakashan Pvt.

८३९. In Chapter 20 (Binay Bhushan), which option reflects the chapter's argument?

- (A) The ujāra (light) sought by the poet is inseparable from the ecological rhythms of the Koshi flood plain.
- (B) The play refuses to glamourise or to romanticise the village troupe; it shows the compromises, the petty humiliations, the economic dependencies that structure 'cultural work.' In terms of dramaturgy, Riharsal is broadly in the line of inheritance of...
- (C) The story's narrative architecture follows the classical structure of anagnorisis (recognition/discovery), the reveal that the abandoned infant belongs not to Sunanda but to Ranjana, the daughter of the 'pratigishtha' (prestigious) household of Sujit...
- (D) The chapter notes that women's inner life and social constraint: From Kaikeyi by way of Sujata and Sukanya to the female characters of Adambar and Anthiya Kukur, Nand returns repeatedly to women who are rendered as full moral agents but who operate inside...

८४०. In the context of Binay Bhushan, which statement is accurate?

- (A) The journal publishes poetry, prose, drama, criticism, and translation, and its book-archive (pothi.htm) preserves hundreds of Maithili works from classical texts such as Vidyapati's Padyavali to contemporary novels and story collections.
- (B) The chapter notes that rasa emerges from the determinants (vibhava), consequences (anubhava), and accompanying elements (vyabhichari).
- (C) The Koshi Anchal and the Parallel line of inheritance The Videha Parallel History specifically foregrounds the voices of writers from regions peripheral to the Darbhanga-centered mainstream: Supaul, Madhepura, Saharsa, the districts of the Koshi anchal.
- (D) The chapter notes that Chaudhary's six novels constitute a solitary body of work that maps the experience of international migration, alienation, and return onto a Maithili cultural and linguistic frame.

८४१. In the context of Binay Bhushan, which statement is accurate?

- (A) The chapter notes that creative Writing (Prose/Poetry Vol 3) Continued focus on thematic diversity and stylistic innovation.
- (B) The play dramatises the gap between the social prescription of pleasing femininity and the harsh material realities women inhabit.
- (C) The poems that render the sensory immediacy of festival (fire, lamplight, the crowd's hum, the ritual foods) are exercises in pratyakṣa, they make the reader perceive by way of language what the poet has perceived by way of the senses.
- (D) The bahr (metre) must be consistent throughout the ghazal; this is the most technically demanding requirement, as the bahr system is derived from Arabic prosody (arūḍ) which operates on a complex pattern of long (dīrgha) and short (laghu) syllables quite...

८४२. Which point is consistent with Chapter 20's treatment of Verbal Testimony?

- (A) In Bhojpuri, Bhikhari Thakur performed this role by way of drama and song.
- (B) The chapter notes that Halliday's systemic-functional grammar, with its emphasis on language as a socialsemiotic resource, provides another lens by way of which to appreciate Yadav's contribution.
- (C) The comparison of the present diminished festival with the full, luminous ujāra paraba of memory or imagination generates the poems' elegiac and aspirational tension. Śabda (Verbal Testimony): The authority of the festival rests ultimately on śabda pramāṇa...
- (D) The chapter notes that continued Script Research: Furthering the implementation of Tirhuta and Kaithi in digital environments to ensure they remain functional for future generations.

८४३. Which point is consistent with Chapter 21's treatment of Kalikant Jha?

- (A) The chapter notes that its discussion connects Kalikant Jha 'Buch' and Satyanand Pathak with critical appreciation, literary history and the Videha critical frame.
- (B) The chapter notes that bhaat operates inside the line of inheritance of political epic theatre.
- (C) The chapter notes that from a New Critical standpoint, the poem achieves what Cleanth Brooks called 'the language of paradox': the chakravayuha is simultaneously the trap to be escaped and the battlefield to be entered.
- (D) In Wolfgang Iser's terms, the 'implied reader' of Ashok's fiction is a community reader, one who brings the social knowledge of Maithili village life to the text, who can hear the folk idiom in the prose, who recognizes the social types as lived experience...

८४४. What does Chapter 21 most clearly emphasize about Satyanand Pathak Novelist?

- (A) The chapter notes that dhirendra, against the Indian-Maithili line of inheritance of Rajkamal Chaudhary, and against global short-story traditions. Śabda (verbal testimony) draws on the prefaces, reviews, and institutional records that contextualise and...
- (B) The chapter notes that the Videha Maithili Parallel Drama Theatre: A Critical Historiography and Epistemological Analysis The evolution of Maithili dramatic literature and...
- (C) The chapter notes that he recognises a dialectic between yatharthvad (realism) and adarshonmukhi (idealism), showing how the novel both mirrors and critiques social pathology.
- (D) Maithili Modernist & Satyanand Pathak Novelist .

८४५. Which point is consistent with Chapter 21's treatment of Kalikant Jha 'Buch' and Satyanand Pathak?

- (A) The chapter notes that dhvani analysis: Anandavardhana's theory holds that the best literature conveys meaning by way of dhvani (suggestion/resonance) rather than explicit statement.
- (B) The following catalog provides a gist of authors identified inside the series and the broader archive.
- (C) The chapter notes that boal's distinction between 'Aristotelian' theatre and 'oppressed' theatre (which makes the spectator the protagonist) resonates strongly with Thakur's theatrical project.
- (D) His literary debut in 1986, the simultaneous publication of his poetry collection Chakravyuha and his co-authored short-story collection Trikon, was not a literary accident.

८४६. In Chapter 22 (Dinesh Kumar Mishra), which option reflects the chapter's argument?

- (A) The chapter notes that bhaat (Encounter/Confrontation) Bhaat (72 pages, Shruti Prakashan) is one of Thakur's most ambitious works in terms of scale: the character list runs to over 100 named roles, making it a work of massive communal theatre that requires...
- (B) The chapter places Dinesh Kumar Mishra inside the wider parallel history of Maithili literature.
- (C) Internal coherence: The three books form a triptych, the poetry establishes the political identity; the fiction enacts it by way of lives; the essays theorise it.
- (D) The chapter notes that ganesh Devy argues in After Amnesia that Indian literary criticism always kept the Sanskrit/Urdu/English canon at the center and considered the Dalit-tribal oral line of inheritance "extraliterary." Subhadra's poetry refuses this...

८४७. Which option correctly summarizes a point from Chapter 22?

- (A) Ambedkar's karma-critique (Annihilation of Caste, 1936): the philosophical argument against birth-determinism that the drama title encodes.
- (B) The chapter notes that mishra Twenty : Buchchidai Twenty-One Maithili female-writing stands on a certain ground.
- (C) The chapter notes that research Focus Key Publication/Work Impact on Field Samskargitas Scientific study of ritual folk songs Standardized the collection of oral Maithili traditions.
- (D) His research has been awarded the Ashoka Fellowship and several prestigious honors.

८४८. In Chapter 22 (Dinesh Kumar Mishra), which option reflects the chapter's argument?

- (A) The condition of the area beyond Jhajharpur is clear from the description of Kusheshwar.
- (B) The chapter notes that cE holds that the essence of poetry is 'oblique expression' (vakrokti), the deviation of speech from its ordinary form that produces aesthetic pleasure.
- (C) The chapter notes that trans-regional Connectivity by way of its online presence, the Parallel Theatre has fostered a globalized Maithili identity.
- (D) The chapter notes that however, the award has primarily been used to recognize Nepali-medium works by Terai authors, rather than Maithili-language literature per se, a conceptual confusion that has diluted its cultural significance.

८४९. In the context of Dinesh Kumar Mishra, which statement is accurate?

- (A) The chapter notes that vakrokti (Kuntaka) and Auchitya (Kshemendra) Kuntaka's theory of Vakrokti (oblique/creative deviation) illuminates Jha's dramatic irony.
- (B) His work spans poetry collections, ghazal collections, short story collections, a long poem (deergh kavita), a collection of prose-essays (kathetara gadya), a volume of editorials, and a volume of literary criticism.
- (C) The chapter notes that rajendra Prasad, Shri Krishna Sinha, Anugrah Narayan Sinha, Vaidyanath Jha, Jayaprakash Narayan, and Babu Jagjivan Ram.
- (D) The six poets -Bhimanna, Subhadra, Swarooparani, Shashinirmala, Gauri, Vijayashri -together create a complete poetic universe.

८५०. Which answer matches the critical direction of Chapter 22?

- (A) The chapter notes that loka Dharma and the Nāṭyaśāstra's Social Register Bharata's Nāṭyaśāstra stipulates that drama should serve the dharma of the loka (people), it should instruct, entertain, and reform.
- (B) The critical comparison is illuminating: 'Paro of Nagarjun-Yatri did depict first-hand account of the dwindling culture of his Maithil Brahmin caste of contemporary times...
- (C) The chapter notes that if Videha's critical project succeeds in placing his work in the Maithili literary curriculum, the 'Kedar Nath Yug' may indeed become a scholarly category.
- (D) The changing course of a river with high sediment load is as natural and normal an event as the movement of the earth's plates, rainfall, and delta formation by rivers.

८५१. Which option correctly summarizes a point from Chapter 22?

- (A) The chapter notes that western critical traditions, phenomenology, structuralism, post-colonial theory, and intertextuality complete the analytical apparatus.
- (B) The chapter notes that i do not understand what is the basis of this statement, folklore or legend.
- (C) The chapter notes that singh's edition brings this text into the Maithili literary public sphere for the first time, a signal act of cultural repatriation.
- (D) Institutional Engagement with Maithili Performing Arts Maithili possesses extraordinarily rich performing arts traditions: Bidesia and Natua dance forms, the Sama-Chakeva festival traditions, Jhijhia and Jitiya folk performances, the Maithili theatre line...

८५२. Which option correctly summarizes a point from Chapter 22?

- (A) The chapter notes that vakrokti (Kuntaka) and Auchitya (Kshemendra) Kuntaka's theory of Vakrokti (oblique/creative deviation) illuminates Jha's dramatic irony.
- (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 chapter notes that centres on Subhash Chandra Yadav, Nit Naval Subhash Chandra Yadav.
- (D) In folk tales, the Kamla is considered a 'celibate maiden' and is worshipped by the fisherman (Mallah) community.

८५३. What is the best reading of the chapter's discussion of Dinesh Kumar Mishra?

- (A) The chapter notes that shardindu Chaudhary's Kariya Kakkak Coramin (2016) is listed in this survey alongside these award-winning collections, situating him inside this flourishing contemporary moment.
- (B) His writing is neither fully rooted in Mithila's classical literary line of inheritance nor accommodated inside the dominant cultural-linguistic system of Kolkata.
- (C) Antonin Artaud: Theatre of Cruelty and Total Theatre Antonin Artaud's Theatre of Cruelty (Le Théâtre et son double, 1938) called for a theatre that works on the audience not by way of the mediation of language and dialogue but by way of direct physical...
- (D) The chapter notes that economic Impact: The construction of the embankment has crippled the rural economy of Mithila.

८५४. What does Chapter 22 most clearly emphasize about People On Collision Course?

- (A) The section on folk drama (Lok Natya) traces the deep roots of Maithili theatrical line of inheritance.
- (B) The chapter notes that such tropes, which are deep in Indian poetic line of inheritance, risk equating women with passive territory to be mourned or possessed.
- (C) The chapter notes that kailash Kumar Mishra reads this as a story that probes caste patriarchy, widowhood stigma, and female solidarity; Katna Jha praises it as still relevant in 2025; Dr.
- (D) The chapter notes that conclusion: Sadgati (Liberation) or Damnation? "The Kamla River and People On Collision Course" is not just a technical report; it is the philosophy of life in Mithila.

८५५. In Chapter 22 (Dinesh Kumar Mishra), which option reflects the chapter's argument?

- (A) The chapter notes that he has presided over story-reading sessions, delivered critiques of stories read at these gatherings, and participated in book-release ceremonies (pothe lokarpan).
- (B) The play participates in a broader Maithili theatrical line of inheritance engaging with the legend of King Janak, but pivots it toward political allegory.
- (C) The chapter notes that compulsion of embankments: Description of the circumstances in which the government decided to build embankments.
- (D) Anand Kumar Jha is one of the most distinctive and socially committed voices in contemporary Maithili drama.

८५६. What does Chapter 22 most clearly emphasize about Traditional Methods?

- (A) The chapter notes that relevance of Traditional Methods: The old way of harmonizing with floods.
- (B) The chapter notes that rasa Theory: Bharata: Rasa is produced from the effect of drama.
- (C) The technical chapters on metre (bahr) constitute perhaps the most systematic codification of ghazal prosody for a Bihari vernacular language ever attempted.
- (D) The chapter notes that when we say Saras is 'lyrical', the Navya-Nyāya question is: lyrical in what respect, under which description, as compared to what standard?

८५७. According to Chapter 22, which statement best fits the discussion of Dinesh Kumar Mishra?

- (A) The chapter notes that mānak in Sanskrit/Hindi/Maithili denotes standard, norm, measure, manak as in standardisation.
- (B) Mithilaak Naari (The Woman of Mithila) This poem addresses gender inside the specific cultural context of Mithila, engaging with the complex social position of Mithila's women, celebrated in classical literature and folk song, yet subjected to the same...
- (C) The chapter notes that english has only the word 'Flood', but Maithili has precise words for different stages of flood.
- (D) The chapter notes that critical Assessment Sasarpānī (1940) is an early and major contribution to Maithili social-realist fiction predating the post-Independence institutionalisation of the Sahitya Akademi.

८५८. In Chapter 22 (Dinesh Kumar Mishra), which option reflects the chapter's argument?

- (A) The chapter notes that hierarchy of Flood Intensity: In Maithili folk life, flood is divided into the following five categories: 1.
- (B) The scholarly examination of Kamat's role reveals a systematic attempt to democratize the Maithili language, moving it from the exclusive domain of traditional scholarly elites into the vibrant, often contentious arenas of regional politics and digital media.
- (C) The chapter notes that chandan Kumar Jha's preface diagnoses the historical problem: 'Many of the older generation of Maithili ghazalkaras have not yet grasped the Arabic bahar-based prosody and its application in Maithili, which is unfortunate.' The three...
- (D) The chapter notes that when a thirst for Vidyapati arises in a Vidyapati play, how does the playwright's village become involved?

८५९. In the context of Dinesh Kumar Mishra, which statement is accurate?

- (A) The chapter notes that rajdeo Mandal: A prolific poet and dramatist whose work "Sharshayya" has been featured alongside Acharya Ramanand Mandal's contributions.
- (B) The chapter notes that this reclamation is vital to the Parallel History line of inheritance because it restores the "agency" of the subaltern in the creation of Maithil culture.
- (C) The chapter notes that death's Penance: According to a Mahabharata story, when Death was created in the universe, she performed intense penance on the banks of this Kaushiki river to avoid the work of destruction.
- (D) His literary career spans drama, prose, poetry, and translation.

८६०. In Chapter 22 (Dinesh Kumar Mishra), which option reflects the chapter's argument?

- (A) The chapter notes that 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...
- (B) The chapter notes that chapter IV: Critical Frameworks Applied 4.1 Bharata's Natyashastra, Rasa, Abhinaya, and Social Drama Bharata's Natyashastra (c.
- (C) The Sadeha 8 theatre section in which Jha's report appears is itself a demonstration of this transborder cultural practice: it juxtaposes theatrical reports from Nepal (Janakpur's MINAP), India (various Bihar locations), and the diaspora (Delhi events)...
- (D) The western embankment broke at 5 places near Jamalpur, submerging over 150 villages and causing immense loss of life and property.

८६१. In Chapter 22 (Dinesh Kumar Mishra), which option reflects the chapter's argument?

- (A) The chapter notes that Parmeshwar Jha present this as a monumental social achievement, the parallel history movement denounces it as a tool of "Brahminical patriarchy" and social exclusion.
- (B) The chapter notes that 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 last.' This reflects a generational shift: Ray wrote in the post-Independence...
- (C) The chapter notes that this is a dramaturgical choice consistent with the Nāṭyashāstra's understanding that the richest aesthetic experience involves the orchestration of multiple transitory emotions around a stable sthāyibhāva (permanent emotion).
- (D) The chapter notes that importance of Traditional Knowledge: People in the Kosi region possess rich traditional knowledge about dealing with and living with floods (e.g., house construction, specialized farming, use of boats).

८६२. Which point is consistent with Chapter 22's treatment of Dinesh Kumar Mishra?

- (A) The chapter notes that dhvani: The Resonant Meaning of Lok Itihas Anandavardhana's dhvani theory, the principle that the most powerful meanings in literature are those resonated (dhvanyartha) rather than literally stated (vaachya), applies in a modified...
- (B) The chapter notes that this critical frame recognises nine distinct layers of historical suppression, including the Buddhist Charyapada foundations and the contributions of the Nepalside Maithili community.
- (C) The chapter notes that modern science must not ignore this line of inheritance but work in conjunction with it., Path to Solutions: Solutions for flood-affected areas differ from drought-affected ones.
- (D) The theory of Sandhi (junctures), Mukha (opening), Pratimukha (progression), Garbha (development), Vimarśa (pause/reflection), and Nirvahaṇa (conclusion), is also operative in analysing Kamat's dramatic structure.

८६३. What does Chapter 22 most clearly emphasize about Dinesh Kumar Mishra?

- (A) The electionthe ritual of democracy, becomes the theatrical event by way of which the contradictions of Indian democratic practice (vote-buying, caste mobilisation, official corruption, gangster intimidation) are dramatised.
- (B) The chapter notes that buddhist, Jain, and Pre-Medieval Historical Studies Maun's historical scholarship extended into pre-medieval periods of Mithila's religious and cultural history.
- (C) Although Videha operates as a one-man operation under Gajendra Thakur, who serves as the sole editor, critic, and arbiter, it frames its "public nomination" process as transparent.
- (D) The chapter notes that planning cannot be done for individual villages but at a regional level, based on 'clusters of villages'.

८६४. Which option correctly summarizes a point from Chapter 22?

- (A) The Videha Rachnakar Ashok Visheshank (VIDEHA 369) provides additional contextual framing.
- (B) The crisis of Maithili in the age of globalization, children who speak Maithili at home but write in English, mothers who cannot teach their children to read in their mother tongue, is dramatized with elegiac precision in 'Chhuttiik Ek Din', where the...
- (C) The chapter notes that bakhtin's theory of the novel, particularly heteroglossia (the coexistence of multiple social voices and languages inside a text) and the carnivalesque, applies productively to Pathak's play Riharsal.
- (D) The sooner this is done, the better for Mithila.

८६५. What does Chapter 22 most clearly emphasize about Dinesh Kumar Mishra?

- (A) The chapter notes that whether these funds will be properly utilised remains a subject of watchful concern for the movement.
- (B) The lure of the 'Barakhshetra' dam was used to trap people between embankments, a punishment the people of Mithila are still suffering.
- (C) The chapter notes that inside a generation, Delhi's Persian-trained poets had redirected their energies into Urdu ghazal composition, setting the stage for the golden age of the eighteenth century.
- (D) The chapter notes that both younger brothers Trilok and Amarendra became mentally ill, for which I had to leave my job and stay in the village.

८६६. According to Chapter 22, which statement best fits the discussion of Dinesh Kumar Mishra?

- (A) The essay's weakness is that it does not engage with any specific published work of Thakur's, an omission that leaves the critical claim insufficiently grounded.
- (B) The chapter notes that linguistic Period Developmental Stage Key Characteristics in Parallel History 500 BC, 100 BC Pali (Early Prakrit) Canonical Buddhist language; early vernacular shifts.
- (C) The chapter notes that mishra's research focuses on the 'politics of knowledge'.
- (D) As we shall see in Section VII, its structure resonates remarkably with Navya-Nyāya categories of inference and testimony.

८६७. In Chapter 22 (Dinesh Kumar Mishra), which option reflects the chapter's argument?

- (A) The chapter notes that he distinguishes between two main approaches to flood control: the modern hydrological approach and the traditional approach.
- (B) The chapter notes that feminist Narratology Sandra Gilbert and Susan Gubar's The Madwoman in the Attic and bell hooks's feminist standpoint theory provide the critical tools for reading the representation of women that dominates Jha's fiction.
- (C) The chapter notes that this linguistic hierarchy, which encoded social stratification inside the dramatic text itself, has been a contested legacy.
- (D) The chapter notes that conclusion: Toward a Synthetic Historiography The "Parallel History of Maithili Literature" is more than a list of alternative texts; it is a fundamental shift in perspective that refuses to see Maithili as the exclusive preserve of...

८६८. What is the best reading of the chapter's discussion of North Bihar?

- (A) The title *Geet Ganga* employs the structuralist binary of river/land, the Ganga as the flowing, continuous, uncontainable element that resists being fixed, versus the settled bank of line of inheritance.
- (B) The chapter notes that bechan Thakur (the great Dalit playwright) 17.
- (C) The chapter notes that mishra's research clarifies that embankments gave rise to 'regional environmental injustice' in North Bihar, where the risk and burden of floods were disproportionately placed on the most vulnerable sections of society, especially...
- (D) The dominant *rasa* of the ghazal line of inheritance is *śṛṅgāra* (erotic love), but its actualisation in the ghazal is almost always in the mode of *vipralambha* (love in separation/yearning) rather than *sambhoga* (love in union).

८६९. In Chapter 22 (Dinesh Kumar Mishra), which option reflects the chapter's argument?

- (A) The chapter notes that secondary female characters carry subaltern critique.
- (B) The chapter notes that scharfstein quotes Matilal on the line of inheritance's achievement: 'The masters of *Navya-nyāya* did not lay down conclusions first and justify them later with theory.'
- (C) The chapter notes that mishra and other researchers note that women are most affected during floods due to their responsibilities for family care, food arrangements, and health challenges.
- (D) Jha's persistent return to this theme across multiple plays serves as a sustained, multi-angled dramatic indictment of this system. b.

८७०. According to Chapter 22, which statement best fits the discussion of Dinesh Kumar Mishra?

- (A) Jha's patriotic drama is thus also an act of cultural-political visibility: asserting the presence of Mithila's sons and daughters inside the national security narrative. d.
- (B) The chapter notes that he advocates for reviving traditional knowledge and practices.
- (C) The Sahitya Akademi's recognition critical frame for Maithili has improved since the Eighth Schedule inclusion (2003) but remains structurally biased toward upper-caste, formally published, Darbhanga-centred literary production.
- (D) The chapter notes that it is a study of greed in the age of rapid infrastructure development, using the theatre to document the social cost of progress.

८७१. In Chapter 22 (Dinesh Kumar Mishra), which option reflects the chapter's argument?

- (A) The chapter notes that displacement and Rehabilitation Problems: Like the Kosi, several villages got trapped between the Bagmati embankments.
- (B) His third-person narrators typically maintain what Genette calls 'internal focalisation', the narrative perspective closely aligned with the experiential world of the protagonist, giving readers intimate access to consciousness without the melodrama of...
- (C) The *Navya-Nyāya* school developed rigorous tools for the analysis of knowledge (*jñāna*), valid cognition (*pramā*), and the conditions under which a proposition may be regarded as true.
- (D) The chapter notes that this thickness of description is what distinguishes *Koilakh* from a mere topographical or genealogical directory, and it is what makes the work a major contribution to the anthropology of the Maithil brahmin community.

८७२. What is the best reading of the chapter's discussion of Dinesh Kumar Mishra?

- (A) The chapter notes that to apply the *NavyaNyāya*'s *pramāṇa*-centred epistemology to the literary corpus of Hitnath Jhā is therefore not an anachronistic imposition but a homecoming of ideas across centuries.
- (B) The story dramatizes a *Navya-Nyāya* crisis. a.
- (C) In the larger constellation of Maithili fiction, he is neither the most experimental nor the most psychologically complex writer, but he is among the most faithful and the most socially committed, qualities that the *Videha 424* special issue confirms are...
- (D) The chapter notes that dismal Education and Health: Schools in villages inside the embankments either wash away or teachers cannot reach.

८७३. What is the best reading of the chapter's discussion of Dinesh Kumar Mishra?

- (A) The chapter notes that modern engineering must learn from this traditional knowledge.
- (B) The chapter notes that its proceedings, which include a landmark interview with Bechan Thakur, an extensive critical essay by Gajendra Thakur on parallel Maithili theatre, documentation of 25 years of stage productions directed by Bechan Thakur, and...
- (C) The chapter notes that this positions Kamat's rationalism in the line of inheritance of Ambedkar's Buddhist rationalism, a critique of irrationality that is simultaneously a critique of the social structures (poverty, caste, exclusion from education) that...
- (D) The chapter notes that bhavanath Jha Ka Shodh Drishti'.

८७४. In the context of Dinesh Kumar Mishra, which statement is accurate?

- (A) A situation occurring once or twice in a hundred years. | | Pralay (Pralay) | Extremely destructive flood. | | Chap-Chap | Water up to the ankle, considered a sign of a good crop. | | Chaur and Mann (Mann) | Natural water storage areas that absorb excess...
- (B) The chapter notes that viyogi's innovation is to introduce the third plane of science fiction') as a third register that mediates between the human and divine, science as a kind of third cosmos.
- (C) These poems show Mishra's facility with established folk-lyric forms.
- (D) The chapter notes that textual Analysis: Deep Dives into Representative Plays The repertoire of the Maithili Parallel Theatre spans a wide range of genres, from historical revisionist dramas to avant-garde postmodern experiments.

८७५. In the context of Dinesh Kumar Mishra, which statement is accurate?

- (A) Among his generation of Jharkhand-based Maithili writers, Saras stands out for the range and quantity of his output.
- (B) The chapter notes that while the Akademi's recognition of Maithili in 1965 was a landmark event, the parallel history offers a scathing critique of the institution's subsequent trajectory.
- (C) The chapter notes that when Bagmati, freed from the embankment's prison, irrigates Mithila's fields with its silt, then its true 'Sadgati' (good ending) will happen.
- (D) Mandal thus dramatises epistemological error by way of narrative.

८७६. What is the best reading of the chapter's discussion of Shivanath Mandal?

- (A) The play premiered at the Fifth International Maithili Theatre Festival in Delhi (Pyarelal Bhavan, Akhil Bhartiya Mithila Sangh organising).
- (B) The chapter notes that delayed Revelation The story's structural surprise is: the entire story proceeds as the narrative of an innocent, joyful child-visitor's sweet episode -and then suddenly, in the final one-third, the question of caste comes and...
- (C) Interviews of Elders: Interviews with elders like Shivanath Mandal and Ramdev Das Sharma narrate the real tragedy of that time and the displacement of villages.
- (D) The chapter notes that critical Appreciation: Village Memory (Gaamghar) Gaamghar ('Village Home' or 'The Home Village', 58 pages) is the earliest of Nand's texts in terms of composition, a note on the cover indicates...

८७७. Which option correctly summarizes a point from Chapter 22?

- (A) The chapter notes that beginning of Severe Drought and Failure of 'Hathiya' The year 1950 marked a dramatic shift in Bihar's water story.
- (B) The chapter notes that unemployment and the Crisis of Masculinity From Akash in Kalah to Giridhar in Hathat Parivartan to the young men of Badlait Samaj, Jha's drama consistently diagnoses the crisis of young educated Maithili men who cannot find...
- (C) Here Jha moves from empirical documentation to structural critique: corruption, he argues, is not an accidental pathology but the operational mechanism by which Mithila's resources are systematically transferred to other regions and constituencies.
- (D) And the tree that will grow -that will be the tree of Maithili Dalit literature -with its roots in the soil of Mithila, its branches in the thought of Ambedkar and Bhimanna, and its leaves made green by the energy of Videha's Parallel Literature Movement.

८७८. According to Chapter 22, which statement best fits the discussion of Dinesh Kumar Mishra?

- (A) The chapter notes that yet this vīra does not emerge from the classical āśraya (patron), the king, the warrior, but from the Dalit woman's struggle for self-sovereignty.
- (B) After independence, the state adopted a "flood resistance" model based on colonial hydraulic line of inheritance.
- (C) The chapter notes that nāṭyaśāstra's Social Registers (Pravṛtti) and Mandal's Language Politics Bharata's Nāṭyaśāstra specifies that different social classes should speak different varieties of language: Sanskrit for kings and heroes, Prakrit for women and...
- (D) The Agastya Samhita Achievement Perhaps the most dramatically illustrative of Bhavnath Jha's scholarly method is his edition and translation of the Agastya Samhita, a Sanskrit Vaishnava Agama text on the worship of Ram.

८७९. In Chapter 22 (Dinesh Kumar Mishra), which option reflects the chapter's argument?

- (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) The chapter notes that 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.
- (C) The project can be characterised as 'democratic critical biography': the systematic attempt to document and assess the contributions of Maithili literary and cultural figures who have served the language in its full range, as scholars, satirists...
- (D) The state moved away from traditional, decentralized water management systems suited to the Gangetic plain's unstable nature.

८८०. Which option correctly summarizes a point from Chapter 22?

- (A) The chapter notes that this genre, while not formally named in Maithili literary criticism, has precedents in the documentation work of earlier Maithili cultural historians, but Jha's essay is distinguished by its combination of generic breadth...
- (B) The chapter notes that figures like Kamla in Maila Aanchal, the LalPanKiBibi of his eponymous story, and the women protagonists of his Sohar stories are drawn with a psychological depth and emotional complexity that was unusual in Hindi fiction of the period.
- (C) The chapter notes that this method provides a logical basis for rejecting the "slapstick humor" of mainstream Maithili theatre as epistemically false.
- (D) The Kosi, Bagmati, Burhi Gandak, and Kamla rivers broke their banks and flooded villages.

८८१. What is the best reading of the chapter's discussion of Dinesh Kumar Mishra?

- (A) Her work is a system of valid cognition about Mithila's social world, not merely a record of it.
- (B) The chapter notes that this research report confirms that the solution to Bihar's floods lies not just in embankments but in integrated river basin management and social justice.
- (C) In his review of Jivan-Maraṇa, Mandal praises the novel's treatment of the tension between 'Western civilisation's uncivilised influence' on the younger generation and the traditional Maithili joint-family social culture.
- (D) The chapter notes that this documentary attention to material reality, what Kracauer calls the 'found story' as opposed to the 'staged story', gives his plays a social-realist dimension that film theory helps illuminate.

८८२. According to Chapter 22, which statement best fits the discussion of Dinesh Kumar Mishra?

- (A) The audience is invited not to identify emotionally with the characters but to learn from the social contradictions dramatised.
- (B) The chapter notes that this is precisely the Navya Nyaya dialectic of Vada (sincere debate) in which the debaters are genuinely engaged in truth-seeking, not merely scoring points.
- (C) In Raut's story 'Vamś' (Lineage), the qualifier that transforms the meaning of the adoption narrative is not the legal act of adoption itself but the caste calculations that surround it.
- (D) The 1950s are etched in Bihar's geographical and social history as a period where nature displayed its most ferocious and unpredictable form.

८८३. What does Chapter 22 most clearly emphasize about Manohar Prasad?

- (A) The chapter notes that scharfstein quotes Matilal on the line of inheritance's achievement: 'The masters of Navya-nyāya did not lay down conclusions first and justify them later with theory.'
- (B) The chapter notes that murli Manohar Prasad warned that the Gandak Project could irrigate 2.8 million acres at a cost of Rs.
- (C) The chapter notes that brecht on Theatre: The Development of an Aesthetic.
- (D) The chapter notes that language as Political Act In the Maithili literary context, the choice of language for literary expression has always been politically charged.

८८४. Which answer matches the critical direction of Chapter 22?

- (A) The breach of the Sikraula-Thathai embankment submerged dozens of villages.
- (B) The chapter notes that critical analysis through Indian Literary Theory 3.1 Rasa Theory and Abha Jha's Critical Sensibility Bharata Muni's Natyashastra requires that the critic or aesthete be a sahrdaya, a...
- (C) The chapter notes that th-14th century CE), the founder of the Navya-Nyāya school of Indian epistemology, was a native of Mithila, the very cultural heartland from which Amod Kumar Jha comes.
- (D) The chapter notes that bCE-200 CE) established the critical frame of Rasa (aesthetic emotion) as the fundamental criterion of literary-artistic experience, applicable not only to drama but to all literary forms including lyric poetry and music.

८८५. What is the best reading of the chapter's discussion of Dinesh Kumar Mishra?

- (A) The chapter notes that madhurapur village, famous for its pucca houses and orchards, lost 300 bighas of land and 150 houses to the river.
- (B) The Nine Songs: Textual Documentation The heart of the essay sets out nine devotional songs (Gosaunik Gīta / Bhagavati Gīta) in nine distinct tunes (नौ धुन), each attributed to a specific composer or marked as traditional (पारंपरिक): 1.
- (C) In the language of the Videha Parallel History: they are, in the deepest sense, Maithili writers, writers for whom Maithili is not a dialect of something else, not a minor tongue, but a complete linguistic and cultural universe deserving of the fullest...
- (D) His No Entry: Mā Pravish was the first major Maithili play to be published as an e-text by way of the Videha eJournal, Gajendra Thakur's 21-page introduction to the play is itself a landmark of Maithili theatre criticism.

८८६. According to Chapter 22, which statement best fits the discussion of Naini Dam?

- (A) A Navya-Nyāyainformed theatre review would assess whether the production's anumāna (its chain of dramatic arguments) successfully establishes the vyāpti (general truth) that the play's specific narrative events are designed to demonstrate.
- (B) The chapter notes that such compression resists paraphrase: the poem means more than it says, in the precise sense that dhvani theory describes.
- (C) The chapter notes that gopalji Jha 'Gopesh', whose Gumm Bhelaṭhārḥ Chhī was published by Thudha Parivar, Kazipura, Patna, wrote both drama and poetry.
- (D) In August 1948, the Naini Dam and Kaudimal Dam broke, submerging over 1000 villages.

८८७. According to Chapter 22, which statement best fits the discussion of Local Knowledge?

- (A) The chapter notes that its performance was traditionally community-wide: sung loudly enough to be heard 'a kosa away', it served as both a private devotional practice and a public announcement of the dawn.
- (B) The chapter notes that respect Local Knowledge: Villagers know their geography best.
- (C) The chapter notes that bhikhari Thakur was primarily a dramatist-performer: his Bidesiya, Beti Biyog, Vidhva Vilap, and other plays were performed on open stages with music, dance, and improvisation.
- (D) The chapter notes that secondary Sources: Maithili and Indian Criticism Choudhary, Radhakrishna.

८८८. Which answer matches the critical direction of Chapter 23?

- (A) The chapter notes that this interview serves as a literary self-portrait and a manifesto of Mandal's critical position.
- (B) The title is spatially evocative: 'dhar' in Maithili can mean threshold, bank, edge, or stream; 'oi par' means 'on that other side' or 'beyond.' The title thus conjures a liminal poetics, a reaching toward what lies beyond immediate experience, whether...
- (C) The chapter notes that this method provides a logical basis for rejecting the "slapstick humor" of mainstream Maithili theatre as epistemically false.
- (D) The Vaidyanath Mishra 'Yatri' Samman (the award named after Nagarjuna, the great Maithili poet) was given to Narendra and Panna Jha at a dignified ceremony in 2019, as recounted in Ramesh's essay, a recognition of their joint contribution that the larger...

८८९. What is the best reading of the chapter's discussion of Durganand Mandal?

- (A) The chapter notes that by choosing this as his play's title, Nachiketa opens an intertextual dialogue with both the Sanskrit dramatic line of inheritance and Kālidāsa's greatest play.
- (B) The chapter notes that for Drama: Theatricality, acting, music, dialogue, audience relationship.
- (C) The chapter notes that third, and most significantly, he addresses the structural exclusion of non-Brahmin writers from Maithili literature with precision and without bitterness.
- (D) Her works (Gosaunik Geet, Nashamukti Git, Niniya) are archived in Videha pothi.htm.

८९०. In the context of Durganand Mandal, which statement is accurate?

- (A) The chapter notes that terry Eagleton (Marxism and Literary Criticism, 1976) emphasises literature's ideological encoding and decoding.
- (B) The chapter notes that set on 6 June 2003, the day when the Prime Minister of India was to lay the foundation stone of a railway bridge over the Koshi at Nirmal, the story establishes its politicalhistorical context with unusual precision.
- (C) The chapter notes that from a Navya Nyaya perspective, the play dramatises the failure of vyapti (invariable concomitance) in social reasoning: the inference 'if cultured, then upper-caste' (which underlies Hemchandra's casting decisions) is exposed as a...
- (D) The structure is not just descriptive but prescriptive, establishing rules for "correct" Maithili.

८९१. In Chapter 23 (Durganand Mandal), which option reflects the chapter's argument?

- (A) The chapter notes that secondary Sources: Maithili and Indian Literature Misra, Jayakanta.
- (B) The play is neither fully devotional theater (bhakti rangmanch) nor fully secular folk drama (lok natya).
- (C) The chapter notes that origins and Formation Pradeep Pushpa (प्रदीप पुष्पा) is a Maithili ghazal poet, song-writer, and cultural essayist from Nanour village, Madhubani district, Bihar, the heartland of Mithila's cultural geography.
- (D) The story's implicit argument is that genuine development (vikāś) must happen inside the village, not by way of migration to the city.

८९२. What is the best reading of the chapter's discussion of Durganand Mandal?

- (A) History mentions its four main paths, 'Bachharaja', 'Patghat', 'Sakri', and 'Jibachh' Kamla.
- (B) The chapter notes that navya-Nyāya: 'Hama Deha Ā Videha', the philosophical distinction between the embodied (deha) and the disembodied (videha) self maps onto Gaṅgeśa's distinction between the ātman as the locus of consciousness and the body as the...
- (C) In Navya Nyaya terms, Dhadhait Navki Kaniyank Lahas constructs the most powerful Badhakapramana of all: the bride's burned body is the ultimate counter-instance that defeats the Vyapti 'the dowry system is natural/inevitable.' The dramatic spectacle of...
- (D) The story also documents the Phagua (Holi) folk songs of rural Mithila, including the women's ribald counter-songs ('Ro chhoṛā bajjar khasat...'), the men's songs ('Tohar lahnag uṭhā dev rīmoṭase...'), and the general atmosphere of licensed sexual play...

८९३. What is the best reading of the chapter's discussion of Durganand Mandal?

- (A) Mandal intuitively deploys the epistemological structure of Gaṅgeśa's logical line of inheritance in his narrative.
- (B) The chapter notes that kosīk Kaṭer (Koshi's Bank), Prose/Story collection 3.
- (C) The chapter notes that to be terrified of them becoming 'Buchchidai-like talkative' is a reactionary act; one should understand this change-result of history.
- (D) Analysis of Essays (Aalekh) V.A Essays on Literary Personalities V.B Essays on Institutional History V.C Essays on Maithili Theatre VI.

८९४. What does Chapter 23 most clearly emphasize about Durganand Mandal?

- (A) The Brindavan essay is more inward, more meditative: a personal pilgrimage structured around the author's childhood memories of his grandmother's teachings, his discovery of the Chhappan Bhog (56-dish offering) line of inheritance by way of Srivatsa...
- (B) The report on Mithila Samad's two-year anniversary (Sadeha 35) documents the founding of the first Maithili daily newspaper.
- (C) The journal publishes criticism, creative writing, political analysis, and cultural commentary in Maithili, functioning as the primary intellectual organ of the contemporary Maithili cultural movement.
- (D) Mandal begins with an indictment of the neglect of Maithili drama as a genre, 'Maithili nāṭak has always been like a one-day rain: isolated, not sustained.' He then turns to the specific social crisis that Thakur's play addresses: the declining sex ratio...

८९५. Which answer matches the critical direction of Chapter 23?

- (A) Mandal's critical argument is passionate and rhetorically structured.
- (B) The final image of Lalbihhari huddled in a quilt, unresponsive as the villagers debate the worth of eldest sons, is quietly devastating.
- (C) The Rural-Urban Divide A major dimension of Kamat's thematic universe is the tension between rural Mithila and the urban centres (Patna, Delhi, Himachal Pradesh) to which its people migrate for work and education.
- (D) The Videha Parallel History critical frame is particularly relevant to understanding Jha's dramatic achievement for several reasons: First, Jha writes from a village location (Menhath, Jhanjharpur) rather than the metropolitan centres (Patna, Delhi...

८९६. Which option correctly summarizes a point from Chapter 23?

- (A) The chapter notes that he then makes the crucial logical point: if these women had been killed in the womb, what would today look like?
- (B) The chapter notes that but when he went to the courtyards of young women, it was something to see.
- (C) The play is thus simultaneously a linguistic manifesto, a feminist critique, a class analysis, and a cultural rights document, all dramatised by way of the specifically Maithili theatrical idiom. "No Entry", the most common prohibition sign in...
- (D) The chapter notes that panna Jha (1946-2024) Panna Jha (née Choudhary) was born on Ram Navami, April 1946, in Dularpur village, Darbhanga district.

८९७. What is the best reading of the chapter's discussion of Durganand Mandal?

- (A) The argument is implicitly a Navya-Nyāya counterfactual inference: if X (daughter) had not existed, Y (historical achievement) would not have occurred; therefore the destruction of X is the destruction of Y.
- (B) The Myth-Reality Dialectic Nachiketa's persistent use of mythological material, Nachiketa from the Kaṭhōpanishad, Janak from the Mahabharata and Maithili line of inheritance, Rāmlīlā from the Ramayana performance tradition is not a flight from the...
- (C) Theatre journalism that documents and critically engages with this public cultural discourse is thus doubly a public sphere institution: it reports on a public sphere practice (theatre) for a public sphere platform (Videha).
- (D) The "new stories" are likely to involve: urban settings (perhaps including Pondicherry, where Jha is based); psychological interiority and introspection; medical and scientific themes (a natural development for a physician-author); and formal...

८९८. Which option correctly summarizes a point from Chapter 24?

- (A) These translations serve a dual purpose: they introduce Maithili readers to international forms such as the Japanese Haiku or Western flash fiction, and they facilitate the export of Maithil concerns to the global stage.
- (B) The chapter notes that mishra's book, with its mixture of anecdote, oral legend, personal memoir, social analysis, and documentary accumulation, is emphatically loka-dharmi: it has no pretension to literary elegance, but its emotional range encompasses all...
- (C) The chapter notes that navya Nyaya breaks it into a web of ontological relations (Scott-ness, Act-ness, Book-ness).
- (D) The chapter notes that shklovsky's concept of ostranenie (defamiliarisation), making the familiar strange by way of artistic technique, applies directly to the translation of Badal's poems: the act of reading a Hindi poem in Maithili produces exactly this...

८९९. In Chapter 24 (Harimohan Jha), which option reflects the chapter's argument?

- (A) Jha provides the tools for a Rajyābhidhā (Science of State Language).
- (B) The chapter notes that sahu's fiction operates as pratyakṣa, not the raw perception of the senses but the cognitive pratyakṣa of a careful observer who has witnessed the scenes he describes.
- (C) The chapter notes that narlikar 2000 Tamas Amaresh Pathak Tamas (Hindi) Novel Bhisham Sahni 1999 Arogya Niketan Murari Madhusudan Thakur Arogya Niketan (Bengali) Novel Tarashankar Bandyopadhyay 1998 Parashuramak Beechal-Bereyal Katha Chandnath Mishra...
- (D) The play dramatises this crisis by way of the household of Deepak Chaudhary, exploring the complex of attitudes inside a single family, desire for a daughter versus fear of dowry burden, by way of a rich cast of village characters.

१००. Which option correctly summarizes a point from Chapter 24?

- (A) The chapter notes that navya-Nyāyā Precise linguistic definitions of poetry and divinity (Kavyam Rasatmakam Vakyam).
- (B) The Rasa and Dhvani frameworks reveal the aesthetic dimensions of his dramaturgy, the specific emotional registers of his plays and their capacity for multilayered suggestion.
- (C) The chapter notes that to Jha, language is not merely a descriptive tool but a Kṣetra, a field of battle, where the boundaries of reality, authority, and truth are contested and defined.
- (D) The chapter notes that he was a close associate of the poet-playwright Ramlochan Thakur (b).

१०१. Which point is consistent with Chapter 24's treatment of Harimohan Jha?

- (A) The chapter notes that 'Dui Patan Ke Bich Mein' is not just a book; it is a cry exposing the historical injustice done to the people of Mithila.
- (B) The chapter notes that if the language becomes corrupted or lost, the substrate of reality itself begins to dissolve, leading to the "loss of kingdom." Jha stresses that the mystery of human speech attracted Indian thinkers from the earliest times, leading...
- (C) The early period was characterized by the pioneering work of Jyotirishwar Thakur, whose Varnaratnakara and Dhurtasamagama established the initial formal structures of Maithili prose and drama.
- (D) The chapter notes that she became a key figure in the Maithili language movement.

१०२. In Chapter 24 (Harimohan Jha), which option reflects the chapter's argument?

- (A) The movement connects the Maithili speakers of the Nepal Terai with the diaspora in industrial cities like Bokaro and metropolitan hubs like Delhi.
- (B) The Sphota theory, primarily advocated by the Grammarians (Vaiyākaraṇas) like Bhartṛhari, posits that there is an indivisible, eternal wordessence that is revealed by the fleeting sounds but is not created by them.
- (C) The chapter notes that lallan Prasad Thakur's unusually detailed stage directions demonstrate an acute awareness of all four modes.
- (D) The chapter notes that 'Mithila Painting: Folk Art No Longer?' India: Biblio, March/April 2004.

१०३. What is the best reading of the chapter's discussion of Harimohan Jha?

- (A) The chapter notes that while Aristotle's critical frame is specifically oriented toward dramatic poetry, his core insights apply broadly: poetry achieves its effect by way of carefully organized representation of human experience, and its ultimate value...
- (B) The chapter notes that yet its 'sukhant' (happy ending) represents a refusal of the feminist tragedy narrative: these women survive, and some emerge with agency.
- (C) The chapter notes that literary Criticism (Bahuvachan) Bahuvachan (Plural Form): Argues for a multiplicity of voices against the "singular voice" of the Brahminical line of inheritance.
- (D) In his 1974 presidential address to the Indian Philosophical Congress, Jha demonstrated that the Navya-Nyāya technique of Avacchedakatā (delimitation) is the ultimate tool for resolving contradictions and specifying meaning with mathematical precision.

१०४. What is the best reading of the chapter's discussion of Nahi Khulata Navakā?

- (A) The chapter notes that this synthesis of stylised form and visceral content is the play's highest formal achievement and aligns it with the best traditions of Indian physical theatre (Kutiyattam, Bharatanāṭyam) while serving a radically contemporary...
- (B) The "Parallel" view of Mithila art stresses its role as a living, democratic practice rather than a static aesthetic category.
- (C) The chapter notes that this critical theory asks: How does Maithili literature confront this colonial pressure?
- (D) Videha Archive Presence Hitendra Gupta appears in the Videha archive in the following confirmed entry: 'आब नहि खुलत नवका शराबक दोकान' (Āba Nahi Khulata Navakā Śarābaka Dokāna, No New Liquor Shops Will Now Open) Published in: Videha Sadeha 23 (Prelim_23)...

१०५. What does Chapter 25 most clearly emphasize about Hitendra Gupta (Delhi)?

- (A) The chapter notes that nachiketa's theatre occupies a productive tension between these two modes.
- (B) The Navya-Nyāya line of inheritance's emphasis on śabda-pramāṇa (the authority of testimony) as a valid source of knowledge finds direct application here: journalistic testimony about policy decisions in Maithili serves as valid civic knowledge for the...
- (C) The chapter notes that women as Knowledge-Bearers: Kaniyā Kākī and Gunjā are the story's epistemological centresthey perceive, they infer, they suffer the consequences of others' false knowledge and corrupt testimony.
- (D) Amir Khusrau (1253-1325), court poet of several Delhi sultans and most intimately associated with Nizamuddin Auliya, stands at the junction of Persian literary line of inheritance and Indian vernacular innovation.

१०६. Which option correctly summarizes a point from Chapter 25?

- (A) The chapter notes that munni Kamat writes: 'She encouraged more and more women to get involved in stage productions.
- (B) Applied to journalism, auchitya demands that each piece of reporting be appropriate to its subject, audience, and occasion.
- (C) The Standardisation Myth as Cultural Enclosure Mandal holds that while standardisation might serve a purpose in education, in the realm of literature, it functions as a "laughable context" that limits creativity.
- (D) The chapter notes that bhramar in the Context of Nepalese Maithili Literature Maithili literature in Nepal has existed in a doubly marginalised position: excluded from the mainstream of Indian Maithili literature (which is institutionally centred in Bihar)...

१०७. What is the best reading of the chapter's discussion of Hitendra Gupta (Delhi)?

- (A) The chapter notes that gupta's piece on liquor policy shows auchitya in its choice of subject (directly relevant to the Bihar/Mithila community reading Videha), its register (journalistic prose, not literary elaboration), and its placement in Sadeha 23...
- (B) The chapter notes that ilarani Singh Ilarani Singh is a Maithili woman writer, playwright, and poet whose work is associated with the Videha corpus and the broader line of inheritance of women's writing in Maithili.
- (C) The chapter notes that 1448)], the poet whose lyrics are so embedded in Maithili cultural identity that they survive in living oral performance to this day.
- (D) The chapter notes that bourdieu: Linguistic Capital and Field Theory Pierre Bourdieu's theory of linguistic capital (Language and Symbolic Power, 1991) analyses language as a form of capital that confers social power on its speakers.

१०८. Which answer matches the critical direction of Chapter 25?

- (A) His residency and work in Sitamarhi place him at the literal and metaphorical center of this struggle, using the "pure Maithili" of the soil to speak truth to the crumbling structures of the state.
- (B) The geographic and spiritual landscape of Mithila provides the foundational stage for this literary drama.
- (C) The chapter notes that it is in the application of these four pramanas to literary analysis that Navya Nyaya offers the most productive entry into Jha's work.
- (D) The chapter notes that c R I T I C A L A S S E S S M E N T Hitendra Gupta's documented Videha contribution is compact, a single two-page piece in Sadeha 23, but its significance inside the Parallel History critical frame exceeds its length.

१०९. In Chapter 25 (Hitendra Gupta (Delhi)), which option reflects the chapter's argument?

- (A) The chapter notes that both are rooted in the specific cultural geography of Madhubani district; both draw on the gamaya theatrical line of inheritance of Mithila; both are committed to the vitality of the Maithili language as a theatrical medium; and both...
- (B) As a headmaster, Mandal uses this story to emphasize the role of education as an "enabling factor" for social revolution, marking a major milestone in the Maithili literary engagement with agrarian injustice.
- (C) The mainstream Maithili literary line of inheritance produces a systematic bhrama: it sets out Brahmin-Kayastha social experience as the universal experience of Mithila, upper-caste literary aesthetics as the universal aesthetics of Maithili, and the...
- (D) The chapter notes that iI CRITICAL APPRECIATION JITENDRA KUMAR JHA 'JEETU' (JANAKPUR) Maithili Theatre Journalist · Cultural Reporter · Nepal Correspondent Indian & Western Literary-Journalistic Theory · Videha Parallel History critical frame Navya-Nyāya...

११०. In the context of Hitendra Gupta (Delhi), which statement is accurate?

- (A) The chapter notes that it is the land that produced Yajnavalkya's Brhadaranyaka Upanishad, the philosophical debates of Maitreyi, the Nyaya philosophy of Gautama, and the Navya Nyaya of Gangesa Upadhyaya.
- (B) Theory / critical frame line of inheritance Application to Chaudhary Pragativad (Progressivism) AIPWA; Ramvilas Sharma; Namvar Singh Mahur and Karar expose capitalist penetration of intimate life.
- (C) The 'robotic crow', a mechanical surveillance device used by enemy agents, is the most avant-garde dramatic device in his entire corpus: it brings the technology of modern warfare and espionage into the village-drama space, forcing a collision between...
- (D) The chapter notes that it is also the base of Nepal's Mithila political and civic activism.

१११. According to Chapter 25, which statement best fits the discussion of Jitendra Kumar Jha Jitu'?

- (A) The parallel history, however, insists that these "Mongrel Languages" are legitimate and vital branches of the Maithili literary tree, demonstrating its historical role as a civilizational lingua franca.
- (B) The relevance to Kamat's writing is this: her poems and plays, while rooted in specific Maithili village realities, aspire to and achieve this universalisation.
- (C) The chapter notes that its use in the Videha archive's byline ('riraport shri Jitendra Kumar Jha Jitu') signals that Jha is known inside the Videha community under this intimate form, indicating a degree of personal familiarity and community embeddedness.
- (D) The chapter notes that it aspires toward the Rough Theatre, politically engaged, rooted in the community, using popular forms and vernacular language, while also reaching toward the Holy Theatre: the theatre that touches the invisible, the sacred, the...

११२. Which point is consistent with Chapter 26's treatment of Hitnath Jha?

- (A) The chapter notes that its discussion connects Hitnath Jha with critical appreciation, literary history and the Videha critical frame.
- (B) Ashok's best prose operates by way of dhvani, what is not said reverberates more than what is explicit.
- (C) The chapter notes that poetry: Themes, Imagery, and Formal Characteristics Dr.
- (D) The Golden Period: Pandit Jivan Jha and the Dramatic Debut The Maithili Ghazal began correctly, adhering to the prosody of Behr (meter) and Qaafiyaa (rhyme scheme: AA, BA, CA...).

११३. In the context of Hitnath Jha, which statement is accurate?

- (A) The chapter notes that hitnath Jhā as Grāmakathākāra: Koilakh and the Village-Biography VII.
- (B) The Maithili songs included in Jyotirishvara's Sanskrit play Dhurtasamagama and in the Sanskrit and Avahattha Vidyapati's Goraksha Vijaya are indicative of the ancient line of inheritance of the Padavali, and the influence of the Maithili Padavali can be...
- (C) The bahr (metre) must be consistent throughout the ghazal; this is the most technically demanding requirement, as the bahr system is derived from Arabic prosody (arūḍ) which operates on a complex pattern of long (dīrgha) and short (laghu) syllables quite...
- (D) The chapter notes that hathat Parivartan (हठात् परिवर्तन), Sudden Change Winner of the All-India Sahitya Akademi First Youth Prize for Maithili drama, Hathat Parivartan is set in the haveli (mansion) of retired Brigadier Krishnachandra Pratap, a household...

११४. What is the best reading of the chapter's discussion of Aucitya IX?

- (A) The chapter notes that research Focus Key Publication/Work Impact on Field Samskargitas Scientific study of ritual folk songs Standardized the collection of oral Maithili traditions.
- (B) The 'highest purpose of Dalit writing,' as the Joothan scholarship articulates it, 'is not beauty of craft, but authenticity of experience.' Safi's work embodies this principle: its value lies not in the formal complexity of its language but in the...
- (C) The chapter notes that while Thakur's theatre is not strictly Aristotelian, elements of Aristotelian dramatic structure are clearly operative.
- (D) The chapter notes that critical Frameworks I, Indian Poetics: Rasa, Dhvani, Aucitya IX.

११५. Which answer matches the critical direction of Chapter 26?

- (A) The chapter notes that social Media, Retirement, and the Late-Flowering Writer XIV.
- (B) The chapter notes that pART II: PRIMARY WORKS, SYSTEMATIC DESCRIPTION AND ANALYSIS 2.1 Hum Puchhait Chhī (We Are Asking, A Series of Interviews, 2012) Publication: Shruti Prakashan, New Delhi.
- (C) The Gamaya Theatre line of inheritance and its Reinvention Bechan Thakur's theatre draws its strength from the gamaya (village) theatrical line of inheritance of Mithila, the popular performance forms (gamaya nach, jat-jatin, samaichakeva, bidesia, etc.)...
- (D) The chapter notes that consider a sample haiku: 'Jaatee-pajaatek gethem / ojhara kai Maithilee / bhai gail bail nimool', 'Tangled in the knot of caste-subcaste / Maithili / has become a homeless waif.' The three-line structure moves from sociological...

११६. In Chapter 26 (Hitnath Jha), which option reflects the chapter's argument?

- (A) In Nachiketa's drama, the structural principle of dramatic inference, the way audiences move from signs to conclusions about character, motivation, and social causation, is highly developed.
- (B) Historical self-awareness: The opening survey of the grammatical line of inheritance is itself a contribution to the historiography of South Asian linguistics, providing a critical account of both the native Pāṇinian line of inheritance and the colonial...
- (C) The fourteenth-century logician who asked how we know what we know, and the twenty-first century storyteller who shows us what his village knows from the inside, are separated by seven centuries but united by the same epistemological ground: the authority...
- (D) The choice of Navya-Nyāya as an analytical lens is not merely decorative.

११७. In the context of Hitnath Jha, which statement is accurate?

- (A) The chapter notes that whether these funds will be properly utilised remains a subject of watchful concern for the movement.
- (B) The poem's formal technique is the dramatic monologue: an old man speaks, then a young man's voice interrupts, and the poem ends with a general philosophical statement.
- (C) The chapter notes that), editor of the handwritten Maithili journal Prabhāt (1933) Mother Bhāgīrathī Devī Brothers Prof.
- (D) The chapter notes that babu Saheb Choudhary (whose full name appears in different forms in the sources) was the founding figure of Kolkata's Maithili literary and political mobilization, pioneering the publication of Mithila Darshan and engaging prime...

११८. According to Chapter 26, which statement best fits the discussion of Hitnath Jha?

- (A) These do not merge into a unified narrative register; they remain in tension, producing what Bakhtin calls 'heteroglossia', the productive conflict of languages inside a single text.
- (B) In this image lies the entire thought-essence of the story: the childhood innocence that seems a butterfly -is in fact the caterpillar of caste-conditioning.
- (C) The dedication to Anand Kumar Jha signals Safi's awareness of and connection to the Videha literary movement's theatrical dimension (Anand Kumar Jha is a playwright in the Bechan Thakur line of inheritance).
- (D) The chapter notes that bhīmnāth Jhā, is a well-known Maithili scholar.

११९. In Chapter 26 (Hitnath Jha), which option reflects the chapter's argument?

- (A) The chapter notes that c o n c l u s i o n Jagdish Chandra Thakur 'Anil' is a distinctive voice in contemporary Maithili literature: a lyric poet who deploys the traditional forms of geet and ghazal with both technical mastery and creative independence, a...
- (B) The vaṃśāvalī (genealogical poem) composed for the Videha special issue by Bhīmnāth Jhā traces the family lineage by way of twenty-nine generations back to the ancient scholar Vācaspati, underscoring the deep rootedness of the family in the Maithil brahmin...
- (C) The chapter notes that neither are the wealthy ones of Mithila becoming Maithili film-production producers-distributors, nor is support or sponsorship being provided to Maithili drama-staging.
- (D) The Ontological Foundations of the Word as Sovereign The point of departure for any investigation into Jha's linguistic critical frame must be the deification of the word, a concept rooted in the Vedic and Upanishadic traditions.

१२०. According to Chapter 26, which statement best fits the discussion of Hitnath Jha?

- (A) The chapter notes that but his political theatre is never narrowly ideological: it maintains the aesthetic complexity, the multiplicity of rasas and perspectives, that prevents it from collapsing into propaganda.
- (B) The chapter notes that it represents Jhā's work as a literary facilitator and curator of recognition, bringing together assessments of contemporaries in a format that blends biographical essay with critical appreciation.
- (C) The chapter notes that this authority is not just derived from his literary output but from his "social thinking" and his willingness to engage with the "sam-samayik" (contemporary) challenges facing Mithila.
- (D) In Gangesa's terms, it moves the Maithili literary cognition of Dalit life from bhrama to pramafrom false cognition to valid knowledge.

१२१. What does Chapter 26 most clearly emphasize about Hitnath Jhā?

- (A) The chapter notes that 'Caste Culture and Politics: Towards a Definition of Dalit Autobiography.' In Dalit Personal Narratives.
- (B) The chapter places The Videha Maithili Parallel Drama Theatre inside the wider parallel history of Maithili literature.
- (C) The chapter notes that she holds that Hitnath Jhā successfully navigates the key paradox of literary translation, fidelity to the source versus readability in the target, by choosing Maithili lexical equivalents that are rooted in common usage rather than...
- (D) The chapter notes that ramji Prasad Mandal: The Lyrical Ethos of Subaltern Dignity Work: Lāl Raṅg Chāhat Achi Roṭī (लाल रंग चाहैत अछि रोटी, Red Craves the Bread) Formalist-Structuralist Analysis: Mandal's collection is a powerful exercise in poetic economy.

१२२. Which answer matches the critical direction of Chapter 26?

- (A) The chapter notes that this synthesis of stylised form and visceral content is the play's highest formal achievement and aligns it with the best traditions of Indian physical theatre (Kutiyattam, Bharatanāṭyam) while serving a radically contemporary...
- (B) And the Mithila of that little princess became the greenest and most cheerful country in the world.
- (C) The chapter notes that kīrtināth Jhā's prefatory essay "Śambhu Bādalak Kavita: Jīṅgik Rośanī" praises the translations as illuminating the original rather than merely reproducing it.
- (D) The chapter notes that he writes from inside a line of inheritance (Maithili), from inside a geography (Madhubani-Mithila), and from inside a social world (rural Brahmin-Kayastha Maithil society), and he does so with the ethnographic fidelity that only...

१२३. In Chapter 26 (Hitnath Jha), which option reflects the chapter's argument?

- (A) Anchinhar's own definition of the ghazal invokes this mechanism: the first meaning of the word ghazal (dust/threshing) suggests a process of purification by way of separation; the second meaning (amorous discourse) suggests desire's economy of proximity...
- (B) The chapter notes that it administers Fellowships (Ratna Sadasya), Awards (annual), and the Sangeet Natak Akademi Amrit Award.
- (C) Arvind holds that Hitnath Jhā's selection privileges poems in which landscape functions not merely as backdrop but as protagonist: Hazaribag, Mā, Shikar (Hunting), Gujarā (Passing), Gāy (Cow), Prachanakār evam Janatā (Writer and People).
- (D) The Nāṭyaśāstra's fourteenth chapter recognises the four purposes of drama as dharma, artha, kāma, and mokṣa (right conduct, wealth, pleasure, and liberation).

१२४. According to Chapter 27, which statement best fits the discussion of Hriday Narayan Jha's?

- (A) The chapter notes that from the outset, a dual commitment shapes his entire corpus: the application of rigorous modern linguistic methodology to a language that had historically been misclassified, and the restoration of Maithili's standing as an...
- (B) The chapter notes that takak Mol functions as Forum Theatre: by dramatising the full logic of the dowry economy, the broker's manipulation, the father's despair, the daughter's prayer, the young man's potential resistance, it invites the village audience...
- (C) The chapter notes that centres on Prof. Dr. Ramawatar Yadav, Linguist, Phonetician, Grammarian and Scholar of Maithili.
- (D) The chapter notes that this essay is Hriday Narayan Jha's major documented contribution to the Videha archive.

१२५. What is the best reading of the chapter's discussion of Madan Upadhyay?

- (A) The chapter notes that short Stories Mandal's short stories, many published in Videha and in print collections, are widely regarded as his laboratory for technique.
- (B) The inclusion of both anonymous traditional songs and named compositions by Sahebadas, Madan Upadhyay, Kālikānta, Vidyapati, and Canda Jhā shows the full range of the Maithili devotional song line of inheritance, from high classical (Vidyapati) by way of...
- (C) The validity of both claims can be assessed by way of the standard Navya-Nyaya mechanisms of vyapti-examination and upAdhi-identification.
- (D) Theatre Journalism and the Oral-Performative line of inheritance inside the Videha Parallel History critical frame, theatre journalism occupies a special position because theatre is the most immediate form of the oral-performative line of inheritance that...

१२६. In Chapter 27 (Hriday Narayan Jha), which option reflects the chapter's argument?

- (A) The Jhumra Documentation The essay's second major documentation is of the Jhumra line of inheritance, the ritual invocation songs sung by a bhagat (possessed devotee) community of nine members (नौ सदस्यक समवेत स्वर मे), accompanied by the jhāli (cymbal)...
- (B) Application of Critical Frameworks to Kapileshwar Raut New Critical Reading From the New Critical standpoint, Raut's best stories achieve a fine balance between dramatic compression and emotional resonance.
- (C) And this reprehensible act was carried out by Kishori Kant Mishra's Mithila Sanskritik Parishad.
- (D) The chapter notes that Jacques Derrida: Différance, the Supplement, and the Text Derrida's concept of différance, meaning as constituted by difference and deferral, never fully present but always displaced, finds an unexpected resonance in the structural...

१२७. What does Chapter 27 most clearly emphasize about Hriday Narayan Jha?

- (A) The chapter notes that this named testimony, the practitioner's own anxiety about the line of inheritance's continuity, gives the documentation a particular poignancy and specificity.
- (B) The Bihani Kathas and Gahabar Ke Bat par Munnaji's essay in the special issue focuses on Bhavnath Jha's contribution to establishing the canonical status (shastriya paksh ka nirdharan) of the Bihani Katha, the Maithili ultra-short story, comparable to the...
- (C) Their acts of resistance were not simply anti-colonial; they were also anti-caste, making them doubly subaltern in the Gramscian sense.
- (D) The chapter notes that preeti Thakur's chitrakatha are primarily aimed at the preoperational and concrete operational stages: the picturestory format is ideally suited to the preoperational child's thinking in images and narratives rather than abstract...

१२८. Which answer matches the critical direction of Chapter 27?

- (A) The chapter notes that its 36 chapters cover dramatic composition, stagecraft, music, dance, gesture systems, character types, emotional theory, and theatrical aesthetics with encyclopaedic comprehensiveness.
- (B) The blank diary page is a supreme dhvani symbol: its vācya (literal meaning) is simply an empty page; its lakṣaṇā (implied meaning) is the principal's writer's block; but its dhvani resonates outward to encompass the entire crisis of educated consciousness...
- (C) The chapter notes that it records in vivid detail the journey from the Maithili village Berma (Madhubani) to Patna by bus, then by air to Kochi; the five-star hotel; the Samsung-sponsored award ceremony; the Tamil dancer Padma Shri Shobhana Chandrakumar's...
- (D) Jha's role as cultural advocate is made explicit: he is the amanuensis for Batahū Yādava's song, the mediating scribe between the oral performance and the written archive.

९२९. What is the best reading of the chapter's discussion of Hriday Narayan Jha?

- (A) The social ghazals are Om Prakash's equal in political directness.
- (B) The chapter notes that bhupatindra Malla Bhaktapur Composed 26 plays in Maithili Drama.
- (C) The Krishnaite Parāṭī ('Prana rahata nahi mora Śyāma binu') embodies Śṛṅgāra-rasa (the erotic-devotional register) in its vipralambha (separation) mode, the devotee's longing for the absent divine beloved is simultaneously erotic and mystical, employing...
- (D) The Panji are genealogical records of the Maithil community, inscribed in Tirhuta (Mithilakshar) script on palm leaves, containing data running from approximately 450 CE to 2009 CE.

९३०. What does Chapter 27 most clearly emphasize about Folk Song?

- (A) The parallel history of Maithili places these songs at the center of its narrative, arguing that they represent a proto-vernacular stage where Maithili, Bengali, and Assamese were still a common linguistic pool.
- (B) The chapter notes that dhvani: The Resonance of the Folk Song Ānandavardhana's Dhvanyāloka (9th century) establishes dhvani (suggestion, resonance) as the soul of poetry, the capacity of language to mean more than its literal content, to evoke a surplus of...
- (C) The Parallel History thus sets out Gangesa not as a monument of Brahminical learning but as a figure who, like the Tattvacintamani's own dialectical method, challenges every assumption brought to bear on him.
- (D) The chapter notes that centres on Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara).

९३१. What is the best reading of the chapter's discussion of Subaltern Voice The?

- (A) The novel represents a major formal development in Kamat's career, the shift from the compressed forms (lyric poetry, seed story, one-act play) to the expansive novelistic form that can accommodate multiple characters, time-frames, and social dimensions.
- (B) The chapter notes that batahū Yādava and the Subaltern Voice The figure of Batahū Yādava, the bhagat from whom Jha records the Jhumra song, and who voices his anxiety about the line of inheritance's survival, is itself a major Parallel History moment.
- (C) The chapter notes that this insistence is itself a Navya Nyāya move: the vyāpti is that wherever Maithili literature exists, it exists in multiple, parallel streams, and any single-stream literary history is epistemically invalid, a case of anumāna...
- (D) Maithili as the prestige language of Kathmandu theatre.

९३२. According to Chapter 27, which statement best fits the discussion of Adi Kavi?

- (A) The Videha Parallel History critical frame consistently insists on the continuity between the Adi Kavi (Pre-Jyotirishwar Vidyapati), Vidyapati Thakkurah (1350-1435), and the democratic oral line of inheritance that has transmitted their legacy.
- (B) The chapter notes that habermas: Public Sphere and Theatre Habermas's concept of the public sphere as the domain of rational-critical discourse on matters of common concern finds in theatre one of its historically primary institutions: from the Greek polis...
- (C) The novel's epistemological honesty lies in implicitly acknowledging these limits.
- (D) The chapter notes that he considers the poet's language to be special.

९३३. According to Chapter 28, which statement best fits the discussion of Recognition Frameworks?

- (A) The chapter notes that even inside the constraints of this double translation, the fundamental poetic power of both poems has come by way of in Maithili -because the force of Bhimanna's thought cannot be made subaltern by any linguistic medium.
- (B) A crucial precursor figure illuminated by the Parallel History is Gaṅgeśa Upādhyāya (c.
- (C) The Sawan geet 'Saawan ayal' ('The Sawan has come') uses the dramatic device of the crowmessenger, a trope traceable to Kalidasa's Meghaduta and deeply embedded in Maithili folk line of inheritance.
- (D) The chapter notes that centres on Mithila & Maithili, Critical Analysis of Institutions, Awards and Recognition Frameworks.

१३४. In Chapter 28 (Mithila & Maithili), which option reflects the chapter's argument?

- (A) The chapter notes that said would recognize this as the vitality of traveling theory: ideas gain new force when they move into new contexts, even (or especially) when those contexts were not anticipated by their originators.
- (B) The chapter notes that post-Colonial and Subaltern Studies Following Homi Bhabha and Ranajit Guha, the Parallel Theatre movement views the dominance of the elite Maithili establishment as a form of "internal colonialism".
- (C) The chapter places Mithila & Maithili inside the wider parallel history of Maithili literature.
- (D) In Nepal, the 'male-writer' community should play the role of an inspiring element.

१३५. What is the best reading of the chapter's discussion of Sahitya Akademi?

- (A) The chapter notes that drama is for the enactment of rasa and also for the production of rasa.
- (B) In Navya Nyāya terms, his critical position as narrator involves pratyakṣa (direct perception from civil service experience) and anumāna (inference from systemic patterns): both pramāṇas are active in constructing his social world.
- (C) The chapter notes that western Critical Theory Eliot, T.S. "Hamlet and His Problems." The Sacred Wood, 1920. Genette, Gerard.
- (D) The Videha Parallel Literature Movement, as articulated in the Videha eJournal across its 408+ issues, frames the mainstream institutions as embodying what it calls a 'Sahitya Akademi canon' a hegemonic, upper-caste, Darbhanga-centred conception of Maithili...

१३६. What is the best reading of the chapter's discussion of Mithila & Maithili?

- (A) The chapter notes that however, inside these limits, we must give our best efforts and pave a way for Maithili such that the literature of the next 500-600 years finds inspiration from the path set by Videha.
- (B) The chapter notes that three scholarly traditions of Navya-Nyāya ultimately emerged from Mithila: the Maithila paramparā, the Baṅgālā paramparā, and the Dakṣiṇa paramparā, all rooted in the Tattva-Cintāmaṇi.
- (C) The chapter notes that this three-register intertextuality Puranic, classical-literary, oral-communal, is a characteristic feature of Maithili cultural scholarship in the line of inheritance that Jha represents: the refusal to separate the sacred, the...
- (D) The chapter notes that pioneer of the political drama in Maithili: His sustained engagement with political themes from 1971 onwards established political theatre as a legitimate and major genre in Maithili dramatic line of inheritance.

१३७. In Chapter 28 (Mithila & Maithili), which option reflects the chapter's argument?

- (A) The chapter notes that p r e a m b l e : S c o p e a n d M e t h o d o l o g y The discussion undertakes a comprehensive research and critical appreciation of the literary works of Santosh Kumar Mishra, a young Maithili writer from Janakpur, Nepal...
- (B) The chapter notes that 3 Dhvani and the Unsaid Several poems in Kṣaṇaprabhā operate with the suggestive indirection that Ānandavardhana's Dhvanyāloka recognises as the highest mode of poetic meaning.
- (C) Maithili Geet-Natika (Musical Drama / Operettas) Sabhagachhi, a musical play built around a community assembly (sabha).
- (D) The chapter notes that this is named the Videha "Nit Naval Series." The main points of this new concept are as follows: 1.

१३८. What does Chapter 28 most clearly emphasize about Mithila & Maithili?

- (A) Maithili theatre in Janakpur is not merely entertainment but a form of public discourse about Maithili cultural identity, social values, and political aspirations particularly in the context of Nepal's post-2006 federal restructuring and the Madheshi...
- (B) The language of this book will be either Maithili or English.
- (C) The chapter notes that both authors, read by way of the Navya Nyāya lens that Gaṅgeśa Upādhyāya forged in the very region they inhabit, demonstrate the profound continuity between Mithilā's oldest philosophical traditions and its newest literary expressions.
- (D) The chapter notes that ravibhushan Pathak, in his theoretical essay on translation in Videha Sadeha 27 (examining Nirala translations), explicitly invokes the Shabdarthalochochintamani's dual definition of translation: 'praptasya punah kathane' (re-telling...

१३९. Which answer matches the critical direction of Chapter 28?

- (A) The chapter notes that bhramar's Maithili ghazals represent a major formal experiment, bringing the ghazal's traditional themes of love, wine, and mystical longing into a Maithili linguistic and cultural idiom.
- (B) The novel's realism is of a specific kind: not naturalism's deterministic pessimism, but what in Indian critical terms would be called Lokavritta (social reality), the honest depiction of social conditions as they are, without idealisation or melodrama.
- (C) The chapter notes that but Sushil, also from Dulaha village, who is far ahead of him in language, thought, subject matter, and literary standard, and belongs to his caste, was suppressed.
- (D) The selection of the author or artist will be made by the editor based on his own interest or the interests of the Videha team.

१४०. Which option correctly summarizes a point from Chapter 28?

- (A) The chapter notes that gajendra Thakur Theory, Historiography, Playwright Navya Nyāya critique, Revisionist history, Magic realism.
- (B) The Navya Nyāya reading: Sañjay's argument has the structure of a Navya Nyāya anumāna.
- (C) The chapter notes that this is not a universal novel about diaspora experience; it is a novel about Maithili diaspora in Guwahati, in the specific socio-linguistic conditions of Northeast India's multilingual environment.
- (D) The chapter notes that tRANSLATION PRIZES MAITHILI YEAR TITLE OF THE TRANSLATION TRANSLATOR TITLE OF THE ORIGINAL (LANGUAGE/GENRE) AUTHOR 2024 Aaranyak Keshkar Thakur Aaranyak, (Novel), Bengali Bhibhutibhushan Bandyopadhyaya 2023 Nilkantha Menaka Mallik...

१४१. What is the best reading of the chapter's discussion of Goyal Smarangatha?

- (A) The chapter notes that destruction of Agriculture and Traditional Irrigation Systems: Before the embankments, farmers of Mithila used to take three crops a year by way of 'ahar-pyne' and 'chaur' systems.
- (B) The chapter notes that key features of the Parallel History critical frame include: Historical continuity: Tracing Maithili literature from the Charyapada (9th-11th centuries), by way of Jyotirishwar Thakur's Varnaratnakar (c.
- (C) The chapter notes that first, she has produced a body of work in all major literary genres, poetry, short prose, drama, and the novel, demonstrating rare formal versatility.
- (D) The chapter notes that shikha Goyal Smarangatha (Autobiographical Novel), Marathi G.N.

१४२. In Chapter 28 (Mithila & Maithili), which option reflects the chapter's argument?

- (A) The chapter notes that shardindu Chaudhary's Kariya Kakkak Coramin (2016) is listed in this survey alongside these award-winning collections, situating him inside this flourishing contemporary moment.
- (B) The chapter notes that by Ajit Kumar Ghosh (Various Authors) 2012 Kermelin Mahendra Narayan Ram Karmelin (Konkani) Novel Damodar Mauzo 2011 Uparvas Kathatrayee Khushi Lai Jha Uparvas Kathatrayee (Gujarati) Novel Raghuveer Chaudhari 2010 Prajwalit Pragya...
- (C) The "Jogaar" (arrangement) that Kamat calls for in his prose likely involves a more systematic approach to cultural preservation, one that involves government recognition, digital archiving, and the empowerment of marginalized social groups.
- (D) The play's dramaturgy is grounded in the specific conditions of rural Mithila: the characters Mangal and Marni open the play by discussing the changes between their parents' generation and their own, weaving together observations about the great flood...

१४३. In Chapter 28 (Mithila & Maithili), which option reflects the chapter's argument?

- (A) The chapter notes that cE) the role of terminating the period surveyed in Volume VI and setting the agenda for all subsequent Navya-Nyāya.
- (B) The story turns on the contrast between the audience's 'mugdha, chakat' (enchanted, astonished) response to the performance and its collective amnesia when the light turns green and traffic resumes: the artistry is forgotten, the poverty ignored.
- (C) The chapter notes that navya-Nyāya analysis: The recognition of these seven bodies as the authoritative mediating institutions between Maithili literature and the Sahitya Akademi creates an anupalabdhi (nonperception) problem, the absence of organizations...
- (D) His poem 'Ja Sakai Chhi Kintu Kiye Jao' ('I can go, but why should I go') whose title itself is the work's key Dhvani, stages the impossible predicament of the diaspora intellectual: the capacity to leave (literally: to go to the city, to assimilate, to...

१४४. Which answer matches the critical direction of Chapter 28?

- (A) The chapter notes that by applying Navya Nyāya, a school of logic traditionally associated with high-caste theological gatekeeping, to the realm of subaltern drama and social realism, the movement has enacted a radical "democratization of logic".
- (B) The chapter notes that paswan's most major works are a poetry collection and a short story collection, he comes to the literary line of inheritance by way of lyric assertion (Virnit Ras) and social parable (Mujrim) rather than by way of autobiographical...
- (C) The critical problem is that Lalit Kala Akademi recognition has simultaneously preserved and commodified Mithila art, while failing to protect the intellectual property of individual Mithila artists against commercial reproduction.
- (D) In "Sinurhar," the window image is charged with dhvani: it suggests Kalyani's position, seen but excluded, aware but voiceless, until she acts.

१४५. In the context of Mithila & Maithili, which statement is accurate?

- (A) The present play can be read as an attempt to perform a kind of canonical critique, recovering what has been marginalized.
- (B) Ashish Anchinhar is credited with constructing new Bahars specific to Maithili phonetics, expanding the genre into Bal and Bhakti sub-forms, and the reconvergence of ghazal with drama (2026).
- (C) The Academy has no dedicated centre in the Mithila region; artists must travel to Delhi to participate in officially recognized exhibitions.
- (D) The very title, using the English phrase 'Lesbian Continuum' as a Maithili theoretical concept, signals a direct engagement with Adrienne Rich's groundbreaking 1980 essay 'Compulsory Heterosexuality and Lesbian Existence', in which Rich introduced 'lesbian...

१४६. Which point is consistent with Chapter 28's treatment of National Academy?

- (A) The chapter notes that katha-Path's significance lies precisely in filling this gap, it is both a map of the existing line of inheritance and an argument about where that line of inheritance should go.
- (B) The chapter notes that while working in Saharsa at that time, Mishra ji experienced that the measures taken for flood control (embankments), which were built to protect the people, had not reduced the devastation of floods but had actually made it more...
- (C) The chapter notes that s a n g e e t N a t a k A k a d e m i a n d M a i t h i l i P e r f o r m i n g A r t s The Sangeet Natak Akademi (National Academy of Music, Dance and Drama), headquartered in New Delhi (sangeetnatak.gov.in), was established in 1952.
- (D) The chapter notes that biographical Profile and Literary Formation Ajit Kumar Jha (born 6 July 1967, Calcutta; permanent address: Village-P.O.

१४७. Which answer matches the critical direction of Chapter 28?

- (A) Institutional Engagement with Maithili Performing Arts Maithili possesses extraordinarily rich performing arts traditions: Bidesia and Natua dance forms, the Sama-Chakeva festival traditions, Jhijhia and Jitiya folk performances, the Maithili theatre line...
- (B) The chapter notes that t h e m a t i c A n a l y s i s o f H i s W r i t i n g 7.1 The Absurd as Social Critique The recurring term ajagut (absurdity, incongruity, something out of place) in the title Bad Ajagut Dekhal signals a philosophical-aesthetic...
- (C) Her poetic achievement is this: she never complains -she bears witness.
- (D) The essays repeatedly gesture toward a structure of feeling that has no adequate name in Maithili literary discourse: the mixture of pride, grief, helplessness, and stubborn hopefulness that characterizes the lived experience of committed Maithili cultural...

१४८. What is the best reading of the chapter's discussion of Gajendra Thakur?

- (A) The chapter notes that this detail underscores his position as a writer operating entirely outside the academic and institutional frameworks inside which most 'recognised' Maithili writers have been based.
- (B) The best of his lyrics achieve the compression and resonance of the classical padavali while addressing the social content of contemporary political poetry.
- (C) The chapter notes that it gives voice to the Tharu, Rajvanshi, and other subaltern communities of the Nepal Terai whose cultural world was invisible in the dominant literary canons of both Hindi and Nepali.
- (D) The chapter notes that edited by Gajendra Thakur with drama editor Bechan Thakur, this publication compiled performing arts activity from Videha Issues 51-100 and provided a critical analysis of caste-based theatre (jātigraṣṭ rangmanch) versus democratic...

१४९. What does Chapter 28 most clearly emphasize about Prithvi Pragya Puraskar?

- (A) The chapter notes that b i o g r a p h i c a l a n d C o n t e x t u a l I n t r o d u c t i o n 1.1 Life, Origins, and the Migrant Condition Jagdanand Jha 'Manu' was born into a Maithili-speaking family of rural Bihar.
- (B) The chapter places Kedar Nath Chaudhary inside the wider parallel history of Maithili literature.
- (C) The chapter notes that centres on Munni Kamat, Theatre, Drama and Literary Appreciation.
- (D) The Academy administers the Prithvi Pragya Puraskar (given every five years), the Tribhuvan Pragya Puraskar (every three years), and the Mahendra Pragya Puraskar for contributions to language, literature, and culture.

१५०. In the context of Mithila & Maithili, which statement is accurate?

- (A) The chapter notes that translation project: The plays remain largely untranslated; a complete English translation of the dramatic oeuvre would be a major contribution to world theatre studies.
- (B) Among the strengths: the meticulous archival research (the book draws on oral history, documentary sources and family genealogies); the graceful prose style that makes historical information accessible; and the evident affective investment of the author...
- (C) The Academy has been dominated by KhasNepali cultural interests, and Madheshi/Terai languages including Maithili have been systematically underrepresented in both membership and award categories.
- (D) The poetry's epistemological honesty lies in its acknowledgement of this mediation: the Mithila of diaspora poetry is a constructed memory as much as a remembered reality.

१५१. According to Chapter 28, which statement best fits the discussion of Mithila & Maithili?

- (A) The chapter notes that Lal Dev Kamat's recurring presence in Videha underscores his standing among the region's elite intellectuals.
- (B) Her headmaster at Rahika High School, Chandrika Prasad (himself a theatremaker), actively encouraged students to perform on Republic Day, Independence Day, and Saraswati Puja.
- (C) His Sanskrit poem Bhrunapanchasika exemplifies this ideal: addressing female foeticide in fifty Sanskrit verses, it deploys the aesthetic resources of classical Sanskrit poetry (imagery, metre, rasa theory) to make the argument against a social evil that...
- (D) The chapter notes that while this primarily concerns Nepali-language scholarship, it has occasionally recognized multilingual scholarship touching on Maithili, especially relevant given the shared literary heritage of Mithila-Terai scholarship.

१५२. Which point is consistent with Chapter 28's treatment of Parallel Theatre Archive The?

- (A) Videha Maithili Natya Utsav, Parallel Theatre Archive The third organization addressed in a Videha special publication is not an organization per se but a movement: the Maithili parallel theatre line of inheritance, documented in the Videha Maithili Natya...
- (B) The chapter notes that this parallel history is not merely corrective, it does not simply add marginalised voices to an existing canon, but structurally transformative: it reveals that the very criteria of canonicity are themselves historically produced...
- (C) The Anchinhar Aakhar blog's live ghazals show poets annotating their metres explicitly: the ghazal by Jagadanand Jha 'Manu' published on the blog in January 2026 notes its metre as 'bahre asam, matraakram 2122-1222-2122' (an asymmetric metre), while his...
- (D) Individual Primary Domain Major Work/Award Professional Affiliation Ila Rani Singh Poetry/Folklore Scientific study of 'Lokageet' Calcutta University.

१५३. What does Chapter 28 most clearly emphasize about Mithila & Maithili?

- (A) The chapter notes that this publication is a critical archive of the democratic/subaltern theatre line of inheritance in Maithili, a line of inheritance distinct from and in many ways opposed to the elite theatrical traditions that received official...
- (B) The dedication of Videha Issue 191 (1 December 2015) to 'Anil' is a landmark in his literary recognition.
- (C) The author stresses the need for rural voices to bring diversity and a connection to the roots of Mithila.
- (D) The chapter notes that 'Can the Subaltern Speak?' In Marxism and the Interpretation of Culture.

१५४. Which answer matches the critical direction of Chapter 28?

- (A) The Natya Utsav special publication includes critical essays by Gajendra Thakur on caste-based theatre versus democratic theatre, interviews with Bechan Thakur (playwright) on the challenges of non-caste Maithili theatre, translations of English dramatic...
- (B) Videha Sadeha 20 (Prelim_20): Essay 'Sinehiyā: Jagā ka Tīsa Hṛdayame Keheana Kaṭhora Bhelaum' (pages 16-19); Valentine Special Ghazals and Kichu Ghazal (pages 842-846).
- (C) The chapter notes that niniyaa (निनियौ) The title 'Niniyaa' is the Maithili term for lullaby (ninnani, ninni-geet), the song sung to put a child to sleep.
- (D) The Two Vidyapatis: Reclaiming the Subaltern Icon One of the most provocative intellectual interventions in Mandal's Gagar me Sagar is the theory of "The Two Vidyapatis." Following the research promoted by the Videha critical frame, Mandal holds that there...

१५५. Which option correctly summarizes a point from Chapter 28?

- (A) In Spivak's terms, Maun's reportage texts are acts of 'strategic essentialism', they mobilize an essentialized image of Maithili-Mithila cultural identity in order to establish a counter-archive against the erasure of these communities from official...
- (B) The chapter notes that literary magazines like 'Videha' and archives have prominently featured Mishra's work, showing that his research has become part of public literature as well as academia.
- (C) The chapter notes that good editorial writing in Maithili has historically been under-recognized as a form of literary production, and Ajit Kumar Jha's essay is notable for treating Shardinu Chaudhary's editorials as substantive texts worthy of critical...
- (D) The chapter notes that its inclusion of translated Western dramatic texts alongside original Maithili drama and folk performance documentation shows the Videha Parallel Literature Movement's comparative ambitions: Maithili theatre is not merely to be...

१५६. According to Chapter 28, which statement best fits the discussion of Mithila & Maithili?

- (A) As Ashish Anchinār observes in his biographical essay in Videha 405, to understand Hitnath Jhā's literary sensibility one must understand the dual inheritance: the village of Koilakh (which has produced multiple scholars, doctors and administrators) and...
- (B) The chapter notes that dhirendra notes that 'Ashokak kavi sahaj reetisi kinba biswasbhak sahayog laai je kichhu kahaal achhi oo prabhavkaari achhi'.
- (C) The chapter notes that this is the core paradox of the Maithili literary awards ecosystem: the institutions with the resources have insufficient will, and the institution with the will has insufficient resources.
- (D) The use of curtain drops (Paṭop) as scene markers, the direct address to the audience in some plays, and the incorporation of sung verses at key dramatic moments all connect her work to this indigenous performance line of inheritance.

१५७. Which option correctly summarizes a point from Chapter 28?

- (A) The chapter notes that dhirendra notes that 'Ashokak kavi sahaj reetisi kinba biswasbhak sahayog laai je kichhu kahaal achhi oo prabhavkaari achhi'.
- (B) The chapter notes that shri Mithila Review Videha Critic Historical analysis of Raj Kishore Mishra's poetic work.
- (C) The anthology records multiple performance groups, playwrights, and directors from across the Maithili-speaking region, from Madhubani to Janakpur (Nepal), operating in the line of inheritance of community-based, non-casteist theatre.
- (D) Videha's Epistemological Counter-Proposal The Videha Samman's implicit vyāpti is: cultural value = contribution to the living practice of Maithili language and culture, irrespective of the medium (print, digital, oral, visual), social position of the...

१५८. What is the best reading of the chapter's discussion of Mithila & Maithili?

- (A) The chapter notes that critical Assessment: Children's Literature and Cultural Transmission Koilī Ghūri Āu occupies a distinctive position in Jha's oeuvre and in the Maithili parallel line of inheritance: it is an act of cultural transmission as much as...
- (B) The Preface to the Rachanavali explicitly describes the documentation project: 'There was no organised Maithili drama research institution, if there had been, the plays would have been documented long ago.' The Rachanavali is thus a parallel act of...
- (C) The chapter notes that this is a broader but not infinitely broad vyāpti: it still requires a demonstrable connection to the Maithili literary-cultural line of inheritance.
- (D) The project can be characterised as 'democratic critical biography': the systematic attempt to document and assess the contributions of Maithili literary and cultural figures who have served the language in its full range, as scholars, satirists...

१५९. What does Chapter 28 most clearly emphasize about Gajendra Thakur's?

- (A) The Pañji Analogy The Videha movement's critique of the literary canon has a structural parallel in Gajendra Thakur's work on the Pañji (genealogical records) of Mithila.
- (B) The chapter notes that pakṣatā (Being-the-Subject-of-Inference) and the Pardeshī as Inferential Locus A subtle Navya-Nyāya concept with literary application is pakṣatā, the property of being the locus (pakṣa) in which something is to be inferred.
- (C) The chapter notes that line of inheritance, Innovation, and the Market The five artists occupy different positions on the spectrum from line of inheritance-preserving (Chaudhary) to line of inheritance-transforming (Das) to line of...
- (D) The chapter notes that he notes that even today, mahouts, cowherds, and cart-drovers in Purnia and Saharsa perform the "Vidyapati dance-drama" with deep emotional connection, while the "respectable society" often considers it beneath their dignity.

१६०. What is the best reading of the chapter's discussion of Mithila & Maithili?

- (A) Her work is less radical or provocative than Das's, less pedagogically ambitious than Kashyap's, less synthetically innovative than Suman's, but it is accomplished, iconographically rich, and culturally invaluable as a documentation of Mithila women's...
- (B) The chapter notes that 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) Videha Maithili Natya Utsav, Maithili Parallel Theatre Archive (2012).
- (D) The chapter notes that 'Navya-Nyāya: Analytical Philosophy in Early Modern India.' Stanford Encyclopedia of Philosophy, 2020.

१६१. What does Chapter 29 most clearly emphasize about Jagdanand Jha 'Manu'?

- (A) The play dramatises the gap between the social prescription of pleasing femininity and the harsh material realities women inhabit.
- (B) His literary formation began by way of the Videha digital platform (2010) and was shaped by the Anchinhar Ākhara movement, which restored formal prosodic rigour to the Maithili ghazal after a 'dark interlude' of grammatically incorrect practice.
- (C) The chapter notes that when the Musahar, Dusadh, Chamar, Pasi -the Dalit communities of Mithila -see Dalit literature in their language, when they understand that their life-reality can be expressed literarily then self-writing (auto-writing) will become...
- (D) The chapter notes that gopesh's plays enact ostranenie by way of the Maithili vernacular deployed against a classical backdrop.

१६२. Which option correctly summarizes a point from Chapter 29?

- (A) His email address (jagdanandjha@gmail.com) and mobile/WhatsApp contact (+91 9212-46-1006), published in his books, reflect the Videha movement's ethic of accessibility: the author is not a remote institutional figure but a communicating presence.
- (B) Applied to Jha's criticism, auchitya becomes both a critical tool and a problematic.
- (C) The chapter notes that gender and the Question of Voice Priyamvadā (1988) and No Entry: Mā Pravish (2008) are Nachiketa's most sustained feminist dramatic works.
- (D) The chapter notes that 'Can the Subaltern Speak?' In Marxism and the Interpretation of Culture.

१६३. According to Chapter 29, which statement best fits the discussion of Jagdanand Jha 'Manu'?

- (A) The Ontological Foundations of the Word as Sovereign The point of departure for any investigation into Jha's linguistic critical frame must be the deification of the word, a concept rooted in the Vedic and Upanishadic traditions.
- (B) The chapter notes that my Maithili was weak when I began; it remains imperfect.
- (C) The chapter notes that this criterion is especially relevant for evaluating Vibha Rani's decision to stage the politically incendiary content of Bhāg Rau in a Maithili linguistic register that itself carries cultural prestige.
- (D) The chapter notes that bakhtin and Heteroglossia Mikhail Bakhtin's concept of heteroglossia is highly productive for reading Karigar's poetry.

१६४. What is the best reading of the chapter's discussion of Song Anthology?

- (A) The chapter notes that this is the context against which the Videha Maithili Parallel Theatre Movement, pioneered by Bechan Thakur from the 1990s onwards, must be understood.
- (B) The Videha Parallel History critical frame that contextualises all three writers' work challenges us to read Maithili literature not as a monolithic line of inheritance centred on Sanskrit-Brahmin cultural dominance but as a contested, plural...
- (C) The chapter notes that umesh Mandal was born and raised in Berma village, Madhubani district, Bihar, the heartland of the Mithila region.
- (D) The chapter notes that t h e C o r p u s : W o r k s , F o r m s , a n d P u b l i c a t i o n H i s t o r y 2.1 Vyathā: Poetry and Song Anthology (2025) Vyathā (व्यथा, 'Anguish' or 'Pain') is Manu's most substantial single-volume literary achievement to date.

१६५. According to Chapter 29, which statement best fits the discussion of Veer Kunwar Singh University?

- (A) Ashok is one of the most major fiction writers in the Videha parallel line of inheritance, author of thirteen published books across poetry, fiction, interview-collection, travelogue, criticism, and satire.
- (B) The chapter notes that feminist Theory Sandra Gilbert and Susan Gubar's concept of the 'anxiety of authorship', the specific pressure on women writers who must negotiate a patriarchal literary line of inheritance that does not recognize their subjectivity...
- (C) The chapter notes that college, Nirmali; Veer Kunwar Singh University, Madhepura) provides a scholarly introduction situating Manu's poetics.
- (D) Avacchedaka Limiting Property Maintaining linguistic purity against Hindi-calque intrusion. Śābdabodha Verbal Understanding Analyzing the "cognitive report" generated by dramatic dialogue.

१६६. In the context of Jagdanand Jha 'Manu', which statement is accurate?

- (A) The chapter notes that this research report forms part of the Videha Parallel History series on Maithili literature.
- (B) His works do not fit neatly into any single classical category: they share features with the nataka (heroic drama), the prakarana (realistic domestic drama), the vyayoga (action-based drama), and the vithi (street or popular performance).
- (C) The chapter notes that 1448): Continuity and Counter-line of inheritance Vidyapati, the great medieval poet of Mithila, wrote his padāvalī in the śṛṅgāra (eroticdevotional) rasa, in a richly Sanskritised Maithili patronised by the Karnāṭa dynasty.
- (D) The chapter notes that children's Fiction: 'Chonhā' (Videha Shishu Utsav) Manu's 'Chonhā' ('Anxiety/Restlessness') appears in the Videha Maithili Shishu Utsav anthology (numbers 51-100), demonstrating his range across adult literary forms and children's...

१६७. In Chapter 29 (Jagdanand Jha 'Manu'), which option reflects the chapter's argument?

- (A) The chapter notes that rajdeo Mandal (the “greatest living poet of Maithili” per Videha) 23.
- (B) The chapter notes that every major work returns to this axis: the ghazal collection is dedicated to those who keep 'the rebellion of their homeland soil alive'; the poems of Vyathā obsessively circle the sensory memory of Mithila.
- (C) The playwright, situated inside or addressing a literate, academic context, brings the values of archival research, textual criticism, and historical documentation to bear on performance traditions that may not have operated according to these values.
- (D) The chapter notes that feminist and Dalit Critical Perspectives Feminist literary theory, from Virginia Woolf's *A Room of One's Own* to bell hooks, demands attention to the representation of women and the gendered structures of literary production.

१६८. What does Chapter 29 most clearly emphasize about Saral Vār?

- (A) The chapter notes that dhvani Theory (Anandavardhana) Anandavardhana's Dhvanyaloka (9th century CE), the theory of suggestion (dhvani) as the soul of poetry, is particularly applicable to Jha's dramatic language.
- (B) The dominant bahra in the collection is Saral Vārṇik Bahra (simple syllabic metre), a Maithili-specific prosodic adaptation that the Anchinhar movement developed to accommodate Maithili phonology inside the ghazal critical frame.
- (C) The chapter notes that 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 major lacuna.
- (D) The chapter notes that th-14th cent.), the Mithila-born philosopher and founder of the Navya Nyaya school, authored the monumental Tattvachintamani, a systematic treatise on epistemology (pramana-shastra).

१६९. What is the best reading of the chapter's discussion of Jagdanand Jha 'Manu'?

- (A) The chapter notes that explores the corrosive effects of money, urban migration, and broken kinship on Maithili family structures.
- (B) Jha's career at AIR Patna, combined with his print journalism career, makes him a figure who bridges the two principal media of Maithili public communication in the pre-internet era.
- (C) The dominant rasa of Manu's corpus is śoka-karūṇa (grief-compassion), whose sthāyi bhāva is śoka (sorrow).
- (D) The Brechtian alienation effect is achieved in Thakur's theatre not by way of the modernist devices of Brecht's Berlin productions (placards, projected titles, direct addresses to the audience) but by way of the structural effects of political commentary...

१७०. In Chapter 29 (Jagdanand Jha 'Manu'), which option reflects the chapter's argument?

- (A) The chapter notes that vyapti and the Logic of Social Drama Gaṅgeśa's key contribution to Navya Nyaya is the precise analysis of Vyapti, the invariable concomitance (universal rule) that makes inferential reasoning valid.
- (B) The preface establishes the collection's range: social comedy, domestic drama, moral fable, and social-critical sketch, all drawn from Mithila village and small-town life, rendered in a voice that moves between warmth and sharp observation.
- (C) The generic choice enacts different epistemological stances: the laghukathā presumes knowledge (it reveals what was hidden); the bihani kathā confesses ignorance.
- (D) In the ghazals, vakrokti operates by way of the Sufi ambiguity inherited from the Persian line of inheritance: the love poem is simultaneously a social poem, the beloved is simultaneously Mithila, the separation from the beloved is simultaneously economic...

१७१. What does Chapter 29 most clearly emphasize about Jagdanand Jha 'Manu'?

- (A) The chapter notes that proof of this is the appendix of Mithila's panji, the Dushan Panji.
- (B) The chapter notes that bCE, 200 CE) establishes the theory of rasa, the aesthetic experience of emotion, as the foundation of all literary appreciation.
- (C) Her dominant rasas are karuna (compassion) and shanta (serenity-in-inquiry), the latter appropriate to narratives of psychological acceptance and self-understanding.
- (D) In each maqta, 'Manu' appears not merely as a pen-name but as a dramatic character the poet addressing himself, or being addressed by his situation.

१७२. What is the best reading of the chapter's discussion of Jagdanand Jha 'Manu'?

- (A) His key thesis, which ripples by way of his academic treatises and his Maithili satirical works, suggests that the "loss of language", understood as the erosion of semantic precision and the forgetting of logical delimiters, is synonymous with the "loss of..."
- (B) The preface establishes the collection's range: social comedy, domestic drama, moral fable, and social-critical sketch, all drawn from Mithila village and small-town life, rendered in a voice that moves between warmth and sharp observation.
- (C) The chapter notes that this is mimicry in Bhabha's sense of 'almost the same but not quite', the metropolitan cultural practice reproduced in the periphery, but with a critical difference that unmasks it.
- (D) The preface mentions the influence of Shri Chandra Nath Mishra 'Amar' at the start of his poetry journey, a link to an elder generation of Maithili writers.

१७३. In the context of Jagdish Chandra Thakur 'Anil', which statement is accurate?

- (A) The chapter notes that it democratised publication, bypassing the gatekeeping institutions Sahitya Akademi, university departments, traditional press, that had, in the estimation of its editors, systematically marginalised democratic, folk-rooted, and...
- (B) In this figure the politics of animalization (the social process of transforming the Dalit woman from human to animal) is stated directly. "They milk me like a buffalo" -to show labor-exploitation in the figure of milking an animal -in this Marx's...
- (C) The section on folk drama (Lok Natya) traces the deep roots of Maithili theatrical line of inheritance.
- (D) The chapter notes that nettl distinguishes between 'maintenance' (the preservation of a line of inheritance in its original form), 'gradual change' (the adaptation of a line of inheritance to new circumstances), and 'abandonment' (the loss of a line of...)

१७४. Which option correctly summarizes a point from Chapter 30?

- (A) The chapter notes that vii Narayan Yadav: The Biographer as a Parallel Historian Work: Salhaitā-Gurumaitā (सल्हैता-गुरुमैता) Formalist-Structuralist Analysis: This is a work of biographical history, structured as a dual biography followed by smaller sketches.
- (B) The chapter notes that 'Anil' published children's poetry in Videha from its 50th to 100th issues, indicating an early and sustained engagement with the journal.
- (C) The chapter notes that 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 line of inheritance.
- (D) The chapter notes that he is skeptical of "intercultural" theater that extracts aesthetic forms from their social moorings, and critical of the ways "folk" traditions are repackaged for urban, middle-class, or international audiences.

१७५. According to Chapter 30, which statement best fits the discussion of Jagdish Chandra Thakur 'Anil'?

- (A) The dedication of Videha Issue 191 (1 December 2015) to 'Anil' is a landmark in his literary recognition.
- (B) In the terms of Bharata's Natyashastra: they achieve the Lokasangraha (social holding-together) function that is drama and song's highest purpose.
- (C) The chapter notes that 'Gangesa.' Stanford Encyclopedia of Philosophy (Summer 2020 Edition).
- (D) The chapter notes that reality and Fiction: While the stories have a literary style, the plots are based on real events.

१७६. What is the best reading of the chapter's discussion of Jagdish Chandra Thakur 'Anil'?

- (A) The chapter notes that 'Anil's song collections and ghazals are rooted in this cultural landscape, drawing on the imagery of the angana (courtyard), the Ganga river, the seasons, while his long poem and autobiography engage with more critical, contemporary...
- (B) The chapter notes that yadav's morphophonemic rules, the schwa deletion rule, the a/ā alternation, are, in Pāṇinian terms, sandhi rules that operate at the morpheme boundary, though Yadav correctly notes that Maithili sandhi is less extensive than Sanskrit...
- (C) The chapter notes that based in Mumbai (address: 601, ICICI Bank Apartment, Mumbai) after retirement, his scholarly career spans decades of dedicated teaching, research, and publication in Maithili language and literature.
- (D) The chapter notes that uDAYA NARAYANA SINGH 'NACHIKETA' Poet Playwright Linguist Essayist Translator Sahitya Akademi Award 2017 (Poetry, Maithili) Analysed by way of: Bharata's Nāṭyashāstra Indian Classical Aesthetics (Rasa-Dhvani-Alaṃkāra) Theatre & Drama...

१७७. In the context of Jagdish Chandra Thakur 'Anil', which statement is accurate?

- (A) The chapter notes that students and actors under his tutelage, such as Shobha Kant Mahto and Durga Nand Thakur, view the theatre not merely as entertainment but as a critical duty to save the Maithili language from extinction.
- (B) The chapter notes that but he remained stubborn since 1983, some so-called lower-caste writers also went along with the imaginary spelling of Maithili and left him, they became victims of gaslighting.
- (C) The chapter notes that centered on the Gayatri Mahayajna, the story explores how "caste factors" inevitably permeate even the most sacred rituals.
- (D) The chapter notes that 'Anil's songs in Videha demonstrate a mastery of the geet form: melodic construction, internal rhyme, imagistic economy, and the capacity to carry emotional weight by way of apparently simple diction.

१७८. What does Chapter 30 most clearly emphasize about Jagdish Chandra Thakur 'Anil'?

- (A) The chapter notes that brecht on Theatre: The Development of an Aesthetic.
- (B) The family dimension of her Vyas essay adds a further layer to this positioning: by writing about her own grandfather as a major Maithili literary figure, she claims for her family's literary line of inheritance the same critical recognition that the...
- (C) The chapter notes that this diaspora, rooted in the landless agricultural and artisan communities of Mithila's Madhubani and Darbhanga districts, represents the most major subaltern strand of Maithili culture outside the Bihar heartland.
- (D) The chapter notes that children's Poetry in Videha 'Anil's children's poetry, published across Videha issues 50 to 100 and later anthologised in the Videha Shishu Utsav collection, represents a socially major dimension of his work.

१७९. Which option correctly summarizes a point from Chapter 30?

- (A) These include politically charged compositions employing the motif of the road strewn with thorns, indicating that his ghazal practice does not shy from social critique.
- (B) His theoretical essay in Mokam Dis describes this grammar in terms of the agricultural metaphor: like the seed (bīhani), the micro-fiction must contain inside its compressed form the full genetic potential of a larger narrative, while being capable of...
- (C) The chapter notes that poetry-collections of these women poets were printed in individual forms, but were not in collection-form.
- (D) The chapter notes that hathat Parivartan: Patriotism and Domestic Degeneration Hathat Parivartan's dramaturgical strategy is the sustained ironic contrast between the military heroism of the Pratap family line of inheritance (encoded in the haveli's...

१८०. What is the best reading of the chapter's discussion of Jagdish Chandra Thakur 'Anil'?

- (A) The chapter notes that by providing structured, high-quality literary material for students, the Videha movement seeks to reclaim the educational space for the Maithili language.
- (B) The chapter notes that one of his ghazal lines invokes Mahishasura, connecting classical mythological reference (Ahilya, the wronged woman of the Ramayana) with contemporary feminist consciousness.
- (C) The chapter notes that mishra writes that these villages are spread across 13 blocks in 4 districts.
- (D) The chapter notes that no Entry: Mā Pravish is a play about Maithili language rights, but its rasa, the combined Rudra-Vīra-Karuṇā produced by its dramatic action, is universalised by way of sādharmaṇikaraṇa into a statement about all linguistic minorities...

१८१. According to Chapter 30, which statement best fits the discussion of Rasa Theory?

- (A) The chapter notes that however, Gangesa's Navya-naiyayikas (Tattva cintamani I.3....) define perception as an immediate knowledge (saksatkari jnana) which is produced without the instrumentality of any antecedent knowledge (jnana karanakam jnanam).
- (B) The chapter notes that chanresh: 'Rambharos Kapari Bhramar: Vichar, Samvedana Aa Chetna', Essay, Videha 370.
- (C) The chapter notes that critical Analysis Using Indian Literary Theories 4.1 Rasa Theory (रसशास्त्र), Bharatamuni's Nāṭyaśāstra The Nāṭyaśāstra of Bharatamuni (c.
- (D) The essays published in Videha: Sadeha 26, on poverty in modern Maithili drama, on the woman question in Maithili theatre, on child marriage, dowry, and sexual violence as depicted on the Maithili stage, constitute a systematic sociology of Maithili...

१८२. In Chapter 31 (Jagdish Prasad Mandal), which option reflects the chapter's argument?

- (A) The chapter notes that Jean-François Lyotard says, the authenticity of truth and history is only virtual.
- (B) The chapter places Jagdish Prasad Mandal inside the wider parallel history of Maithili literature.
- (C) The chapter notes that drama Bhramar's theatre is among his most celebrated contributions.
- (D) The chapter notes that while none of the four authors are Dalit themselves, their works frequently engage with women's suffering, agrarian poverty, and the daily violence of hierarchical social structures.

१८३. According to Chapter 31, which statement best fits the discussion of BIOGRAPHICAL INTRODUCTION?

- (A) The chapter notes that under the patronage of the Malla kings, Maithili became the language of the court and the stage, resulting in a prolific output of musical dramas that prioritized lyrical expression over prose.
- (B) The Brajbuli-Maithili register of these poems places them directly in the Vaishnava lyric line of inheritance.
- (C) The chapter notes that BIOGRAPHICAL INTRODUCTION: THE FARMER-LITTERATEUR Jagdish Prasad Mandal (born c.
- (D) Applying this schema to Hitnath Jhā's critical judgments: Pakṣa: The pāṭhakīya in Lekh-Rekh maintains critical independence from institutional literary politics.

१८४. Which answer matches the critical direction of Chapter 31?

- (A) The chapter notes that (3) Agastya Samhita (Sanskrit Agamic text edition and Hindi translation, Mahavir Mandir, 2009).
- (B) The novel deploys physical disability as an extended metaphor for the social immobility imposed by caste, class, and systemic neglect upon ordinary people.
- (C) The chapter notes that oommen, the Maithili region has historically been economically and culturally dominated by specific social strata, which has occasionally led to the suppression of vernacular realism in favor of a courtly or priestly elite narrative.
- (D) The chapter notes that 'Ideology of the Dramatic Themes of Bhikhari Thakur.' RESEARCH REVIEW International Journal of Multidisciplinary 11.2 (2026): 107-112.

१८५. Which option correctly summarizes a point from Chapter 31?

- (A) The chapter notes that second, demystification of caste-based institutional capture: the Sahitya Akademi awards for Maithili, the first of which (1966) went to a philosophy academic text rather than a literary work, are read as evidence of caste-based...
- (B) The chapter notes that structuralism: Binary Oppositions and Literary Systems Structuralist literary theory, derived from Saussure's linguistics and developed by Lévi-Strauss, Roland Barthes, and Tzvetan Todorov, analyses literature in terms of underlying...
- (C) The chapter notes that this move connects Mandal to the broader line of inheritance of Dalit and OBC literature across Indian languages, while remaining specific to the Maithili context.
- (D) The chapter notes that no other source, no critical essay, no stage review, can provide what she provides: the knowledge of how each play was written, revised, performed, and received by its first audience (she herself).

१८६. What is the best reading of the chapter's discussion of Jagdish Prasad Mandal?

- (A) The chapter notes that georg Lukács distinguished between critical realism and socialist realism on the basis of the author's relationship to historical consciousness.
- (B) The novel's chief structural achievement is its management of dramatic irony: the reader always knows more than the community that marginalises Baukee, creating a karuna (compassion) rasa laced with vira (heroic) anticipation as the protagonist advances.
- (C) The Three Poets: A Comprehensive Vision Coming now to the third section of this review -seeing Bhimanna, Subhadra, and Swarooparani together -a triangular structure of Telugu Dalit poetry emerges: Bhimanna -the poet of history and philosophy: at the...
- (D) Videha Sadeha 31: Prose and Verse by Dr Kamini Kamayani & Kumar Manoj Kashyap.

१८७. Which answer matches the critical direction of Chapter 31?

- (A) The chapter notes that pushpa's political shers satisfy all three conditions for śabdapramāṇa: they represent observed social reality, they come from a positioned knower with direct access to this reality (a Madhubani rural writer), and they communicate...
- (B) The chapter notes that homi Bhabha's concept of the 'third space', the liminal zone of cultural negotiation (The Location of Culture, 1994), applies to Mandal's position between the oral folk culture of Mithila's peasant communities and the literary canon...
- (C) The chapter notes that this structural paradox, the sher's independence inside the ghazal's sonic unity, is one of the ghazal form's most distinctive and theoretically interesting features, with major implications for Navya Nyaya analysis of poetic meaning.
- (D) The chapter notes that nepal Ruler Literary Contribution Impact on Parallel History Vishwamalla Earliest Maithili drama "Vidya Vilap" Proves the early independence of Maithili theatre.

१८८. According to Chapter 31, which statement best fits the discussion of Jagdish Prasad Mandal?

- (A) The chapter notes that script Domain of Usage Historical Context Current Archival Status Tirhuta Academic/Religious/Panji.
- (B) The chapter notes that conclusion "Asharfi Ke Looti Aa Koilapar Chhaap" is a sophisticated philosophical satire disguised as a village anecdote.
- (C) The preface of Parivar explicitly situates the novel inside the line of inheritance of personal memoir transmuted by literary art: the text moves between factual family chronicle and imaginative reconstruction, between the historical and the felt.
- (D) His third-person narrators typically maintain what Genette calls 'internal focalisation', the narrative perspective closely aligned with the experiential world of the protagonist, giving readers intimate access to consciousness without the melodrama of...

१८९. In Chapter 31 (Jagdish Prasad Mandal), which option reflects the chapter's argument?

- (A) The "Vidyapati of Parallel line of inheritance": A key fixture of this is the reclaiming of the poet Vidyapati.
- (B) The Dhanuk characters of Hamar Tol are not sociological abstractions or representatives of a thesis; they are fully realised individuals whose specific choices, relationships, and fates illuminate the structural conditions of Dhanuk community life in...
- (C) They function as Brechtian interruptions that comment ironically on the dramatic action: the monsoon song 'Sakhī he āyal rāt andhiārī' (Oh friend, dark night has come) plays as Mangtū speaks of rain as life-force, while the stage reality is one of flooding...
- (D) His use of free indirect discourse, narrating a character's thoughts by way of the narrator's voice without explicit quotation marks, permits a subtle empathy that is politically major: it refuses the 'othering' of OBC and peasant characters that...

१९०. What is the best reading of the chapter's discussion of Anthropological Theories Applied?

- (A) A Critical Study of ASHOK Maithili Poet, Fiction Writer, Critic and Editor
————— Applying: New Criticism · Structuralism · Marxist Aesthetics · Post-colonialism Feminism · Reader-Response Theory · Postmodernism · ...
- (B) The playwright, situated inside or addressing a literate, academic context, brings the values of archival research, textual criticism, and historical documentation to bear on performance traditions that may not have operated according to these values.
- (C) Anchinhar's critical insistence on formal correctness, on bahr, qafiya, radif, can be read in Kuntaka's terms as an insistence on the formal conditions that make vakrokti possible.
- (D) Anthropological Theories Applied to Mishra's Work 7.1 Geertz's Thick Description 7.2 Lévi-Strauss and Structural Anthropology 7.3 Victor Turner's Liminality 7.4 Intangible Cultural Heritage (UNESCO critical frame) 8.

१९१. According to Chapter 32, which statement best fits the discussion of Valid Cognition?

- (A) The chapter notes that navya Nyaya Epistemology: Gaṅgeśa and the Logic of Literature 8.1 Pramana (Valid Cognition) in Mishra's Narratives 8.2 Vyapti (Invariable Concomitance) as Narrative Logic 8.3 Sabda Pramana and the Oral line of inheritance 9.
- (B) The chapter notes that upper-caste villagers have refused to use this pond out of caste prejudice.
- (C) Ambedkar and developed in Telugu, Marathi, and other Indian traditions, insists on centering caste-oppressed experience.
- (D) The chapter notes that this criterion is especially relevant for evaluating Vibha Rani's decision to stage the politically incendiary content of Bhāg Rau in a Maithili linguistic register that itself carries cultural prestige.

१९२. What is the best reading of the chapter's discussion of Dr. Kailash Kumar Mishra?

- (A) The chapter notes that known for her over 250 lead roles in Maithili dramas, she has also acted in films and television serials.
- (B) And if a photograph of Jagdish Prasad Mandal were not available, the reactionary Mithila Sanskritik Parishad of Kishori Kant Mishra would have performed his sacred thread ceremony, placed a pag on him, and repeated the same reprehensible act they committed...
- (C) His works span multiple genres: novels (upanyas), travelogue essays (yayavari/nibandhanibandhsamalochana), Facebook-based 'meta-history' of Mithila culture (Bookmeniya), and contributed chapters in major anthologies such as Videha Sadeha 29.
- (D) The chapter notes that centres on Acharya Ramanand Mandal, Critical Research Report.

११३. Which answer matches the critical direction of Chapter 32?

- (A) The chapter notes that v O I C E S F R O M M I T H I L A A Critical Research Appreciation of the Works of Vibha Rani | Bindeshwar Thakur | Anmol Jha by way of Indian & Western Critical Theories, Theatre Studies, Nāṭyaśāstra, Videha critical frame, and...
- (B) The antagonist Mahananda, from the dominant 'rawar gachhi' (upper-caste enclave) of the villageembodies the feudal-caste violence that structures rural Mithila society.
- (C) The chapter notes that svīkārokti (Confession) suggests the line of inheritance of the speaker acknowledging their own limitations or errors, a form of lyric humility that is rare in the Maithili ghazal line of inheritance's characteristic assertiveness.
- (D) The chapter notes that 'Kisna Muṭṭī', The Mela of the Fistful This micro-fiction is among Mandal's most poignant.

११४. What does Chapter 32 most clearly emphasize about Dr. Kailash Kumar Mishra?

- (A) The chapter notes that formally, Safi's verse employs the gamaya (village) register of Maithili, the spoken vernacular of the dhobi and related communities, rather than the literary standard Maithili of the Brahmin-Kayastha line of inheritance.
- (B) The chapter notes that from 1989 onward, he led India's participation in major international scientific collaborations at CERN (Geneva) and elsewhere, heading an Indian team that included faculty from IITs and other research institutions.
- (C) The chapter notes that this theory of 'suggested meaning' (vyanjana) as distinct from 'expressed meaning' (abhidha) and 'secondary meaning' (lakshana) is crucial to understanding Mishra's narrative technique.
- (D) The chapter notes that c Essays on Maithili Theatre The essay "Maithili Rangmanch aur Kolkata" is the most comprehensive account available of Kokil Manch's theatrical history.

११५. Which option correctly summarizes a point from Chapter 32?

- (A) The chapter notes that formal Analysis: Drama, Poetry, and the Condensed Form Gopesh's volume is generically hybrid: part verse-play, part lyric sequence, part dramatic monologue.
- (B) The chapter notes that it is anti-feudal in the context of Maithili literary culture, where the entanglement of caste, community, kinship, and patronage has historically made open criticism of senior figures dangerous or professionally costly.
- (C) The chapter notes that he draws on Indian aesthetic categories (rasa, alamkāra, dhvani) as well as Western genre theory (the novel, the short story, translation studies) without privileging either critical frame.
- (D) The chapter notes that subaltern Studies (Gayatri Spivak, Ranajit Guha) The Subaltern Studies project, initiated by Ranajit Guha and theorised by Gayatri Chakravorty Spivak, asked whether the subaltern, those excluded from the dominant historical record...

११६. According to Chapter 32, which statement best fits the discussion of Dr. Kailash Kumar Mishra?

- (A) The chapter notes that jacques Derrida: Différance, the Supplement, and the Text Derrida's concept of différance, meaning as constituted by difference and deferral, never fully present but always displaced, finds an unexpected resonance in the structural...
- (B) The narrative rhythm alternates between summary (covering long durations of social routine) and scene (dramatised action), a technique that allows Mishra to embed individual drama inside the slow time of agrarian social reproduction.
- (C) The Navya Nyāya critical frame for inference maps onto the logic of narrative implication and symbolic meaning in literature.
- (D) The chapter notes that set on 6 June 2003, the day when the Prime Minister of India was to lay the foundation stone of a railway bridge over the Koshi at Nirmal, the story establishes its politicalhistorical context with unusual precision.

११७. In Chapter 32 (Dr. Kailash Kumar Mishra), which option reflects the chapter's argument?

- (A) The chapter notes that cultural Materialism and Anthropological Literary Theory Raymond Williams's cultural materialism, the idea that culture is a material practice embedded in specific social and economic formations, is perhaps the single most useful...
- (B) The chapter notes that biographical Introduction: Siyaram Jha 'Saras' Life and Context Siyaram Jha 'Saras' is a senior Maithili lyricist, poet, and literary activist whose creative career spans several decades...
- (C) The chapter notes that hetvābhāsa (Logical Fallacies): The analysis of hetvābhāsa (pseudo-reasons) is applied to critique the structural flaws of traditional dramas.
- (D) The chapter notes that language Rights as Parallel Literary Politics Yadava's sustained advocacy for Maithili's rights inside Nepal, his role in the MLE policy, the Linguistic Survey of Nepal, the national language policy commission, the trilingual...

११८. Which option correctly summarizes a point from Chapter 32?

- (A) The compound sanket (sign, signal, gesture, indication) is particularly rich: it suggests that time is not merely a neutral medium but a cultural language, a system of signs that encodes meaning for those who know how to read them.
- (B) The chapter notes that 'Nacikettāka Eka Chala Rājā ka Maṃcana', Critical Analysis The report covers the staging of Udaya Narayan Singh Nachiketa's play 'Eka Chala Rājā', a production by one of the most major figures in contemporary Maithili drama.
- (C) The core premise of the Videha Parallel History critical frame is that official/canonical Maithili literary history, as narrated by dominant-caste critics and institutional gatekeepers (Sahitya Akademi, universities), has systematically marginalised...
- (D) The chapter notes that cE), the foundational text of the Navya-Nyāya school, composed in Mithila, articulates four sources of valid knowledge (pramāṇa): pratyakṣa (perception), anumāna (inference), upamāna (comparison), and śabda (verbal testimony).

११९. In the context of Kalpana Jha, Delhi, which statement is accurate?

- (A) The chapter notes that 69) is the primary critical account of Shardindu Chaudhary's editorial work.
- (B) The chapter notes that but he remained stubborn since 1983, some so-called lower-caste writers also went along with the imaginary spelling of Maithili and left him, they became victims of gaslighting.
- (C) In Abhinavagupta's Kashmiri Shaiva critical frame, Shant-rasa (tranquillity) is the ground from which devotional emotion arises; in the Vaishnava line of inheritance, Shringara-bhakti (devotional love) is the highest form.
- (D) The chapter notes that mailorang (Prakash Jha): Active contemporary Maithili theatre group; Delhi-based.

१००. Which answer matches the critical direction of Chapter 33?

- (A) The chapter notes that translation project: The plays remain largely untranslated; a complete English translation of the dramatic oeuvre would be a major contribution to world theatre studies.
- (B) The chapter notes that together, the three collections constitute a complete lyric geography of Maithili women's traditional song: the sacred (devotional songs), the civic (social reform songs), and the intimate (lullabies).
- (C) The chapter notes that part X: Dalit Short Fiction -Two Telugu Works The Crow by Kolakuri Enoch and Black Ink by Vinodini Prefatory Note In this review series we have studied poetry so far.
- (D) The maqta' (closing couplet) traditionally contains the poet's takhallus (pen name).

१००१. In the context of Kalpana Jha, Delhi, which statement is accurate?

- (A) Videha Parallel History critical frame Kundan Kumar Karn is among the most formally innovative figures in the Videha ghazal archive.
- (B) 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.
- (C) The chapter notes that lullabies as a genre present a distinctive challenge to literary theory.
- (D) His literary formation is thus deeply diasporic: Maithili was not his daily spoken medium but an affective and ideological commitment, a voluntary return to motherland by way of language.

१००२. In the context of Kalpana Jha, Delhi, which statement is accurate?

- (A) Archiving of Malla-period drama like Haragauri Vivah Natak shows the trans-border legacy of Maithili.
- (B) The chapter notes that hitnath Jhā's advice to young writers, quoted in Pravīṇ Kumār Jhā's essay, is characteristically grounded: "Apanā sabhakē sadai apan parivārak ādhārī rahbāk cāhī" (One should always remain anchored to one's family).
- (C) Her travel narrative 'Yaayaavari' (The Wanderer / The Nomadic Journey) belongs to the genre of yatra-vrittant (travel narrative), which has a venerable Sanskrit and Maithili pedigree, from the early medieval pilgrimage literature to the modern travelogue.
- (D) The chapter notes that epistemology in Classical India: The Knowledge Sources of the Nyāya School.

१००३. What does Chapter 33 most clearly emphasize about Kalpana Jha, Delhi?

- (A) Her four worksspanning devotional song, social-reform song, lullaby, and translation, constitute a complete creative life that operates entirely outside the award circuit, the print publication ecology, and the academic conference culture of mainstream...
- (B) The chapter notes that while Sanskrit has three genders (masculine, feminine, neuter) and Hindi retains two (masculine, feminine), modern Maithili's gender system is, as Yadav documents, 'governed mainly by the sex of the animate object; it is not...
- (C) The chapter notes that jayatu Jaanakee (May Janaki Triumph), the title invoking Sita, the paradigmatic figure of Maithili female identity, who was born in Mithila, is perhaps the most direct engagement with this question.
- (D) The chapter notes that ranjit Malla Bhaktapur 19 identified plays Drama.

१००४. In the context of Kalpana Jha, Patna, which statement is accurate?

- (A) The essay recognises Chaudhary as a bhasha-sevak, a servant of language, rather than a sahitya-sevak, a servant of literature in the narrow, canonically restricted sense.
- (B) These principles, while never explicitly stated by Jhā, are consistent with the aucitya theory of Kṣemarāja, which holds that the fitness of each element, language, form, content, emotional register, to its context is the ultimate measure of literary value.
- (C) The chapter notes that 2 Biographical Recovery and the Ethics of Critical Care The opening chapter of Jagdish Prasad Mandalak Kavya Sansar performs a task that is at once scholarly and political: it recovers the biography of Jagdish Prasad Mandal not as a...
- (D) The chapter notes that ranjit Malla Bhaktapur 19 identified plays Drama.

१००५. Which option correctly summarizes a point from Chapter 34?

- (A) The essay's dual subject, as both critical biography and family memoir, is signalled in its announced subject: 'Maithili Sahityame Upendra Nath Jha Vyas evam hunkar parivaarak yogdan' (Upendra Nath Jha Vyas and His Family's Contribution to Maithili...
- (B) The chapter notes that BCE-200 CE) is the foundational treatise of Indian performing arts, encompassing dance, music, and drama.
- (C) The chapter notes that used in Ankianata dramas; modeled on Maithili prosody.
- (D) The chapter notes that this narrative device engages with what Brecht called the 'alienation effect', the device that creates critical distance from the immediate material while maintaining emotional engagement with it.

१००६. Which answer matches the critical direction of Chapter 34?

- (A) The chapter notes that while Sanskrit has three genders (masculine, feminine, neuter) and Hindi retains two (masculine, feminine), modern Maithili's gender system is, as Yadav documents, 'governed mainly by the sex of the animate object; it is not...
- (B) The chapter notes that sunanda (gender + caste + class), Fekhani (gender + illiteracy + exploitation), Mithilaak Naari (women's agricultural labour + domestic oppression + cultural transmission), and the domestic violence poem 'Maraikhe Man Ta Sagme Hardi...
- (C) The significance of writing about Srikant Thakur Vidyalkar from inside the Videha critical frame is considerable, while produced inside a traditional Maithili Brahman scholarly milieu, has been systematically marginalised by the post-Sahitya Akademi...
- (D) Architect of the Maithili e-drama: No Entry: Mā Pravish, serialised in Videha eJournal and read by 15,000 people before its print publication, transformed the delivery model for Maithili drama.

१००७. Which option correctly summarizes a point from Chapter 34?

- (A) The chapter notes that desh-Bhakti Geet: Patriotic Songs The patriotic songs 'Jay-Jay Mithila Pawan Dhaam' and 'Rana ke Baat Bandhu' represent different registers of national-cultural belonging.
- (B) The translation raises major theoretical questions about the nature and ethics of translatorial practice.
- (C) The chapter notes that contributions to Other Videha Special Issues Beyond the three documented categories above, Kalpana Jha Patna has written for other Videha special issues.
- (D) The chapter notes that nand Vilas Roy A storyteller and playwright whose contributions to the Nit Naval series highlight the resilience of the subaltern voice in the face of economic marginalization.

१००८. What is the best reading of the chapter's discussion of Kalpana Jha, Patna?

- (A) Maithili Samajik Naatakak Mul Kendra Bindu: Naari Samasya (The Woman Question as the Core of Maithili Social Drama) This companion essay surveys the representation of women's oppression in modern Maithili social drama, covering the domains of physical...
- (B) Jha, The Economic Heritage of Mithila, and in Maithili the later Arthik Tantra aa Rajniiti by Madhukant Jha.
- (C) The chapter notes that part VII: Madduri Vijayashri's Poem -Alisamma's Curse Prefatory Note Madduri Vijayashri's Alisamma's Curse is an extraordinary poetic achievement in the Telugu Dalit women's poetic line of inheritance.
- (D) The pattern of her contribution, substantive prose essays on major Maithili literary figures, typically running to five or more pages, produced for special issues devoted to those figures, suggests a consistent editorial relationship with the Videha...

१००९. According to Chapter 34, which statement best fits the discussion of Upendra Nath Jha Vyas'?

- (A) The chapter notes that c Balchandā: A Feminist Dramaturgy Structure and Performance Balchandā (a mono-drama; also published in Bhāg Rau āā Balchandā, 2009, Shruti Prakashan) is performed by a single actress who embodies multiple roles: the unborn female...
- (B) The chapter notes that writing from Janakpurdham is therefore simultaneously a marginalised geopolitical act (outside the Sahitya Akademi's Indian purview) and a culturally key one (at the heart of Maithili civilisational memory).
- (C) The Memoir-Biography Hybrid The essay 'Vidyavyasani-Karmayogi-Samajsevi: Upendra Nath Jha Vyas' in Videha 409 represents an unusual form in Maithili literary criticism: the memoir-biography hybrid, in which the criticalbiographical account of a writer's...
- (D) In Gangesa's terms: the pratyaksha evidence (Jha's actual published works) is before us; the anumana (what can be inferred about their significance) is being built; the upamana (how they compare with the best in their fields) is becoming clearer; and the...

१०१०. What does Chapter 34 most clearly emphasize about Kalpana Jha, Patna?

- (A) The chapter notes that kaviśvara Canda Jhā: 'Tua binu āja bhavana bhela re ghana vipina samāna...', a composition by the 19th-century Maithili poet Canda Jhā, in the classical rāga-based form.
- (B) The chapter notes that this book is historical in the sense that in the line of inheritance of Maithili female-poetry-writing, it remains alone and the first to this day.
- (C) The Maithili literary line of inheritance has a long history of literary families, the Darbhanga-based scholarly lineages, the families associated with specific genres (Panjikara families, musical families, Maithili theatrical families), and the Videha...
- (D) The Nāṭyashastra's concept of 'artha' (purpose/meaning), that dramatic representation must serve a social and spiritual purpose, is directly relevant to Mandal's screenplay writing.

१०११. According to Chapter 34, which statement best fits the discussion of Kalpana Jha, Patna?

- (A) Mandal Playwright, Fiction Writer Agrarian crisis, Subaltern realism, Anti-capitalism.
- (B) The chapter notes that while detailed biographical data in the public domain is sparse, a characteristic shared by many writers inside the Videha Parallel Literature Movement, who deliberately resist the canonforming machinery of the Sahitya Akademi...
- (C) His play Riharsal is a landmark of Maithili social drama; his translation theory is the most sophisticated produced in contemporary Maithili; his essays on Sanskrit poetics connect the Mithila intellectual line of inheritance (including Navya Nyaya) to the...
- (D) A Sahitya-sevak, in this usage, is someone whose primary allegiance is to the institutionally recognised literary line of inheritance, who produces work in the genres, registers, and modes that the canonical establishment recognises and rewards.

१०१२. What does Chapter 35 most clearly emphasize about Kameshwar Jha 'Kamal'?

- (A) The first is in Maithili-Hindi mixed register; the second, more formal.
- (B) The dhvani dimension of Thakur's theatre is also political: the plays say more than they directly state.
- (C) The chapter notes that momak Pahlait Adhar (Lips Melting Like Wax, 2047 BS / 1990 CE), Geet-Ghazal Collection This collection of songs and ghazals shows Bhramar's lyrical range: the erotic and the romantic, the lips melting with desire, in contrast to the...
- (D) The chapter notes that first, it represents the democratic extension of critical discourse to a non-academic, noninstitutionally affiliated practitioner, validating the claim that literary criticism can be practiced from any social position, not only from...

१०१३. In the context of Kameshwar Jha 'Kamal', which statement is accurate?

- (A) The chapter notes that saraswati Vandana (Three Songs) Three distinct Saraswati vandanas display the line of inheritance's richness: one in the voice of a child/student ('Ham nenna ajnyan') seeking learning; one invoking the goddess as Vidya Devi, Hans...
- (B) In this sense both poets' collections together build a bridge between Carlo Ginzburg's microhistory and Marxist macrohistory -where the trivial details of individual life connect with the epic of social structure.
- (C) The chapter notes that third, he explicitly theorises the political function of his theatre, in his interview with Munjaji, he articulates the opposition between 'parallel theatre' (samantar rangmanch) and 'casteist theatre' (jativadi rangmanch) in...
- (D) The chapter notes that chetna Samiti, founded by Nagarjun in 1954, was the nucleus of Maithili literary and cultural life, producing writers, editors, and theatre practitioners.

१०१४. In the context of Kameshwar Jha 'Kamal', which statement is accurate?

- (A) The chapter notes that raman Jha, 'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Chitrakatha' (Reprinted in Preeti Karan Setu Banhal; also compiled in Parijat Manjari) Dr.
- (B) The chapter notes that chhath Puja and Sun Songs Chhath puja, the ancient Bihari/Maithili worship of the Sun, is represented by way of several songs including a distinctive Chhath geet: 'Jal bich eksari thad / Karai aragh / He dinanath ugiyau' ('Standing...
- (C) The chapter notes that navarasa and Maithili Padavali line of inheritance Chaudhary's literary formation occurred inside a Mithila cultural world shaped by the padavali line of inheritance of Vidyapati, a line of inheritance in which shringara and karuna...
- (D) The comparative study of Bechan Thakur and Mahendra Malangia reveals the productive complexity of the contemporary Maithili theatrical field: two playwrights from the same geographical region, working in the same language, drawing on some of the same folk...

१०१५. In Chapter 35 (Kameshwar Jha 'Kamal'), which option reflects the chapter's argument?

- (A) The chapter notes that third, digital democratisation: Videha's internet presence since 2000, its ISSN registration, its Tirhuta Unicode contributions, and its archive of thousands of Maithili texts represent a parallel institution-building project.
- (B) The Well Wrought Urn: Studies in the Structure of Poetry.
- (C) The chapter notes that bCE-200 CE) established the critical frame of Rasa (aesthetic emotion) as the fundamental criterion of literary-artistic experience, applicable not only to drama but to all literary forms including lyric poetry and music.
- (D) The chapter notes that nature Poetry and the Mithila Ecological Imagination Chaudhary's nature poetry, Tilakora, Bathuāka Tīmana, Kumhar, Barkha Rānī, belongs to a strand of Maithili poetic practice that treats the local agricultural and ecological...

१०१६. Which point is consistent with Chapter 35's treatment of Kameshwar Jha 'Kamal'?

- (A) The chapter notes that kuntaka's Vakroktijivita introduced vakrokti (oblique or 'crooked' speech) as the differentia of poetic language.
- (B) The Role of Maithili Language in Hindi Prose 5.
- (C) Maithili readers have not had such strong fiction in recent years.
- (D) The Natyashastra's analysis of Mela (musical assembly) and the function of song (Gana) inside drama establishes the theoretical basis for understanding the Geet as a Rasa-producing form.

१०१७. What does Chapter 35 most clearly emphasize about Abhinavagupta's Abhinavabharati?

- (A) The chapter notes that richard Schechner's Environmental Theatre Richard Schechner's theory of Environmental Theatre (1968 onwards) holds that theatre is not confined to the proscenium stage but exists in any environment that the performers and audience...
- (B) Jha's career at AIR Patna, combined with his print journalism career, makes him a figure who bridges the two principal media of Maithili public communication in the pre-internet era.
- (C) The chapter notes that b I O G R A P H I C A L O V E R V I E W Nabo Narayan Mishra was born on 7 May 1955 in Kushmaul, a village in Nagadih Balain, Madhubani district, Bihar, to Shri Govind Mishra (deceased) and Shrimati (deceased).
- (D) Abhinavagupta's Abhinavabharati extends Rasa theory to include the experience of music: he holds that musical sound (Svara) has the power to evoke Rasa by way of its structural properties particular melodic patterns (Raga), rhythmic structures (Tala), and...

१०१८. In Chapter 35 (Kameshwar Jha 'Kamal'), which option reflects the chapter's argument?

- (A) The chapter notes that critical Frameworks and Theoretical Analysis 3.1 The Nāṭyaśāstra critical frame 3.1.1 Bharata's Nāṭyaśāstra and Kamat's Dramatic Practice The Nāṭyaśāstra of Bharata Muni (c.
- (B) The mainstream writers who twist language in the name of standardization were working with the basis of gaslighting along with Story Science.
- (C) The chapter notes that dhvani Theory: Resonance in Song Anandavardhana's Dhvanyaloka (9th century CE), the theory of suggestive resonance as the soul of poetry, is particularly applicable to the lyric mode of the Geet, where suggestion and evocation are...
- (D) The chapter notes that this nativisation of the takhallus is emblematic of the broader project of domesticating the ghazal form inside a Maithili cultural imaginary.

१०१९. Which option correctly summarizes a point from Chapter 35?

- (A) The chapter notes that this awareness of threatened musical heritage contextualises the entire collection: Kamal's songs are written in an awareness of the vanishing Raga-Bhas line of inheritance and represent an attempt to preserve and transmit it.
- (B) The chapter notes that critical Analysis: Gaam Gel Chhalahun by way of Multiple Lenses 3.3.1 Social Realism and the Lukacs critical frame Georg Lukacs' concept of "typical character in typical circumstances" is the most directly applicable critical frame...
- (C) The chapter notes that second, it shows that Janakpur's theatre culture engages seriously with contemporary Maithili dramatic literature from both sides of the border.
- (D) The chapter notes that gaamghar Village Memoir (Prose) Award 1991; Gosauni Baidyanath Smriti Manch pub.

१०२०. In Chapter 35 (Kameshwar Jha 'Kamal'), which option reflects the chapter's argument?

- (A) The chapter notes that lochana Kavi (15th-16th century) was a Maithili scholar who wrote the Ragatarangini, one of the most major texts of the Mithila school of music theory.
- (B) The chapter notes that 'Śahīd Rāmaphal Maṇḍal', biography of Mithila's first freedom martyr.
- (C) The chapter notes that bickel, Bisang, and Yadava (1999) built directly on Yadav's description of the agreement system to develop a cross-linguistic typology of 'face vs. empathy' in verb agreement.
- (D) The chapter notes that green Room, set backstage in a theatre; a meta-theatrical piece that brings the world of Maithili theatre actors into dramatic focus.

१०२१. Which answer matches the critical direction of Chapter 35?

- (A) The Mithila music line of inheritance, represented by the dhrupad-singing line of inheritance that the preface mentions, combines elements of Sanskrit classical music theory with the regional folk line of inheritance.
- (B) The section on folk drama (Lok Natya) traces the deep roots of Maithili theatrical line of inheritance.
- (C) The chapter notes that if anything is found by your own 'Mithila-society internal-voice' poetic expression until the current stream of history, then our labor and this arrangement is meaningful! Analysis of Individual Poets and Regional Variation...
- (D) The chapter notes that Bharata writes in the Nāṭyaśāstra (Chapter 6): 'Rasa is produced from the combination of Vibhava, Anubhava, and Vyabhichari Bhava.

१०२२. In Chapter 36 (Dr. Kamini Kamayini and Kapileshwar Raut), which option reflects the chapter's argument?

- (A) The chapter places Dr. Kamini Kamayini and Kapileshwar Raut inside the wider parallel history of Maithili literature.
- (B) The chapter notes that each sher poses a feature of the alienated village before the refrain delivers its rhetorical question of belonging and estrangement.
- (C) The chapter notes that pRAYAS PREMI MAITHIL प्रयास प्रेमी मैथिल Dramatist · Mass-Scale Poet · Committed Voice · Dual-Mode Author Archive Presence & Works Sadeha 19 (Prelim_19): Drama 'Janma Daita Achi Mām Bāpa Karama Tō Apanehī' pp.
- (D) The chapter notes that it describes a world in which smoke rises from houses in the city without anyone taking notice ('lok aag nahi dekhai / apan aankhi maithai'), in which village people stand at the door of a woman in trouble without doing anything...

१०२३. Which point is consistent with Chapter 36's treatment of Kamini Kamayini?

- (A) The chapter notes that brecht's Epic Theatre Bertolt Brecht's Verfremdungseffekt (alienation effect, V-Effekt) seeks to prevent the audience from identifying emotionally with characters so that they can maintain critical distance and recognise the social...
- (B) The chapter notes that no hard object seemed to have hit the writer.
- (C) The chapter notes that the o r e t i c a l F r a m e w o r k Understanding the works of Kamini Kamayini and Kapileshwar Raut demands a multi-pronged critical apparatus.
- (D) The Videha Parallel History also recovers a suppressed biographical fact: Gaṅgeśa was born five years after the death of his recognised father and married a Charmkarini (a woman from the leatherworking community).

१०२४. What is the best reading of the chapter's discussion of Dr. Kamini Kamayini and Kapileshwar Raut?

- (A) The implied or resonant meaning (dhvani or vyangya) is aesthetically superior to the directly expressed (vacyartha).
- (B) The Rasa and Dhvani frameworks reveal the aesthetic dimensions of his dramaturgy, the specific emotional registers of his plays and their capacity for multilayered suggestion.
- (C) The chapter notes that kamini Kamayini's poetry exploits śṛṅgāra in its vipralambha (separation) modality and karuṇa to render the inner landscape of Maithili women.
- (D) The critical frame highlights how Maithili authors used the short story to critique internal social hierarchies, such as the Srotiya and Jaibar hierarchies mentioned in "Sasarphani", rather than focusing solely on colonial resistance.

१०२५. According to Chapter 36, which statement best fits the discussion of Dr. Kamini Kamayini and Kapileshwar Raut?

- (A) The chapter notes that mallick's comment that the Maoist slogan "Aadhaar baadi, tohar baadi, Naxalbadi" once galvanised him is an major marker of the ideological climate of Kolkata's Maithili literary world in the 1970s-80s.
- (B) In the context of parallel theatre, this serves as the epistemological foundation for social realism.
- (C) These are distinctive experiences in Maithili literature, and they can culminate in Rasa. c.
- (D) The chapter notes that both authors use comparisons drawn from the natural environment of Mithilā, monsoon, fish, paddy fields, betel vines, as the primary metaphorical register. Śabda (Testimony): Literature itself is a form of śabda, the testimony of a...

१०२६. What is the best reading of the chapter's discussion of Dr. Kamini Kamayini and Kapileshwar Raut?

- (A) The chapter notes that jagatjyotirmalla Bhaktapur Hargauri Vivah Natak, Kunjavihar Natak Drama.
- (B) The chapter notes that it operates on the following principles: Literary value must be assessed not only in terms of formal aesthetic qualities but also in terms of whether a work contributes to the recovery and articulation of suppressed histories, the...
- (C) The chapter notes that cornel supports Jacques Derrida's intervention in feminist ideology by way of his phallogocentric deconstruction theory, and Gayatri Chakravorty Spivak welcomes it.
- (D) The chapter notes that some stories were written against caste and wealth barriers inside the bonds of love, while others were written on the condition of Dalit society and religious superstitions.

१०२७. Which point is consistent with Chapter 36's treatment of Dr. Kamini Kamayini and Kapileshwar Raut?

- (A) Authenticity of representation is judged by proximity to the lived experience of Mithilā's subaltern communities.
- (B) The chapter notes that rooted in the village of Menhath (मैहथ), Jhanjharpur, Madhubani district, Bihar in the very heartland of Mithila civilisation, he represents a generation of playwrights who emerged from rural Mithila in the late twentieth century...
- (C) The chapter notes that pA R T V I : S Y N T H E S I S A N D C R I T I C A L A S S E S S M E N T 6.1 Preeti Thakur in the Parallel History critical frame The Videha Parallel History critical frame's fundamental argument is that the mainstream Maithili...
- (D) The chapter notes that this is not merely a dictionary of food terms but a cultural encyclopaedia of Mithila's food heritage, a document that preserves vocabulary at risk of loss by way of modernisation, urbanisation, and the homogenisation of food culture.

१०२८. According to Chapter 36, which statement best fits the discussion of Dr. Kamini Kamayini and Kapileshwar Raut?

- (A) The chapter notes that million for the protection and promotion of languages.' His five decades of work represent the most sustained single-person effort to build the infrastructure of Maithili literary and cultural life on the Nepali side of the border.
- (B) The chapter notes that good editorial writing in Maithili has historically been under-recognized as a form of literary production, and Ajit Kumar Jha's essay is notable for treating Shardindu Chaudhary's editorials as substantive texts worthy of critical...
- (C) The chapter notes that he is not merely a writer of fiction but a documentarian of the rural and institutional reality of North Bihar.
- (D) The journal publishes short stories, poetry, novels (in serialized form), drama, research essays, translations, children's literature, Mithila paintings, audio-visual content, and critical essays.

१०२९. Which point is consistent with Chapter 36's treatment of Dr. Kamini Kamayini and Kapileshwar Raut?

- (A) In this line of inheritance, Ravindra Nath Thakur's popularity as a stage performer among Maithili-speaking audiences reflects a deep cultural continuity.
- (B) Abhinavagupta's concept of the Sahṛdaya (the sensitive reader, literally 'one with the same heart') is relevant here: Mandal's Dhvani is accessible only to readers who share the cultural and social coordinates of rural Maithili life, who know what a Kisna...
- (C) Gangesa's method involves: (a) the precise identification and naming of the object of cognition; (b) the identification of its distinguishing characteristic (laksana); (c) verification by way of the appropriate pramana; and (d) the rejection of false...
- (D) The Videha Archive (videha.co.in/pothi.htm) provides free access to hundreds of Maithili books/novels, poetry collections, story collections, and critical works, including the primary texts under examination in The analysis.

१०३०. Which point is consistent with Chapter 37's treatment of Kedar Nath Chaudhary?

- (A) The title, 'high-low' or 'upper-lower' simultaneously evokes economic inequality (oonch-neechee in the sense of social ups and downs) and caste hierarchy.
- (B) The chapter notes that thus, only the Navyas' definition of perception as an immediate knowledge produced without the antecedent knowledge applies to all cases of perception; and immediacy is an essential characteristic of all perceptions.
- (C) The chapter notes that this late flowering, beginning creative writing in one's late sixties, is itself major: it places him outside the mainstream Maithili literary establishment, which had formed its canons and careers decades earlier.
- (D) The chapter notes that dramatic Structure and Sanskrit Poetics The Nāṭyaśāstra recognises five stages of dramatic action (Avasthā): Ārambha (beginning), Yatna (effort), Prāptyāśā (possibility of attainment), Niyatāpti (certainty of attainment), and...

१०३१. What is the best reading of the chapter's discussion of Kedar Nath Chaudhary?

- (A) Instead, it seeks to reintegrate the "missing portions" of society, Dalits, the third gender, and marginalized women, into the literary record.
- (B) The chapter notes that mahur Meaning 'poison'; the darkest novel in the sequence.
- (C) The Pratap family's military heritage, the soldier-son Gopal's sacrifice at the border, the dramatic confrontation between patriotic duty and domestic weakness, all these generate the Vira aesthetic.
- (D) The Videha Parallel History critical frame's final verdict on both writers is unambiguous: they belong to the counter-canon that is now, by way of the labors of the Videha movement, becoming the canon, the authentic literary record of Mithilā's full social...

१०३२. According to Chapter 37, which statement best fits the discussion of Ashish Anchinhar?

- (A) The text highlights several iconic female archetypes in Maithili literature that represented different eras of struggle: Buchchidai & Chanodai: Early symbols of innocence and domesticity.
- (B) The chapter notes that chetna Samiti, founded by Nagarjun in 1954, was the nucleus of Maithili literary and cultural life, producing writers, editors, and theatre practitioners.
- (C) The story unfolds in a panchayat setting where an elderly woman (Buni Mai) is called to testify about an alleged impropriety.
- (D) Ashish Anchinhar goes further, proposing the concept of a 'Kedar Nath Yug' (Kedar Nath Era) in Maithili fiction, arguing that his novels collectively opened a new phase characterised by global reference, psychological depth, and willingness to address...

१०३३. In the context of Kedar Nath Chaudhary, which statement is accurate?

- (A) Theory / critical frame line of inheritance Application to Chaudhary Rasa Theory Bharata, Abhinavagupta (Natyashastra, Abhinavabharati) Dominant rasa: karuna and shringara in counterpoint.
- (B) The chapter notes that shrinmati Premlata Mishra receives the Sangeet Natak Akademi Award for the year 2022 for her contribution to Indian theatre as an actor." The award was conferred by the President of India at a ceremony held at Vigyan Bhawan, New Delhi.
- (C) The chapter notes that story 2: Master Saheb The Incident: Pandit Chunchun Jha receives a gift of mangoes from a Mahant.
- (D) The stories were added to the Bihar matriculation syllabus in the 1980s, testifying to their canonical status.

१०३४. According to Chapter 38, which statement best fits the discussion of Dr. Kirtinath Jha?

- (A) Thematic & Critical Analysis Pranav Jha's corpus is the Videha Parallel History's most comprehensive single-author documentation of contemporary Maithili society's digital transition: Facebook Kē Cakkara (The Facebook Whirl), Ānalāina pieces in the same...
- (B) In 2022, she was conferred the Sangeet Natak Akademi Award, India's highest national recognition in the performing arts, for her contribution to Indian theatre as an actor.
- (C) Maithili in Nepal occupies a doubly subaltern position: marginalised both by the Nepali-language national culture and by the India-centric Maithili literary establishment that largely ignores Nepalese Maithili writers.
- (D) The chapter notes that centres on Dr. Kirtinath Jha, Physician, Translator, Short Story Writer and Cultural Bridge.

१०३५. What does Chapter 38 most clearly emphasize about Tatal Pankhi?

- (A) Her headmaster at Rahika High School, Chandrika Prasad (himself a theatremaker), actively encouraged students to perform on Republic Day, Independence Day, and Saraswati Puja.
- (B) The movement rejects the idea that "modernity" or "realism" must be imported from the West.
- (C) The chapter notes that kafiya (Rhyme): 9 ghazals repeated the same rhyme word (kafiya) across different couplets (shers), and 10 ghazals utilized inappropriate kafiya beyond the opening matla.
- (D) His email address (kirtinath.jha@gmail.com) and telephone number (0413-2615568) appear on the colophon of Tatal Pankhi, reflecting a characteristic openness of Videha-associated authors to scholarly communication.

१०३६. In the context of Dr. Kirtinath Jha, which statement is accurate?

- (A) The chapter notes that unemployment and the Crisis of Masculinity From Akash in Kalah to Giridhar in Hathat Parivartan to the young men of Badlait Samaj, Jha's drama consistently diagnoses the crisis of young educated Maithili men who cannot find...
- (B) The chapter notes that cE by Satis Chandra Vidyābhūṣaṇa; revised upward to the first half of the fourteenth century by the Stanford Encyclopedia of Philosophy based on later genealogical and manuscript evidence).
- (C) Videha's explicit mission is to document, preserve, and critically evaluate Maithili literary production.
- (D) The chapter notes that now Pinky Dai, Rosy Dai are ambitious, lest their 'Aakhan-dala' (traditional basket) be filled with 'poisonous children'?

१०३७. What is the best reading of the chapter's discussion of Poetic Prose Gibran's?

- (A) The chapter notes that for example, the works of Meena Jha use precise domestic observation to make visible the universal patriarchal constraints of Maithili society.
- (B) The chapter notes that narrative Style and Poetic Prose Gibran's prose in Broken Wings is characteristically lyrical, dense with simile, metaphor, parallelism, and apostrophe.
- (C) The chapter notes that bechan Thakur holds the formal editorial position of 'Sampadak: Natak-RangmanchChalchitra' (Editor, Drama-Theatre-Cinema) of the Videha eJournal, a role that reflects his institutional centrality to the Videha movement.
- (D) The chapter notes that this ecological grounding of the divine is the folk line of inheritance's most profound theological contribution: it refuses the transcendence of the Puranic cosmos and insists on the divine's immanence in the specific place, ecology...

१०३८. What does Chapter 38 most clearly emphasize about Dr. Kirtinath Jha?

- (A) The chapter notes that pankhi (पाँखि) means "bird" or "wing" (from Sanskrit paksha), and in Maithili folk idiom is associated with freedom, the soul, and yearning.
- (B) Mithilak Lokdevta (Folk Deities of Mithila) Reviewed by Shiv Kumar Jha 'Tillu' in Preeti Karan Setu Banhal.
- (C) The chapter notes that shrimati Premlata Mishra receives the Sangeet Natak Akademi Award for the year 2022 for her contribution to Indian theatre as an actor." The award was conferred by the President of India at a ceremony held at Vigyan Bhawan, New Delhi.
- (D) The Lotus: Symbol and Signature The lotus (kamal) is the multi-valent symbol that unifies the collection: it is the poet's name, the aesthetic ideal of detached beauty rising from muddy waters, the divine symbol (the lotus-seat of Brahma, Lakshmi...

१०३९. Which answer matches the critical direction of Chapter 38?

- (A) The chapter notes that i N D I A N C R I T I C A L F R A M E W O R K : R A S A , D H V A N I , A N D A L A N K A R A 5.1 The Rasa Theory Applied to Tatal Pankhi The foundational critical frame of classical Indian aesthetics is the rasa theory, systematised...
- (B) The chapter notes that mr Krishna Kumar Kashyap and Mrs Shashi Bala constitute the most socially transformative practice, deploying art as a vehicle of literacy, economic emancipation, and subaltern empowerment, while also engaging the classical...
- (C) Her book Maithili Rangmanch (archived in the Videha repository) is a contribution to Maithili theatre studies.
- (D) Gaṅgeśa and Udayana: Innovation inside line of inheritance The relationship between Gaṅgeśa and his most major predecessor Udayana (fl.

१०४०. What is the best reading of the chapter's discussion of Tatal Pankhi?

- (A) Abha Jha's essay in the issue is dedicated to this book's literary analysis, treating it as a landmark in Maithili women's life-writing.
- (B) The chapter notes that t h e a t r e C a r e e r Premrata Mishra's contribution to Maithili theatre is foundational and transformative.
- (C) The chapter notes that mishra and other researchers note that women are most affected during floods due to their responsibilities for family care, food arrangements, and health challenges.
- (D) The chapter notes that of these, Tatal Pankhi is overwhelmingly dominated by: Shringara rasa (the erotic / love sentiment): The love between the narrator and Selma, characterised by tenderness, longing, and spiritual elevation, provides the primary...

१०४१. What is the best reading of the chapter's discussion of Dr. Kishan Karigar?

- (A) The chapter notes that 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 chapter notes that psychoanalytic Theory Freudian and Lacanian psychoanalysis, applied to theatre (by critics such as Julia Kristeva and Jane Gallop), offers insights into the unconscious dynamics of Jha's drama.
- (C) The chapter notes that this formal difference is major: autobiography places the individual 'I' at the centre; Paswan's forms, poetry and short stories, tend toward the collective and the representative, placing the community's experience at the centre...
- (D) The poem's Rasa is predominantly ShringaraHasya (festive joy), but the closing injunction, 'do something meaningful for our soil and water' ('kichhu saarthak kaaj karaith rahoo'), inserts a note of Vira-rasa (heroic aspiration).

१०४२. Which answer matches the critical direction of Chapter 39?

- (A) The chapter notes that this bilingual scholarly identity operating across Maithili, Hindi, and Sanskrit, was characteristic of the Mithila pandit line of inheritance that produced figures like Suryakant Tripathi 'Nirala' and Ramdhari Singh 'Dinkar' in the...
- (B) Her death was described in Videha 395 as the loss of Maithili's foremost woman psychologist-author.
- (C) The chapter notes that some conservative Maithili dramatists, as Gajendra Thakur's Parallel History of Maithili Literature documents, tried to use Nāṭyaśāstra's authority to justify derogatory representation of lower-caste communities in Maithili drama.
- (D) The chapter notes that from a Navya-Nyaya perspective, the poem's epistemological move is that of anumana (inference): if all Mithila's people share identical blood (hetu/reason), they share identical cultural citizenship (sadhya/conclusion).

१०४३. What does Chapter 39 most clearly emphasize about Gayatri Chakravorty Spivak?

- (A) The Pallavi Prakashan Network Pallavi Prakashan, Nirmali, Supaul, the publisher of Sahu's most recent works, is the same publishing and distribution network that circulates other Videha-circle books by Munnaji (Manoj Kumar Karna) and other parallel-line of...
- (B) The chapter notes that rasa Theory and Indian Aesthetic (Rasadhyaya) Applied by way of the lens of classical Sanskrit aesthetics, specifically Bharata's Natyashastra and Abhinavagupta's Abhinavabharati, Ashok's fiction works primarily in the register of...
- (C) The feminist theoretical critical frame of Gayatri Chakravorty Spivak is relevant here: the poem stages the 'subaltern woman' (the bride, the female foetus threatened by selective abortion) as unable to speak in her own right, her fate determined by the...
- (D) Thakur, Jagdish Chandra. "Kiye Hanse Chhathi Gopinath." Videha 424.

१०४४. What does Chapter 39 most clearly emphasize about Dr. Kishan Karigar?

- (A) In Freudian terms, the poem is an instance of 'Mourning and Melancholia': the poet cannot complete mourning because the loss of the mother is also the loss of the primary medium of cultural and linguistic transmission (Maithili language itself).
- (B) The chapter notes that charyapadas (mystical songs) by 23 Siddha poets rarely integrated into standard literary surveys.
- (C) The chapter notes that while Nachiketa's theatre is fundamentally a theatre of language (Bhāratī vritti, verbal expression, is key to all his plays), No Entry: Mā Pravish has Artaudian elements.
- (D) The title of the first collection, Rathak Cakkā Ulait Cale Bāt, operates at multiple dhvani levels simultaneously.

१०४५. In the context of Dr. Kishan Karigar, which statement is accurate?

- (A) The chapter notes that this formal structure establishes Jha as a literary historian in the Western academic line of inheritance, applying its taxonomic and periodizing methods to a Maithili subject.
- (B) The chapter notes that from the perspective of Rasa theory, the poem is a sustained Karuna-rasa composition, but the rasa is produced not by the spectacle of suffering but by the accumulation of small domestic acts of love, consistent with the...
- (C) The chapter notes that referenced in Videha Parallel History Part 4.
- (D) His third-person narrators typically maintain what Genette calls 'internal focalisation', the narrative perspective closely aligned with the experiential world of the protagonist, giving readers intimate access to consciousness without the melodrama of...

१०४६. What does Chapter 40 most clearly emphasize about Kumar Jha?

- (A) The chapter notes that second, Jha's documentation, including his named witness Batahū Yādava, is an exercise in śabda-pramāṇa in the scholarly sense: the reliable testimony of a practitioner-observer, whose insider status (as All India Radio folk artist...
- (B) The chapter notes that brecht's Epic Theatre Bertolt Brecht's Verfremdungseffekt (alienation effect, V-Effekt) seeks to prevent the audience from identifying emotionally with characters so that they can maintain critical distance and recognise the social...
- (C) The chapter notes that pawan Kumar Jha (born 27 December 1958), a Maithili fiction writer, satirist, and poet who began his literary career in the 1990s but rose to sustained prominence with a second phase of writing from 2008 onwards.
- (D) The chapter notes that kamal's Geet-Natya (dramatic song-play) on Holi brings this line of inheritance into dialogue with contemporary urban youth experience.

१०४७. Which option correctly summarizes a point from Chapter 40?

- (A) History Maithilī Kavitaḥ Hazar Varṣa (2 vols) A monumental attempt to recover "history-excluded poets" (itihāsa-vañcit kavī).
- (B) Videha Archive Presence Jitendra Kumar Jha 'Jīṭū' appears in the Videha archive with the following confirmed entry: 'नचिकेताक "एक छल राजा"क मंचन' Published in: Videha Sadeha 8 (Prelim_8), in the Theatre Reports section.
- (C) The chapter notes that by way of the logic of Gaṅgeśa, the vision of the parallel historians, and the stagecraft of the rural masses, Mithila is once again becoming a center for the "science of words" and the art of resistance.
- (D) The note credits him with establishing "a distinct poet-storyteller identity in Maithili by way of a few stories and three to four dozen poems." The three texts examined in this report, two long stories and two poems, all first published in Antika or...

१०४८. According to Chapter 40, which statement best fits the discussion of Kumar Pawan?

- (A) The chapter notes that critical Analysis Using Indian Literary Theories 4.1 Rasa Theory (रसशास्त्र), Bharatamuni's Nāṭyaśāstra The Nāṭyaśāstra of Bharatamuni (c.
- (B) The chapter notes that 30), classified as dīrgha-kathā (long story / novelette), with illustrations by the artist credited inside the publication.
- (C) His research has been awarded the Ashoka Fellowship and several prestigious honors.
- (D) The chapter notes that bechan Thakur Novel/Drama Regarded by Videha as one of the greatest living Maithili writers.

१०४९. What does Chapter 40 most clearly emphasize about Sarban Bābū?

- (A) The poems that render the sensory immediacy of festival (fire, lamplight, the crowd's hum, the ritual foods) are exercises in pratyakṣa, they make the reader perceive by way of language what the poet has perceived by way of the senses.
- (B) Influence and Community Shivshankar Shrinivas, Ashok's long-time literary friend and co-author of Trikon, credits Ashok with encouragement at a critical moment in his own literary development, a testament to the quiet mentorship role that established...
- (C) His report on the Nachiketa staging shows the competence and cultural engagement of Janakpur's theatre journalism, and its preservation in the Sadeha 8 volume ensures that this ephemeral performance event has a permanent archival record inside the Maithili...
- (D) The story opens with an immense feast hosted by the local contractor Sarban Bābū (son of Kaniyā Kākī)- a powerful men, and political figures assembled after a death rite (śrāddha), eating elaborate meals while the poor and the women wait.

१०५०. In the context of Kumar Pawan, which statement is accurate?

- (A) The story's most haunting section, "Ek Muṭṭhī Bhāt" (A handful of rice), stages a devastating encounter at the railway crossing in which the old woman is literally caught between two oncoming forces, the social world of the market behind them and the...
- (B) The chapter notes that this breadth, from lyric poetry to scholarly criticism to lexicography to digital organisation makes him a figure of unusual range and seriousness.
- (C) The chapter notes that s y n t h e s i s : S t r e n g t h s , L i m i t a t i o n s , a n d L e g a c y 9.1 Narendra Jha: Assessment Strengths Pioneer of economic writing in Maithili, filling a near-total vacuum across five decades of regional language...
- (D) The chapter notes that for a NavyaNyāya critic, these are not mere metaphors but "veridical cognitions" that generate an immediate anubhava (experience) of the systemic rot in Bihar's infrastructure and judiciary.

१०५१. According to Chapter 40, which statement best fits the discussion of Kaniyā Kākī?

- (A) The chapter notes that women as Knowledge-Bearers: Kaniyā Kākī and Gunjā are the story's epistemological centresthey perceive, they infer, they suffer the consequences of others' false knowledge and corrupt testimony.
- (B) The epistemological rigour that Gaṅgeśa developed in his Tattvacintāmaṇi ('Thought-Jewel of Valid Knowledge') becomes, in the Videha critical frame, both a philosophical tool and an ethical model: know on the basis of valid evidence, suppress no testimony...
- (C) The chapter notes that this formal ambition reflects Jha's mature understanding that the village-stage/urban-stage binary is itself a social construction that his dramatic practice can help dissolve.
- (D) The thematic arc moves from individual consciousness to social critique, from the intimacy of the village threshold to the wide impersonality of national space.

१०५२. Which point is consistent with Chapter 40's treatment of Kumar Pawan?

- (A) Anumāna (Inference) in Critical Reasoning Anumāna, inference from evidence, is the second pramāṇa and the one that receives the most elaborate treatment in Gaṅgeśa's Tattvacintāmaṇi.
- (B) The Railway Crossing as Threshold: The phatak (railway gate) functions as what Derrida would call an aporia, an impassable threshold, but also, in the Navya-Nyāya critical frame, as a upādhi (limiting condition) that determines whether a causal sequence...
- (C) The journal publishes poetry, prose, drama, criticism, and translation, and its book-archive (pothi.htm) preserves hundreds of Maithili works from classical texts such as Vidyapati's Padyavali to contemporary novels and story collections.
- (D) The chapter notes that 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.

१०५३. What is the best reading of the chapter's discussion of Kumar Pawan?

- (A) The chapter notes that chapter V: Bechan Thakur and Mahendra Malangia A Comparative Study 5.1 Mahendra Malangia: Profile and Achievement Mahendra Malangia is one of the most celebrated figures in contemporary...
- (B) The poem's tone remains controlled, observational, almost reportorial in its first two movements, reserving the emotional charge for the final image.
- (C) The chapter notes that from the Natyashastra perspective, both Thakur and Malangia can be evaluated by way of Bharata's concept of 'siddhi' (theatrical success): the question is not which form of theatre is superior in the abstract but which form achieves...
- (D) All the great men are of my own kin." "Vidyapati kavi eh rasa gaab." "Ukutihi bhaav janaab." "The poet Vidyapati sings this rasa.

१०५४. What does Chapter 40 most clearly emphasize about Analysis The?

- (A) The chapter notes that its discussion connects Ashok (Kathakar Ashok) with critical appreciation, literary history and the Videha critical frame.
- (B) In many places, the canal structure is broken, causing water to flood entire villages.
- (C) The chapter notes that by way of drama, the country, society, and individual circumstances and problems are brought before the audience face to face...
- (D) The chapter notes that structural Analysis The poem's key figure is "o", "he/she" (deliberately gendered third person plural in Maithili), described as working with profound exhaustion: "tehiāyal chalāh" ("they were exhausted to the bone"), their entire...

१०५५. In the context of Kumar Pawan, which statement is accurate?

- (A) The chapter notes that binahā Byāhale Rahati Siyā (Sita Would Have Remained Unmarried) is a striking reinterpretation of the Ramayana: the suggestion that in contemporary conditions, even Sita, the ideal of Maithili womanhood would not find a husband is a...
- (B) A milestone moment in the structural history of Maithili theatre arrived in 1972: from that year onwards, the Chetna Samiti (Patna's foremost Maithili theatre institution, founded by Nagarjun in 1954) began casting women in female roles.
- (C) The word 'rati' (night) exists in Maithili and many North Indian languages but is absent from standard Hindi, where 'raat' is preferred.
- (D) In the Navya-Nyāya critical frame, "Kāli tañ Ravi Chhai" is a meditation on the relationship between jñāna (knowledge) and smṛti (memory), specifically the class of cognitions that Gaṅgeśa calls "anubhava" (fresh experience taken as new information) versus...

१०५६. Which option correctly summarizes a point from Chapter 40?

- (A) The chapter notes that when the Videha movement digitised and released the Dooshan Panji records in 2009, they exposed what the Parallel History calls the 'honour killing of the legacy of Gangesa Upadhyaya.' The original Panji records reveal that Gangesa...
- (B) Gaṅgeśa's epistemology explicitly distinguishes between a cognition that is pramāṇa (valid knowledge-producing) and one that merely recycles smṛti, the poem dramatises precisely this failure of cognitive validity.
- (C) The chapter notes that 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...
- (D) The chapter notes that 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.

१०५७. What is the best reading of the chapter's discussion of Kumar Pawan?

- (A) The chapter notes that both stories deploy external focalization by way of a third-person narrator who knows less than the characters (or withholds what is known), combined with strategic shifts into internal focalization (free indirect discourse) inside...
- (B) The chapter notes that) were major challenges for the government., Historical Context of Flood and Drought: Before describing the 1947 situation, the author discusses history.
- (C) The collectionhe hopes, will be the first independent Maithili haiku-tanka anthology in Tirhuta/Devanagari script, filling the void that the indifference of Maithili literary culture had left.
- (D) His detailed stage directions always include notes on how to adapt the staging for minimal-resource conditions, a practical acknowledgment that Maithili theatre must work in the Empty Space as well as the full theatre building.

१०५८. Which answer matches the critical direction of Chapter 41?

- (A) The chapter notes that prabodh Narayan Singh, the Maithili movement leader in Kolkata; Pitambar Pathak, the movement activist; Lakshman Jha Sagar, the poet; and Sumangshu Shekhar Choudhary, the editor and playwright.
- (B) The earliest recorded epigraphic evidence is found in the Mandar Hill Stone inscriptions of Adityasena.
- (C) The chapter notes that western Critical Frameworks Applied to Kamat's Oeuvre 5.
- (D) The permanent emotion (sthayibhava) deepens, matures, and becomes rasa (essence), and thus, many rasas were experienced by Sita and Ram (see Valmiki Ramayana).

१०५९. Which answer matches the critical direction of Chapter 41?

- (A) The play dramatises this crisis by way of the household of Deepak Chaudhary, exploring the complex of attitudes inside a single family, desire for a daughter versus fear of dowry burden, by way of a rich cast of village characters.
- (B) The toddy-drinkers in the village chowk are not merely colourful background figures: they crystallise the social conditions (poverty, underemployment, lack of alternatives) that produce their behaviour.
- (C) In the colonial period and after, Maithilī asserted itself as a Scheduled Language (8th Schedule, Indian Constitution, 2003), yet the literary establishment remained stratified along caste and patronage lines.
- (D) The chapter notes that post-structuralist deconstruction considers the presence of such a transcendent truth as virtual, considering it the result of post-structuralist linguistic theory.

१०६०. What does Chapter 41 most clearly emphasize about Cleanth Brooks?

- (A) The chapter notes that sulekha's Character: Sulekha is described as educated and dutiful, caring for her parents in their village whenever college is closed.
- (B) The chapter places Preeti Thakur inside the wider parallel history of Maithili literature.
- (C) The chapter places Amod Kumar Jha inside the wider parallel history of Maithili literature.
- (D) In Divya Dṛṣṭi, for instance, the recurring tension between dṛṣṭi (sight, active seeing) and andhakāra (darkness, blindness) generates what Cleanth Brooks would call a 'dramatic structure of attitudes', the poem holds irreconcilable positions in...

१०६१. In the context of Lal Dev Kamat, which statement is accurate?

- (A) His poem addressing Bihar's Chief Minister Nitish Kumar, 'Kemrāsaṃ tasvīr banebbai / Mithilā maithil parivār ker / Takrā dekhebbai Paṭnā jā kai / Vikās put Nitiśa Kumārake', is satirical rather than partisan: it offers the photographic evidence of...
- (B) The story is not melodramatic; the mother's psychology is registered with extraordinary sensitivity.
- (C) The chapter notes that subhadra is a distinctive voice in Telugu Dalit women's poetry.
- (D) In many of the micronarratives, the actantial schema is: Subject (ordinary rural person) pursuing an Object (dignity, selfsufficiency, truth) against an Opponent (social convention, debt, caste hierarchy, state indifference) aided by a Helper (community...

१०६३. Which option correctly summarizes a point from Chapter 41?

- (A) And the parallel stream has been telling stories for 15 years and the mainstream is listening.
- (B) The chapter notes that postcolonial Theory: Homi Bhabha, Spivak, and Vernacular Resistance Postcolonial criticism (Homi K.
- (C) The chapter notes that critical Appreciation: Children's Literature (Swarn Kamal) XIV.
- (D) Additionally he wrote Hindi musical programmes and a verse drama Uttar Vidyapati for Akashvani Darbhanga.

१०६३. What is the best reading of the chapter's discussion of Gayatri Chakravorty Spivak's?

- (A) The chapter notes that bhabha's The Location of Culture, 1994; Gayatri Chakravorty Spivak's 'Can the Subaltern Speak?', 1988) is directly relevant to Maithilī literature's situation.
- (B) The chapter places Nabo Narayan Mishra inside the wider parallel history of Maithili literature.
- (C) An uncautious metaphor or dramatic device destroys aesthetic experience even when technically accomplished.
- (D) There is another aspect to this entire story.

१०६४. Which option correctly summarizes a point from Chapter 41?

- (A) The 15 stories include major works like "Bouka Chup Chhal" (The Old Man Was Silent), "Jahle Mein Taandel Mon" (Mind Imprisoned), "Nachaniya" (Dancer), "Mijaa Sahab," and the title story "Ohi Ratik Bhor." The collection's engagement with gender is...
- (B) The crisis of Maithili in the age of globalization, children who speak Maithili at home but write in English, mothers who cannot teach their children to read in their mother tongue, is dramatized with elegiac precision in 'Chhuttiik Ek Din', where the...
- (C) The chapter notes that this is philosophically continuous with the Navya Nyāya concept of anuvyavasāya (the cognition that reflects on its own cognition), the self-aware awareness that old age sometimes makes possible.
- (D) The chapter notes that what exists is not the story of a folk hero, but rather the elaborate, often cumbersome, depictions of epic heroes in Maithili, nothing comparable to Bhikhari Thakur's Bidesiya.

१०६५. What does Chapter 41 most clearly emphasize about Lal Dev Kamat?

- (A) The chapter notes that pre-Gaṅgeśa Maithila Naiyāyikas: The line of inheritance He Inherited History of Navya-Nyāya in Mithila has 24 pre-Gaṅgeśa Maithila Naiyāyikas whom Gaṅgeśa either cited, engaged, or implicitly responded to.
- (B) The Videha Parallel History critical frame: the scale of Prayas Premi's contribution shows the archive's commitment to mass-scale democratic literary production.
- (C) The chapter notes that this is theatre as social panorama: the drama encompasses the entire social field of electoral politics, from the highest election administration to the lowest rural voter.
- (D) The chapter notes that this parallel history is not merely corrective, it does not simply add marginalised voices to an existing canon, but structurally transformative: it reveals that the very criteria of canonicity are themselves historically produced...

१०६६. Which answer matches the critical direction of Chapter 41?

- (A) The Rejection of Sectarian Labels Vidyapati was a polymath who wrote in Sanskrit, Avahatta, and Maithili.
- (B) The road will go by way of the village from end to end.
- (C) The chapter notes that Navya Nyāya Epistemology and Literary Analysis 6.1 The School and Its Significance Navya Nyāya ('New Logic') was founded in the 13th-14th century by Gaṅgeśa Upādhyāya of Mithilā, whose magnum opus...
- (D) The chapter notes that lallan Prasad Thakur's theatre was a counter-hegemonic institution precisely because it was produced outside the official cultural apparatus.

१०६७. According to Chapter 42, which statement best fits the discussion of Lallan Prasad Thakur?

- (A) The chapter notes that centres on Lallan Prasad Thakur and Kusum Thakur, Theatre, Song, Memoir and Life-Witness.
- (B) The genre as he practiced it combined documentary journalism, ethnographic observation, aesthetic sensitivity to landscape and oral performance, and a narrative voice influenced by Phanishwarnath Renu's Hindi fiction and Rahul Sankrityayan's travel writing.
- (C) The chapter notes that but a baby child remains close to its mother, so it is more imbued with feminine semiotic qualities, musical, poetic, rhythmic.
- (D) The chapter notes that both writers work inside a broadly realist mode, grounded in the specific social textures of Maithili rural and semiurban life.

१०६८. In Chapter 42 (Lallan Prasad Thakur and Kusum Thakur), which option reflects the chapter's argument?

- (A) The chapter notes that kalikant Jha 'Buch' belongs primarily to Layer 5 (Post-Independence Mithila, 1947-1983, his death date) but his work is contemporaneous with the radical avant-garde of Rajkamal Chaudhary and the institutional crisis of the Sahitya...
- (B) The chapter notes that nyāya Category Definition Application in Parallel Theatre Pratyakṣa Direct Perception Observational realism; tracking material social conditions.
- (C) The chapter places Lallan Prasad Thakur and Kusum Thakur inside the wider parallel history of Maithili literature.
- (D) The chapter notes that oral line of inheritance, Folk Literature, and the Bhakti Connection Bhramar's deep engagement with folk culture, Salhesh, Dinabhari, Jat-Jatin, places him in a line of inheritance of Maithili writers who have insisted on the primacy...

१०६९. Which point is consistent with Chapter 42's treatment of Lallan Prasad Thakur?

- (A) The chapter notes that kashyap's position is that of the 'ordinary extraordinary' writer, the writer who achieves significance not by way of formal experiment or theoretical provocation but by way of the accumulated force of precisely observed...
- (B) The chapter notes that its discussion connects Lallan Prasad Thakur and Kusum Thakur with critical appreciation, literary history and the Videha critical frame.
- (C) A story achieves this purpose only when it is systematic and comprehensible.
- (D) Maithili Stories Focus on social realism and rural narratives.

१०७०. What does Chapter 42 most clearly emphasize about Watson Higher Secondary School?

- (A) The play's complex plot, soldier's family under persecution, women's liberation as undertone, robotic surveillance, the identification of enemies inside, is deliberately designed to work on both village and urban stages.
- (B) The chapter notes that born in village Samaul, Madhubani district, Mithila (Bihar), he completed his schooling at Watson Higher Secondary School, Madhubani (1967) and earned his civil engineering degree from M.I.T.
- (C) Mandal's fiction performs a radical inversion: the vernacular Maithili of the peasant and OBC community is the literary standard, the language of dignity and interiority, while the Sanskritinflected high register associated with Brahmin culture appears as...
- (D) The Navya-Nyāya concept of Pakṣatā, the subjective condition of inquiry, the living doubt that drives the search for knowledge, illuminates Mandal's position as a writer.

१०७१. Which answer matches the critical direction of Chapter 42?

- (A) The chapter notes that grounding in Village Life His stories are overwhelmingly set in the rural Mithila countryside.
- (B) In his brief creative life of barely twelve years on the proscenium stage, beginning with the premiere of Badka Saheb at Rabindra Bhavan, Jamshedpur, on 20 November 1983, he produced a body of theatrical work that critics have placed in the front rank of...
- (C) The chapter notes that this move connects Mandal to the broader line of inheritance of Dalit and OBC literature across Indian languages, while remaining specific to the Maithili context.
- (D) The chapter notes that unlike the fulllength autobiography that can afford to develop its testimony by way of extensive narrative, Safi's short autobiography packs its testimony into a dense sequence of episodes, Nepal, the injury, the Board examination...

१०७२. In the context of Lallan Prasad Thakur and Kusum Thakur, which statement is accurate?

- (A) These entries are selected for their impact on the parallel line of inheritance and their formal excellence.
- (B) The chapter notes that rTI Investigation into Sahitya Akademi Maithili Advisory Board (2011-14).
- (C) The chapter notes that centres on Mithila & Maithili, Critical Analysis of Institutions, Awards and Recognition Frameworks.
- (D) The chapter notes that kusum Thakur, his wife (married 13 July 1972), is a memoirist, poet, and prose writer.

१०७३. Which option correctly summarizes a point from Chapter 42?

- (A) The chapter places Umesh Paswan inside the wider parallel history of Maithili literature.
- (B) The chapter notes that this movement between the topical and the universal is, inside the Videha Parallel History critical frame, the mark of a writer who has achieved the transition from protest writing to literature, from the hasya of immediate political...
- (C) Her memoir Pratyavartan (Return / Restoration), preserved in Videha Sadeha 34, is one of the most candid and luminous autobiographical texts in modern Maithili literature.
- (D) The chapter notes that this authority is not just derived from his literary output but from his "social thinking" and his willingness to engage with the "sam-samayik" (contemporary) challenges facing Mithila.

१०७४. What is the best reading of the chapter's discussion of Kusum Thakur?

- (A) The two writers must be understood both independently and in their creative partnership: Kusum Thakur was, by her own account, Lallan Prasad Thakur's first and most demanding critic, his most thorough admirer, and an indispensable collaborator in the...
- (B) The chapter notes that unlike the predominantly ritual-decorative function of traditional Mithila painting, her work renders interiority.
- (C) The chapter notes that reader-Response Theory Reader-response theory (Hans Robert Jauss, Wolfgang Iser, Stanley Fish) shifts the locus of literary meaning from the text to the transaction between text and reader.
- (D) The chapter notes that buch's Language: Navya-Nyaya's Sphota and Denotative Power Ravi Bhushan Pathak makes the epistemologically crucial observation that despite being born in Udayanacharya's village, the heartland of Nyaya logic, Buch as poet does not...

१०७५. According to Chapter 42, which statement best fits the discussion of Lallan Prasad Thakur Family?

- (A) The chapter notes that despite this ancient and distinguished literary heritage, Maithili has long existed in a politically subordinate relationship to Hindi in the postIndependence Indian state.
- (B) The chapter notes that life and Career of Lallan Prasad Thakur Family: Son of Hiranand Thakur and Subhadra Devi.
- (C) The chapter notes that linguistic virtuosity: The Maithili is rich, idiomatic, and playful.
- (D) The chapter notes that both deploy Mithila's landscape and peasant culture as the ground of literary meaning.

१०७६. In Chapter 42 (Lallan Prasad Thakur and Kusum Thakur), which option reflects the chapter's argument?

- (A) The Living line of inheritance of Community Performance Finally, Kamal-Taal is a record of community performance practice, not merely an individual poet's creation.
- (B) The chapter notes that this publication is a critical archive of the democratic/subaltern theatre line of inheritance in Maithili, a line of inheritance distinct from and in many ways opposed to the elite theatrical traditions that received official...
- (C) The chapter notes that elder brother Yashoanand Thakur was his first theatrical inspiration; Buchi Babu, his schoolmaster, was his first theatre guru.
- (D) The chapter notes that xIII-XV) situates the collection in relation to her first: some stories that were ready for Anubhuti (2009/2010), published earlier in Mithila Darshan, Karnaamrit, and Ghar-Bahar, were collected here after physical health limitations...

१०७७. Which point is consistent with Chapter 42's treatment of Lallan Prasad Thakur and Kusum Thakur?

- (A) Institutional affiliations: Founder of the organisation Mithilakshar (1983).
- (B) The chapter notes that this parallel stream includes: (i) writers from non-Brahmin, OBC, Dalit, and Adivasi communities; (ii) women writers; (iii) writers who challenge caste hegemony, brahminical gatekeeping, and 'mediocrity' promoted by patronage...
- (C) The chapter notes that i (1982); Arthur Frank, The Wounded Storyteller (1995); Wolfgang Iser, The Act of Reading (1978).
- (D) The chapter notes that biographical Profile and Literary Formation Ajit Kumar Jha (born 6 July 1967, Calcutta; permanent address: Village-P.O.

१०७८. What does Chapter 42 most clearly emphasize about Aadi Va Ant?

- (A) The chapter notes that he is not an academic economist but a Chartered Accountant with fifty years of professional practice in Patna, embedded in the Mithila economic world that he analyses.
- (B) The chapter notes that baklel and Aadi Va Ant received notable critical attention.
- (C) The chapter notes that navya Nyaya Critique: The book's implicit thesis can be analyzed as a logical siddhānta (established conclusion): that the freedom of India was won by the collective action of its ordinary citizens.
- (D) Applied to the structure of poetic metaphors and imagery.

१०७९. Which answer matches the critical direction of Chapter 42?

- (A) All Maithili plays directed by Lallan Prasad Thakur himself; he also acted the title role of Nilo Kaka.
- (B) The chapter notes that shardinu Chaudhary Contemporary poetic reviews focusing on stylistic evolution.
- (C) The text thus enters into one of Mithila's most resonant mythological narratives.
- (D) The chapter notes that bhabha, Dipesh Chakrabarty) is highly applicable to the criticism of Maithili literature, because:
a.

१०८०. In the context of Lallan Prasad Thakur and Kusum Thakur, which statement is accurate?

- (A) The chapter notes that survey of Works: A Bibliographic Overview The following is a survey of Rabindra Narayan Mishra's documented works, drawn from his Goodreads author page, Videha, and Amazon Kindle listings.
- (B) The chapter notes that second, his consistency: the concerns of Chakravyuha (1986) are still the concerns of Katha-Path (2022), social justice, democratic literary values, the dignity of Maithili language and culture, and this consistency gives the career...
- (C) The chapter notes that c r i t i c a l F r a m e w o r k s i n D i a l o g u e 5.1 Indian Classical Criticism: Rasa, Dhvani, Alamkara The Indian critical line of inheritance offers the most indigenous frame for appreciating Maithili literature.
- (D) The pivotal institutional context of Lallan Prasad Thakur's dramatic career was Mailorang and the Mithila Rang Mahotsav (Mithila Theatre Festival).

१०८१. Which option correctly summarizes a point from Chapter 42?

- (A) The first Mithila Rang Mahotsav was organised by Mailorang in Jamshedpur in 2006, with an international seminar; this seminar first noted the absence of systematic documentation of Maithili theatre and laid the groundwork for what would become the Rachanavali.
- (B) The chapter notes that dalit Aesthetics and Ambedkarian Literary Criticism Contemporary Indian Dalit literary criticism, rooted in B.R.
- (C) The chapter notes that this is not conservatism but epistemological idealism: Jha holds that literature should present an ideal (adarsha) while remaining rooted in reality, and that the Kantasammita Upadesh modeaesthetic, appealing, sweetly instructive, is...
- (D) The chapter notes that navya-Nyāya Analysis: Even in the realm of the "imaginary," Mishra maintains a precision of definition (saṅgati).

१०८२. What is the best reading of the chapter's discussion of Lallan Prasad Thakur The?

- (A) The chapter notes that critical Reception in Brief, Lallan Prasad Thakur The critical consensus recorded in the Rachanavali's memorial section (Smaran) draws on tributes from the journal Bhangima (December 1995, Issue 23) and from leading Maithili literary...
- (B) Initially, some accused Rajnandan Lal Das of publishing only Karna Kayastha writers in the journal.
- (C) The chapter notes that identity and Formation Rajeev Ranjan Mishra (राजीव रंजन मिश्र) is a Maithili poet, ghazal writer, and lyricist who appears across six Videha Sadeha volumes (Sadeha 7, 12, 14, 15, 16, and 20), one of the most consistent presences in...
- (D) The chapter notes that how much liquidity is inherent in the personality of the poet or woman poet, that holds the most importance.

१०८३. According to Chapter 42, which statement best fits the discussion of Lallan Prasad Thakur?

- (A) Historical Context: The Maithili Ghazal line of inheritance 3.
- (B) The chapter notes that research inside the Videha critical frame suggests that elite sub-castes like the Srotriyas were an artificial creation of the British Permanent Settlement era, designed to consolidate power.
- (C) The chapter notes that th century), whose Tattvacintamani provides the systematic analysis of the four pramanas (pratyaksha, anumana, upamana, shabda), is not merely an abstract philosophical critical frame but a lived intellectual heritage of Mithila.
- (D) The most major testimonials are: "Lallan Prasad Thakur depicted social problems and understood the limits of the proscenium stage, keeping the tastes of the people in mind.

१०८४. In Chapter 42 (Lallan Prasad Thakur and Kusum Thakur), which option reflects the chapter's argument?

- (A) His plays became popular and began to be staged village by village. brought a new turn to the mainstream of Maithili drama.", Anand Mishra "He was an extremely talented writer, director, and serious actor.
- (B) The inclusion of works by Kamla Chaudhary and Lalita Jha alongside the more established male scholarly line of inheritance reflects the archive's commitment to gender equity in cultural preservation.
- (C) The chapter notes that death of the Author: Derrida's concept of the death of the author is particularly relevant to the critique of translated literature.
- (D) The chapter notes that reeti Theory and the Register of Ghazal The Reeti (style) school of Sanskrit poetics (Vamana's Kavyalankarasutravritti, 9th century CE) identified different stylistic registers (Reetis) appropriate to different literary genres and...

१०८५. Which point is consistent with Chapter 42's treatment of Pandit Govind Jha?

- (A) The chapter notes that with an estimated 30-50 million speakers, it is among the largest Indian languages without a separate state.
- (B) His Baklel, in particular, makes one think of questions that have haunted the educated classes of Mithila for generations.", Pandit Govind Jha "In only ten years of play-writing Lallan Prasad Thakur achieved a prestige and success that it would be...
- (C) The ghazals modulate between erotic longing, philosophical reflection, and social commentary.
- (D) The chapter notes that this movement is simultaneously aesthetic and political: aesthetic because it creates new literary subjects and new visual iconographies; political because it challenges the canon of Brahmin court culture that has dominated Maithili...

१०८६. What does Chapter 42 most clearly emphasize about Chheddi Jha?

- (A) A more comprehensive assessment of his poetic voice would require access to his Facebook posts and any journal publications.
- (B) His email address (jagdanandjha@gmail.com) and mobile/WhatsApp contact (+91 9212-46-1006), published in his books, reflect the Videha movement's ethic of accessibility: the author is not a remote institutional figure but a communicating presence.
- (C) The chapter notes that principal cast: Chheddi Jha (Lallan Prasad Thakur), Chudamani Jha; Bhola (Laxmikant Jha); Meena (Smt.
- (D) The chapter notes that secondary Sources: Maithili Literature and Culture Grierson, George Abraham.

१०८७. Which answer matches the critical direction of Chapter 42?

- (A) In Western poetics the poem about an object (Dinggedicht) is an established line of inheritance -Rainer Maria Rilke's Neue Gedichte is its outstanding example.
- (B) The play is a satirical comedy of manners centred on Balchandra Jha, a self-major IAS officer who has lost touch with his village origins.
- (C) The chapter notes that critical Analysis Using Indian Literary Theories 4.1 Rasa Theory (रसशास्त्र), Bharatamuni's Nāṭyaśāstra The Nāṭyaśāstra of Bharatamuni (c.
- (D) The poems from Kavya Sarita (2019) show careful attention to sound patterning, rhythmic recurrence, and the phonetic texture of Maithili: alliteration, vowel harmonics, and the characteristic cadences of the mātrā prosodic system are all deployed with...

१०८८. In the context of Lallan Prasad Thakur and Kusum Thakur, which statement is accurate?

- (A) The opening scene, in which Chheddi Jha (an elderly villager) and Chudamani (a village student) arrive at Balchandra's city bungalow and are confronted by a nameplate reading 'B.C.
- (B) The chapter notes that he notes that 'Maithili sahitya seho ehi mein besi pathuyayal nai achhi' Maithili literature is not far behind in this form, and positions the collection as a contribution to that line of inheritance.
- (C) Her poems consistently stage the conflict between pratyakṣa (direct perceptual experience of women's lives) and śabda.
- (D) The chapter notes that oral reception: How has Tuta Pankhi been received in Maithili reading communities in Bihar, Jharkhand, and the Maithili diaspora?

१०८९. Which option correctly summarizes a point from Chapter 42?

- (A) The chapter notes that you spent childhood in play and youth in the charms of women.
- (B) The chapter notes that he then went on to earn a Diploma in Sales Management and Market Research from the School of Business Management, Calcutta University, a qualification that would later serve his career and, crucially, enable him to market and...
- (C) The play is organised around the contrast between the village world and the city world of officials, lawyers, and social climbers.
- (D) The chapter places The Videha Maithili Parallel Drama Theatre inside the wider parallel history of Maithili literature.

१०९०. What is the best reading of the chapter's discussion of Lallan Prasad Thakur and Kusum Thakur?

- (A) The Maithili of the dialogue is extremely close to the spoken register of rural Madhubani district, with idiomatic expressions that would resonate with every village audience.
- (B) The chapter notes that this existentialist opening establishes the novel's fundamental question -Does human existence have any value? -from the very first line.
- (C) The account of Jagdish Prasad Mandal's receipt of the Tagore Literature Award in Kochi (2012) narrated by Durganand Mandal who accompanied him, is a remarkable cultural document.
- (D) The chapter notes that this is the line of inheritance of Veda, where poetry is apaurusheya (not of human origin), revealed to the seer rather than composed by the craftsman.

१०९१. According to Chapter 42, which statement best fits the discussion of Lallan Prasad Thakur and Kusum Thakur?

- (A) The chapter notes that viśvanātha Kavirāja's Sāhitya-Darpaṇa (14th century) defines sāhitya (literature) as the unity of śabda (word) and artha (meaning) infused with rasa.
- (B) The title in Mithila's ancient line of inheritance was not given by any external authority but arose spontaneously from the panditic community itself: those whose students themselves became mahopādhyāyas were recognised as mahāmahopādhyāyas during their...
- (C) The chapter notes that 3 Postcolonial and Subaltern Theory Edward Said's concept of 'contrapuntal reading', reading the silences and gaps of a dominant text against the grain to recover the experiences it suppresses, is Tillu's method in his critique of...
- (D) The stage directions are unusually detailed, specifying the use of slide projections for character introductions and shadow-play sequences for the opening, a formally sophisticated choice for Maithili theatre of 1983.

१०९२. In Chapter 42 (Lallan Prasad Thakur and Kusum Thakur), which option reflects the chapter's argument?

- (A) The chapter notes that direction and title role: Lallan Prasad Thakur.
- (B) The chapter notes that ghazal 7 (2222222): Short bahr, Dushyant-style two-line shers with political bite.
- (C) The chapter notes that yadav's descriptive approach corrects this by treating Maithili morphophonemics on its own terms.
- (D) The chapter notes that founded by Gajendra Thakur by way of the blog Bhalsarik Gachh (2000), which serves as the oldest surviving Maithili presence on the internet, and later institutionalised as Videha (since 1 January 2008), the eJournal publishes...

१०९३. Which point is consistent with Chapter 42's treatment of Lallan Prasad Thakur and Kusum Thakur?

- (A) The chapter notes that nepal's Literary Award Ecosystem for Maithili Maithili is the second most widely spoken language in Nepal, with major populations in the Terai (Madhesh) region.
- (B) His poetry collection Kabita Santosh opens with 'Ena Kie?', a poem that addresses a woman's role in domestic service with ambivalent tenderness.
- (C) The play is notable for its extended monologues (Nilo's tirades against lawyers, politicians, and the municipal system), its use of Maithili proverbs and folk sayings, and its ironic treatment of the politician-voter relationship.
- (D) The chapter notes that vijaynath Jha A critic and researcher whose appreciations of contemporary Maithili literature focus on the synthesis of traditional Rasa theory with modern subaltern themes.

१०९४. What does Chapter 42 most clearly emphasize about Kusum Thakur's?

- (A) The chapter notes that manu's ghazals are, among other things, slow-violence testimony: the literature of the barely visible ecological and economic dispossession of rural Bihar.
- (B) The Maithili is at its most colloquial here, dense with vernacular humour, and the performance records (Kusum Thakur's memoir, reviews in Bhangima) indicate that Lallan's own performance as Nilo was considered his finest theatrical achievement.
- (C) The chapter notes that both are true -but both together construct the complete picture of patriarchy: it is simultaneously system and individual. bell hooks argues in Feminist Theory: From Margin to Center that the feminist movement sometimes sees...
- (D) Videha Sadeha 9 (Prelim_9): Bāla Ghazal 1-4 / Kumhar / Barkha Rānī.

१०९५. Which answer matches the critical direction of Chapter 42?

- (A) The first collection of representative female-poetry of Maithili women poets, which is in your hands, from 2004 AD, how much representation of Mithila's female-voice did it do, and in 2022 AD, how much representation is it doing, its evaluation is in the...
- (B) The chapter notes that loangia Miarchai (The Chilli of Loangia) A more complex play than the preceding two, Loangia Miarchai is set in a village and introduces the character of Ghutar (a fifty-year-old villager), a Maithili-medium professor Chandrakant...
- (C) The chapter notes that if a writer wishes, they can establish some dialogue regarding their composition during their lifetime, but what about after death?
- (D) Applied by way of Navya-Nyāya analysis: Kukarm's reasoning in the folktale is a perfect demonstration of anumāna (inference).

१०९६. In the context of Lallan Prasad Thakur and Kusum Thakur, which statement is accurate?

- (A) A special section is devoted to the Bahār debate in Maithili Ghazal, a controversy directly relevant to the formal choices visible in Ramesh's poetic practice.
- (B) The title derives from the allegorical figure of the chilli, sharp, locally grown, pungent, which serves as a metaphor for the village intellectual line of inheritance and its gradual erosion by urban modernity.
- (C) The narrative rhythm alternates between summary (covering long durations of social routine) and scene (dramatised action), a technique that allows Mishra to embed individual drama inside the slow time of agrarian social reproduction.
- (D) And Umesh Mandal informed that after spelling correction, Jagdish Prasad Mandal Ji had started feeling lost, and when he heard that the version with spelling correctness was rejected in Videha and his original spelling version was being e-published, new...

१०९७. Which option correctly summarizes a point from Chapter 42?

- (A) The "Parallel" view of Mithila art stresses its role as a living, democratic practice rather than a static aesthetic category.
- (B) A composition that criticises distant targets (e.g., international figures) at no personal risk to the writer shows less courage than one that confronts proximate power.
- (C) The chapter notes that summary Table of Poetic Criticism Theory Applied to Poem Core Finding Rasa Theory Sondai Synthesis of Romance (Shringar) and Despair (Vishad).
- (D) The play addresses the theme of Maithili-medium education and the pressures on village teachers.

१०९८. What is the best reading of the chapter's discussion of Lallan Prasad Thakur and Kusum Thakur?

- (A) The dialogue includes a biting exchange in which the professor defends traditional Mithila marriage customs (the custom of holding the bride's nose at the wedding ceremony) as epistemologically meaningful, 'What is blocked is the breath, one can die!', and...
- (B) The tribal women he encounters, Dimasa, Jemi Naga, Zeliangrong, occupy a third space between their indigenous traditions and the impositions of Christian missionary culture, Hindu nationalism, and urban modernity.
- (C) They are addressed primarily to the Shakti goddess in her forms as Bhavani, Durga, Kali, Tara, and the local village deity.
- (D) The use of long quotation from Shardinduju Chaudhary's editorials in the Samay-Saal essay is equally effective: the ten editorial extracts (spanning 2003-2007) constitute a social history of Bihar and Mithila across a critical period.

१०९९. According to Chapter 42, which statement best fits the discussion of Lallan Prasad Thakur and Kusum Thakur?

- (A) The play's social critique is thus double-edged: it satirises backwardness but also the facile modernism of educated Maithilis who have lost their roots.
- (B) The chapter notes that where Gaṅgeśa asked: what are the conditions under which verbal testimony yields valid knowledge?, Yadav asks: what is the structure of the linguistic system that makes verbal communication possible in Maithili?
- (C) The chapter notes that he advocates for reviving traditional knowledge and practices.
- (D) Indian Science Fiction: Patterns, History and Hybridity.

११००. In Chapter 42 (Lallan Prasad Thakur and Kusum Thakur), which option reflects the chapter's argument?

- (A) The chapter notes that spivak, G.C. "Can the Subaltern Speak?" Thakur, G.
- (B) In Jhā's translations of Badal, one observes a commitment to dynamic equivalence: the priority is to produce in the Maithili reader the same experiential response that the Hindi original produces in the Hindi reader, rather than to reproduce formal...
- (C) The chapter notes that navya Nyaya's epistemological critical frame, which insists that knowledge is relational, contextually embedded, and always structured by qualifier-qualificand relations, is perhaps the most fitting critical lens for a writer whose...
- (D) The chapter notes that baklel Baklel is regarded by several critics, including Govind Jha and the editors of Bhangima, as Lallan Prasad Thakur's most intellectually challenging play.

११०१. Which point is consistent with Chapter 42's treatment of Lallan Prasad Thakur and Kusum Thakur?

- (A) The chapter notes that cE) holds that the highest literary quality is dhvani or suggestion: the resonance of meaning beyond what is explicitly stated.
- (B) The chapter notes that c o m p a r a t i v e A n a l y s i s : F i v e P r a c t i c e s , F i v e P o s i t i o n s The Gender of Mithila Painting All five artists, in different ways, are engaged with the gendered politics of Mithila painting.
- (C) The chapter notes that set in the industrial city of Jamshedpur (Lohanagar in the play), it depicts a young engineer from Mithila who has absorbed urban culture but is haunted by his village origins.
- (D) The chapter notes that coming to other language-literature with one's talent is impossible and unscientific; coming into the mother tongue Maithili itself is possible and scientific.

११०२. What does Chapter 42 most clearly emphasize about Lallan Prasad Thakur and Kusum Thakur?

- (A) The title Baklel is a Maithili coinage that suggests both 'confused' and 'divided', a man between two worlds.
- (B) The chapter notes that so when we analyze the structure of literature and talk about its meaning and its impact, we are trying to identify and separate those elements responsible for that impact from that structure; we omit those possible patterns that do...
- (C) The chapter notes that for Mala Jha, as for the poets she curates, the "Householder-Scholar" line of inheritance of Mithila suggests that for a Maithil woman, both the Spiritual (Brahman) and the World (Jagat) are true.
- (D) Jharudar and Bhikhari Thakur: The Jan Kavi line of inheritance XI.

११०३. Which answer matches the critical direction of Chapter 42?

- (A) The play premiered at the Fifth International Maithili Theatre Festival in Delhi (Pyarelal Bhavan, Akhil Bhartiya Mithila Sangh organising).
- (B) Theory of Analogy and Verbal Testimony Upamāna Gaṅgeśa's account of upamāna restricts analogy to the pramāṇa by which one learns the referential relationship of a word to its object by way of perceived similarity.
- (C) The chapter notes that this independence of judgment is itself a form of critical virtue rarely seen in small literary communities where most critics are also friends, rivals and colleagues of those they review.
- (D) The chapter notes that meena Jha's fiction, while not formally experimental in the Western postmodern sense, practises a form of *écriture féminine* in its orientation: it takes the female body and its social embeddedness as its primary epistemological ground.

११०४. In the context of Lallan Prasad Thakur and Kusum Thakur, which statement is accurate?

- (A) Anchinhar invokes the example of journalists killed in Bihar and Maharashtra, those killed faced proximate power, hence demonstrated real *rī*.
- (B) The novelist introduces the reader's (Pāṭhak Jī) granddaughter, Kumkum.
- (C) Maithili One-Act Plays (Ekanki) Chanda, a one-act play; notable for its tight construction and single-setting domestic drama.
- (D) The chapter notes that it is inside this contested, richly historical context that Laxman Jha 'Sagar' has spent more than five decades as writer, cultural activist, and institutional memory-keeper.

११०५. Which option correctly summarizes a point from Chapter 42?

- (A) The chapter notes that green Room, set backstage in a theatre; a meta-theatrical piece that brings the world of Maithili theatre actors into dramatic focus.
- (B) The chapter notes that but it was proven again that the mainstream, hungry for awards and positions, repays with ingratitude.
- (C) The chapter notes that *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.
- (D) The chapter notes that methodological critical frame This research employs a three-dimensional critical methodology: Indian Classical Theory: *Rasa-Dhvani*, *Aucitya* (Kshemendra's *Aucityavicharacharcha*), *Vakrokti* (Kuntaka), *Alamkara-shastra* (Bhamaha, Dandin...

११०६. What is the best reading of the chapter's discussion of Lallan Prasad Thakur and Kusum Thakur?

- (A) The chapter notes that '*Aṃganāme Kucala Kauā*' (The Crow Scratching in the Courtyard) This piece, whose title is itself a poetic image, belongs to the line of inheritance of Maithili nature poetry that uses birds and animals as vehicles for social and moral...
- (B) The chapter notes that this means that if the credit is now for a novel focused on inter-caste marriage, even if a Brahmin girl and a Chamar boy got married in Sushil's novel, would he then acknowledge Sushil?
- (C) Maithili Film, a satirical one-act about the attempted production of a Maithili language film; one of the earliest theatrical treatments of Maithili cinema as a subject.
- (D) The chapter notes that where Jagdish Prasad Mandal represents the deepest engagement with Dalit-subaltern experience, and Bechan Thakur the most radical theatrical intervention, Nand represents the middle range of the democratic literary line of...

११०७. According to Chapter 42, which statement best fits the discussion of Musical Drama?

- (A) The chapter notes that relationship to the Parallel line of inheritance Mandal is a second-generation figure of the parallel literary line of inheritance that Videha has documented and promoted.
- (B) His journals, Archana, Gamhar, Aanjur, Janakpur Express, are not merely distribution channels but community-building mechanisms.
- (C) The Varnanaratnakara of Jyotirishwar Thakur, the oldest prose work in any North-Eastern Indian language (14th century), meticulously records the names of eighty-four Siddhas, confirming the deep integration of this heterodox line of inheritance in the...
- (D) Maithili Geet-Natika (Musical Drama / Operettas) Sabhagachhi, a musical play built around a community assembly (sabha).

११०८. In Chapter 42 (Lallan Prasad Thakur and Kusum Thakur), which option reflects the chapter's argument?

- (A) The chapter notes that comparative Study: Viyogi's Science Fiction across Languages XVII.
- (B) The chapter notes that ghatkaithi, a dramatic piece dealing with threshold rituals in the Maithili line of inheritance.
- (C) In other genres of literature (story-novel), the sorrow-pain of women's lives came a bit earlier, but in poetry, it took a bit of delay.
- (D) The influence of the Nayi Kavita (New Poetry) movement, particularly its rejection of rhyme-scheme strictures and its embrace of free verse, is apparent.

११०९. Which point is consistent with Chapter 42's treatment of Lallan Prasad Thakur?

- (A) The chapter notes that Lalita Jha's contribution to this preservation project places her firmly in the line of inheritance of cultural conservation that, in the Indian context, extends from the editors of the Vedic texts to the compilers of the Puranas and...
- (B) The chapter notes that Singh's edition brings this text into the Maithili literary public sphere for the first time, a signal act of cultural repatriation.
- (C) The chapter notes that publication Apparatus The Bhorukawa Publication imprint is major: "Bhorukawa" (भोरुकावा) is a Maithili word meaning one who is awake at dawn, an early riser, a vigilant one.
- (D) The chapter notes that songs and Lyrics (Maithili) Lallan Prasad Thakur composed original lyrics for all his plays and several stand-alone songs.

१११०. What does Chapter 42 most clearly emphasize about Lallan Prasad Thakur?

- (A) The Navya Nyāya critical frame for inference maps onto the logic of narrative implication and symbolic meaning in literature.
- (B) The chapter notes that this book is historical in the sense that in the line of inheritance of Maithili female-poetry-writing, it remains alone and the first to this day.
- (C) The chapter notes that Hindi Plays, Lallan Prasad Thakur 2.5.1 Sooni Sadak (The Empty Street) A full-length Hindi play set in an urban context.
- (D) The Jan Kavi: A Structural Role The 'Jan Kavi' (People's Poet) is not merely a popular poet; it is a structural role in the literary ecology of a community.

११११. Which answer matches the critical direction of Chapter 42?

- (A) The Aryas came to Mithila from the western part of India, and before their settlement, some parts of the Vedas were already extant.
- (B) The chapter notes that contemporary Maithili novels now tackle complex issues such as "love jihad," political corruption, and the struggles of the "third gender".
- (C) His debut story collection, Ulhan (उल्हान, 'Reproach/Taunt'), published by Shruti Prakashan, New Delhi, in 2013, contains sixteen vihanī kathā (short micro-fictions) in Maithili.
- (D) The dialogue is notably crisper than the Maithili plays, a register shift that allows Lallan Prasad Thakur to address a pan-Indian audience while maintaining his satirical edge.

१११२. In the context of Lallan Prasad Thakur and Kusum Thakur, which statement is accurate?

- (A) The archive also serves as a vital platform for the preservation of oral traditions.
- (B) The chapter notes that she came to All India Radio (Patna) in 1964 by way of the legendary Maithili poet Nagarjun (her 'Yatri Kaka'), who introduced her to Hindi producer Madhukar Gangadhar.
- (C) In addition, the Rachanavali includes a section Sasmaran: Ardhanginni, a tribute poem and letter to Kusum Thakur by Lallan Prasad Thakur, reprinted in the memorial section together with Kusum Thakur's Shraddhanajali Geet and the poem Chahat Tumhari Phir Se.
- (D) Institutional Position inside the Videha critical frame Santosh Kumar Mishra exemplifies a figure whose work the Videha Parallel History critical frame (VPHF) actively champions, a young, Nepal-based Maithili writer writing from the Janakpur Terai...

१११३. Which option correctly summarizes a point from Chapter 42?

- (A) The Navya Nyaya Concept of Visheshana-Visheshya (Qualifier-Qualificand) in Character Analysis One of Gangesa's most technically refined contributions is the analysis of cognition as structured by the qualifier-qualificand (visheshana-visheshya) relation...
- (B) The chapter notes that why then was this Vidyapati of the parallel line of inheritance confined inside this?
- (C) The hostile reception to their work reflects the cultural dominance of a Brahmanical puritanism that, as Kashyap himself observed, has conveniently forgotten the tantric and erotic inheritance of its own line of inheritance.
- (D) The chapter notes that works of Kusum Thakur 2.7.1 Pratyavartan (Return / Restoration) Published in Videha Sadeha 34, pp.

१११४. What is the best reading of the chapter's discussion of Kusum Thakur's?

- (A) The chapter notes that but Buchchan testifies in his favor at the police station, saying that since he hasn't been in the village for 4-5 days, how could he commit the murder?
- (B) The chapter notes that this is the comedy of science., Karel Čapek, quoted in Viyogi's Robot (Maithili translation of R.U.R.) Success in creating AI would be the biggest event in human history.
- (C) The text is structured in numbered sections (1-onwards), moving from Kusum Thakur's childhood marriage at age fifteen, to her life as an engineering student's wife, to the creative collaboration with Lallan Prasad Thakur, and finally to her confrontation...
- (D) The chapter notes that critical Reception: Mandan and Mishra on Ramesh 10.

१११५. According to Chapter 42, which statement best fits the discussion of Lallan Prasad Thakur and Kusum Thakur?

- (A) The chapter notes that it was during class 8, when Maithili became his elective subject, that the decisive seed was planted.
- (B) The chapter notes that but today it seems that I have a duty to perform.' The word Pratyavartan itself, meaning both 'return' and 'restitution/restoration', encodes the dual nature of the text: a personal return to voice after grief, and a literary...
- (C) The Videha Parallel History's inclusion of Kalanidhi in its digital archive is the most appropriate institutional response, not as charity to a minor figure but as the belated correction of a major wrong.
- (D) The chapter notes that works of Panna Jha 2.2.1 Psycho Social Stress and Schizophrenia (2003) Language: English.

१११६. In Chapter 42 (Lallan Prasad Thakur and Kusum Thakur), which option reflects the chapter's argument?

- (A) The chapter notes that it gives voice to the Tharu, Rajvanshi, and other subaltern communities of the Nepal Terai whose cultural world was invisible in the dominant literary canons of both Hindi and Nepali.
- (B) The chapter notes that chul Buli Kanya Bani Gelahum (I Became a Mischievous Girl Again) A lyric poem published in Videha Sadeha 34, p.
- (C) The chapter notes that mandana Misra: A supreme scholar of Nyaya and Mimamsa who debated Adi Shankaracharya.
- (D) The chapter notes that its discussion connects The Videha Parallel Audio Video Archive with critical appreciation, literary history and the Videha critical frame.

१११७. Which point is consistent with Chapter 42's treatment of Lallan Prasad Thakur and Kusum Thakur?

- (A) The Videha Parallel History's emphasis on recovering the suppressed democratic and Dalit traditions of Maithili literature provides the critical critical frame inside which to read Kamat's social analyses.
- (B) The chapter notes that this is not merely a stylistic preference but an epistemological choice: the folk lexicon carries the śakti appropriate to the folk world being documented.
- (C) The dancers begin their refrain. "Calū mana, calū mana... sasurāli Jaibai ho rāmā, Ki āho rāmā, naiharā me Agiyā lagāiba re ki... The young women become restless, and electricity courses by way of the young men's bodies.
- (D) Abhilasha (Longing) A poem in Videha Sadeha 34, p.

१११८. What does Chapter 42 most clearly emphasize about Bharata Muni's Nāṭyaśāstra?

- (A) The chapter notes that pA R T I I I : T H E O R E T I C A L F R A M E W O R K S , T H E A T R E , F I L M & D R A M A 3.1 Bharata Muni's Nāṭyaśāstra: The Foundational critical frame 3.1.1 The Origin and Purpose of Drama The Nāṭyaśāstra (composed between c.
- (B) The chapter notes that it testifies to the dispersed, collaborative nature of contemporary Maithili literary production, where the distinction between author, editor, and institutional catalyst is fluid.
- (C) The novel earns its place in the Videha parallel canon.
- (D) The chapter notes that this is among the most technically demanding forms of Sanskrit scholarly work, a double translation by way of two non-Sanskrit intermediaries, and it establishes Jha's command of classical Sanskrit poetics at the highest level.

१११९. In the context of Laxman Jha 'Sagar' and Shail Jha 'Sagar', which statement is accurate?

- (A) His 'Raṇabhūmi Ā Kavītā' (Battlefield and Poetry), appearing in both Sadeha 10 and as a critical discussion in Sadeha 30, is both a poem and a topic of critical debate.
- (B) The Nāṭyaśāstra's Mythoscientific Mode in Narak Vijay Bharata's Nāṭyaśāstra permits the mixing of divine and human characters on stage.
- (C) The report holds that both writers exemplify a committed, place-rooted literary practice in the line of inheritance of Babu Saheb Choudhary's Mithila-Maithili movement, deploying satire, social realism, and linguistic authenticity as modes of resistance...
- (D) The Claim of Authentic Complexity Kavyashastra (dhvani) establishes that his best poetry generates resonant, layered meanings that exceed the literal.

११२०. In Chapter 43 (Laxman Jha 'Sagar' and Shail Jha 'Sagar'), which option reflects the chapter's argument?

- (A) The chapter notes that however, that preparation proved invaluable when she reached Patna, where it enabled her to enter radio drama and stage theatre with ease.
- (B) The chapter notes that cE) recognises the characteristic 'swerve' of poetic language from the prosaic norm as the source of literary pleasure.
- (C) The chapter notes that it is inside this contested, richly historical context that Laxman Jha 'Sagar' has spent more than five decades as writer, cultural activist, and institutional memory-keeper.
- (D) The chapter notes that social Protest and Political Satire Pradeep Pushpa's ghazals operate in the line of inheritance of the Hindi progressive nayī ghazal, the line of inheritance of Dushyant Kumar's 'Ho gaī hai pīr parvat-sī pighalanī cāhie' and Adām...

११११. What does Chapter 43 most clearly emphasize about Bhalsarik Gachh'?

- (A) The chapter notes that navya-Nyāya and the Dhvani Theory, Anumāna of Poetic Meaning Navya-Nyāya's theory of śabda-pramāṇa (verbal testimony as a source of valid knowledge) is directly applicable to the problem of how poetic language generates knowledge...
- (B) Anumana (Inference), Reconstructing the Lost The Navya-Nyaya's theory of anumana (inferential knowledge) based on vyapti (invariable concomitance between a sign/hetu and its probandum/sadhya) is the epistemological foundation of all manuscript restoration...
- (C) As an educated, presumably urban, presumably male or male-identified figure who documents and frames these rural performance traditions, the playwright performs the very act of representation that Spivak critiques.
- (D) Videha is the first and longest-running Maithililanguage fortnightly e-journal, having originated as 'Bhalsarik Gachh', the first Maithili blog, on 5 July 2004, and rechristened as Videha from 1 January 2008.

१११२. In the context of Laxman Jha 'Sagar' and Shail Jha 'Sagar', which statement is accurate?

- (A) The chapter notes that pathak's contribution is characterised by range, the capacity to move between drama, prose, poetry, critical essay, and translation, and by theoretical depth.
- (B) The Academy has no dedicated centre in the Mithila region; artists must travel to Delhi to participate in officially recognized exhibitions.
- (C) Inrarkant Jha Samman (Vidyapati Seva Sansthan, Darbhanga, 2018), and the Mithila Vibhuti Samman (Karnataka Mithila Sanskritik Manch, Bengaluru, 2022), recognising both his literary work and his institutional contributions to the Maithili cause.
- (D) Maithili, spoken by approximately fifty million people, is one of the twenty-two scheduled languages of the Indian Constitution.

१११३. According to Chapter 43, which statement best fits the discussion of Laxman Jha 'Sagar' and Shail Jha 'Sagar'?

- (A) The chapter notes that both Singh's historical survey and Ilarani Singh's creative work are acts of linguistic vitality: they demonstrate that Maithili is a living, generative literary language capable of the full range of critical, creative, dramatic, and...
- (B) Her inclusion also reflects an major feminist-editorial principle: if hundreds of pages can be devoted to the male writer, then a few pages devoted to the woman who has been equally present, as co-creator, first reader, and independent author, is not a...
- (C) Although this problem is also with male poets, and the poetry-creation of both is coming based on village memory.
- (D) The novel's epistemological honesty lies in implicitly acknowledging these limits.

१११४. Which option correctly summarizes a point from Chapter 43?

- (A) The application of Indian classical frameworks, rasa theory, dhvani, auchitya, progressive and feminist criticism, reveals the depth of his rootedness in Maithili aesthetic and social traditions even when his subject matter is the disruption of those...
- (B) The chapter notes that navya Nyaya Epistemology and Theatrical Cognition Gangesa Upadhyaya's Navya Nyaya provides a uniquely Mithila-specific critical critical frame for Bechan Thakur's theatre.
- (C) The chapter notes that nagarjun's significance is enormous: he was the first major Maithili writer to write from inside his Brahmin community's lived experience (Paro), the first to engage seriously with Marxist politics in Maithili poetry, and the first...
- (D) The chapter notes that (4) Jena O Kahlakan (As They Said, Interview Collection, 2021): A collection of seven extended interviews with major figures of the Maithili movement: Babu Saheb Choudhary (31 Dec 1976), Dr.

१११५. In Chapter 44 (Dr. Prafulla Kumar Singh 'Maun'), which option reflects the chapter's argument?

- (A) The chapter notes that subhash Chandra Yadav: A prominent literary figure featured in the "Nit Naval" series, contributing to the modern prose line of inheritance.
- (B) His political consciousness is specifically linguistic: the rights he dramatises are language rights, cultural rights, the right of a community to exist and express itself in its own mother tongue.
- (C) The chapter notes that that Kamat's works are archived inside this critical frame signals their alignment with Videha's democratising project.
- (D) The chapter notes that he completed his M.A. in Hindi and then pursued research at Bhagalpur University (now Bihar University, Muzaffarpur branch), where he registered for post-doctoral research in Hindi and Nepali new poetry from a comparative perspective...

१११६. Which point is consistent with Chapter 44's treatment of Dr. Prafulla Kumar Singh 'Maun'?

- (A) The research remained incomplete, his family circumstances prevented him from continuing, but the intellectual encounter with comparative literary studies left a lasting imprint.
- (B) The title resonates with the great line of inheritance of temporal elegy in world literature: Proust's *à la recherche du temps perdu*, Wordsworth's 'spots of time,' the Sanskrit concept of *smara* (remembrance) as a form of devotional consciousness.
- (C) The chapter notes that radio Theatre Her radio theatre work was prolific across All India Radio's Maithili programmes 'Bharati' and Hindi programme 'Chauhaal', performing two plays per month.
- (D) Applying the *Navya-Nyāya* *avacchedaka* with precision: Manu's literary significance is *avacchinna* by (limited by and specified inside) the Maithili parallel-democratic line of inheritance, the post-Anchinhar ghazal movement, and the digital generation of...

१११७. Which answer matches the critical direction of Chapter 44?

- (A) They are the words of a man who has been refused, repeatedly, by the social structures of Mithila, refused employment, refused education, refused the dignity of a secure livelihood.
- (B) The play participates in a broader Maithili theatrical line of inheritance engaging with the legend of King Janak, but pivots it toward political allegory.
- (C) The chapter notes that 16), his dramatic career traces an arc from focused social protest to more complex engagement with questions of national identity, technological modernity, and women's liberation.
- (D) The chapter notes that purnananad Das on Maithili folk songs in a class session was, by Maun's own account, the pivotal event that awakened his vocation.

१११८. Which option correctly summarizes a point from Chapter 44?

- (A) The chapter notes that upamana (Comparison/Analogy) in Srinivas Gangesa's analysis of upamana (knowledge by way of comparison) illuminates the intertextual dimension of Srinivas's work.
- (B) The chapter notes that working in an environment where Maithili was not the official language yet was the living tongue of the eastern Terai population, he mounted a systematic effort to document, collect, and historicize Maithili literary and cultural...
- (C) An RTI investigation (Right to Information) filed by Vinit Utpal and Ashish Anchinhar (20112014) revealed that over 90% of Sahitya Akademi translation and publication assignments went to friends and relatives of the 10-member advisory board, and that zero...
- (D) The chapter notes that ilarani Singh Ilarani Singh is a Maithili woman writer, playwright, and poet whose work is associated with the Videha corpus and the broader line of inheritance of women's writing in Maithili.

११३९. Which point is consistent with Chapter 44's treatment of Narayan Singh?

- (A) A N A N D K U M A R J H A A Complete Research & Critical Appreciation Indian & Western Criticism Theories | Videha Parallel History critical frame Bharata's Natyashastra & Village Theatre Theory | Navya Nyaya Epistemology (Gaṅgeśa & Others) Ta b l e o f C...
- (B) The chapter notes that narendra Narayan Singh 'Nirala' recalls that when meeting Maun for the first time at Patna's Kashi Prasad Jayaswal Research Institute in 2002, he was disarmed by the simplicity and warmth of the elderly scholar.
- (C) The chapter notes that this criterion is especially relevant for evaluating Vibha Rani's decision to stage the politically incendiary content of Bhāg Rau in a Maithili linguistic register that itself carries cultural prestige.
- (D) In Maithili literary line of inheritance, this temporal dimension is intimately linked to the seasonal songs (barahmasa) that Vidyapati and his successors wrote, marking the cycle of time by way of the lens of longing and reunion.

११३०. What does Chapter 44 most clearly emphasize about Dr. Prafulla Kumar Singh 'Maun'?

- (A) The chapter notes that vi The Dialectics of line of inheritance and Hegemony: A Parallel History of Maithili Literature The intellectual and cultural historiography of Mithila sets out a profound study in the tension between institutionalized...
- (B) And its publication by way of an independent Maithili press (Mithilanchal Today Prakashan) shows the existence and agency of a publishing infrastructure outside the dominant Sahitya Akademi-connected circuit.
- (C) The key dramatic tension is cast with deceptive simplicity: which actor will play which role in the planned production?
- (D) The chapter notes that he was a tireless fieldworker: wherever he lived, Hasanpur, Darbhanga, Biratnagar, Morang, Mahnar, he would travel from village to village, seeking out folk-singers, hereditary performers, Panjika custodians, and rural informants.

११३१. Which answer matches the critical direction of Chapter 44?

- (A) The chapter notes that it advocates for a return to the foundational principles of Bharata Muni's Nāṭyaśāstra to elevate Maithili stagecraft above the "mediocrity" of current institutional theatre.
- (B) The chapter notes that he was simultaneously a prolific essayist and journalist.
- (C) The chapter notes that chhath Puja, in particular, holds special significance in Renu's fiction.
- (D) A Literature of Their Own: British Women Novelists from Brontë to Lessing.

११३२. In Chapter 44 (Dr. Prafulla Kumar Singh 'Maun'), which option reflects the chapter's argument?

- (A) The first performance of Dhadhait at a Durga Puja celebration on 12 October 2002, by a village troupe (Sri Prabhakar Abhinay Samiti, Gandhwari), in an outdoor or semi-outdoor ritual context, is precisely the Environmental Theatre situation Schechner describes.
- (B) The chapter notes that dharendra Jha), his colleague at Tribhuvan University's Maithili department in Kathmandu, he collaborated on the history of Nepal's Maithili literature and language.
- (C) The chapter notes that he notes how Mohan's verses carry gūḍhārtha (hidden meaning) about impermanence and duty, requiring pratibhā (intuitive insight) to appreciate, a classic dhvani criterion. c) Alankara and Vakrokti (Kuntaka) Jha's critique of Madhup's...
- (D) The play's dramatic arc follows what Brecht would recognise as a Lehrstück (learning play), a play designed not for catharsis but for instruction and social change.

११३३. Which option correctly summarizes a point from Chapter 44?

- (A) Thakur's theatre, which represents both the internal gender dynamics of lower-caste households and the external caste pressures upon them, captures this structural intersection, what feminist theorists (following Kimberlé Crenshaw) call 'intersectionality'.
- (B) The chapter notes that western Literary Theories 9.1 Lyric Theory and the Confessional Mode The Western line of inheritance of lyric theory, from the Romantic conception of the lyric as 'spontaneous overflow of powerful feelings'...
- (C) The chapter notes that this ecocentric orientation connects the literature of Hazaribagh/Jharkhand to the broader pan-Indian environmental literature line of inheritance documented by Ramachandra Guha and others.
- (D) The chapter notes that mahendra Narayan Ram observes: 'Maun's awards were honours to his sadhana, not to his person.'

११३४. According to Chapter 44, which statement best fits the discussion of Dr. Prafulla Kumar Singh 'Maun'?

- (A) The chapter notes that Judith Butler's theory of performative gender the idea that gender is not a fixed essence but a repeated performance that can be parodied, subverted, and rewritten, finds an echo in Saras's literary strategy of using the lyric form...
- (B) The Tharu people, classified in Nepal's census as a separate ethnic and linguistic community, had in Maun's analysis deep cultural and linguistic links with the Mithila/Maithili civilization.
- (C) A milestone moment in the structural history of Maithili theatre arrived in 1972: from that year onwards, the Chetna Samiti (Patna's foremost Maithili theatre institution, founded by Nagarjun in 1954) began casting women in female roles.
- (D) The title itself announces the scope: the life (jingi) of a village (gamak) as a totality.

११३५. What does Chapter 44 most clearly emphasize about Dr. Prafulla Kumar Singh 'Maun'?

- (A) Theatre Journalism and the Oral-Performative line of inheritance inside the Videha Parallel History critical frame, theatre journalism occupies a special position because theatre is the most immediate form of the oral-performative line of inheritance that...
- (B) The chapter notes that for the enjoyment of art, the concept of Rasa became necessary, and Bharata wrote the Natya Shastra.
- (C) The genre as Maun practised it is a hybrid form that did not exist in Maithili prose before him: part travelogue, part ethnographic documentation, part literary journalism, part cultural history.
- (D) The chapter notes that its motto, Mānuṣīmahi Saṃskṛtām (from the Atharvaveda: 'Glorifying the human feminine/cultural'), announces its counter-hegemonic, subaltern/inclusive, gender-sensitive orientation.

११३६. In the context of Dr. Prafulla Kumar Singh 'Maun', which statement is accurate?

- (A) The chapter notes that by grounding his work in the historical traditions of the Madhubani region while embracing the possibilities of modern digital platforms and electoral politics, Kamat has emerged as a quintessential voice of the modern Maithili...
- (B) The chapter notes that western Generic Theory: New Journalism and the Literary Reportage line of inheritance In Western literary critical terms, Maun's reportage belongs to the line of inheritance of what Tom Wolfe (1973) theorized as the 'New Journalism'...
- (C) The chapter notes that gelhe Ghar 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.
- (D) The chapter notes that from the debut antidowry play Takak Mol (2000) by way of the patriotic-military drama of Hathat Parivartan (Sahitya Akademi Youth Prize winner) to the ambitious multi-stranded Mukti Yatra (c.

११३७. In the context of Dr. Prafulla Kumar Singh 'Maun', which statement is accurate?

- (A) The title refers to the Terai zone traditionally associated with the Valmiki hermitage (Valmiki Nagar, on the Bihar-Nepal border), marking the text as simultaneously a cultural pilgrimage and a scholarly documentation.
- (B) The chapter notes that this is the pratyaksha (direct perceptual experience) of the subaltern community rendered in literary form, the day-to-day reality of living at the intersection of poverty and official malfeasance.
- (C) His play Riharsal is a landmark of Maithili social drama; his translation theory is the most sophisticated produced in contemporary Maithili; his essays on Sanskrit poetics connect the Mithila intellectual line of inheritance (including Navya Nyaya) to the...
- (D) The chapter notes that yADAVA Maithili Linguist · Syntactician · Lexicographer · Language Policy Architect Indo-Nepalese & Western Literary-Linguistic Theory · Videha Parallel History critical frame Navya-Nyāya Epistemology of Gaṅgeśa · Generative Grammar...

११३८. Which answer matches the critical direction of Chapter 45?

- (A) The chapter notes that she was described by Shubhnarayan Jha in the Videha special issue as 'मैथिली रंग मंच के पितामही' (grandmother of Maithili stage), a title capturing both her seniority and her generative role in the line of inheritance.
- (B) The chapter notes that post-Colonial Theory: Language, Identity, and Mithila Ngugi wa Thiong'o's argument in Decolonizing the Mind (1986), that colonial languages internalize the colonized people's sense of their own inferiority, and that writing in one's...
- (C) Indian Rasa-Dhvani-Vakrokti Aesthetics Following Bharata Muni's Natyashastra, Abhinavagupta's Abhinavabharati (10th-11th c.), Anandavardhana's Dhvanyaloka (9th c., Kashmir), Kuntaka's Vakroktijivita (c.
- (D) Arvind Thakur Focus on "Swatantracheta"; critical analysis of creative independence.

११३९. According to Chapter 45, which statement best fits the discussion of Meena Jha?

- (A) The chapter notes that centres on Sujit Kumar Jha, Journalist, Storyteller, Children's Writer and Memoirist.
- (B) The chapter notes that b i o g r a p h i c a l P r o f i l e a n d L i t e r a r y F o r m a t i o n Meena Jha is a short-story writer, Videha archive records a story by Meena Jha on the subject of breast cancer- identified as the first work of fiction in...
- (C) The chapter notes that centres on Nand Kumar Mishra 'Nand', Novelist, Short-Story Writer, Poet and Children's Novelist.
- (D) Aristotelian and Epic Theatre The tension between Aristotelian and Brechtian dramatic theory is productive for reading Kamat's plays.

११४०. Which option correctly summarizes a point from Chapter 45?

- (A) The chapter notes that hindime sehoo tadhri ai vishayapar katha nai likhal gel chhal, kaaran ai kathak e-prakashit bhelaak 1-2 saalak baad Hindime doo goteme ...' (VIDEHA_372_2_2_2).
- (B) The Struggle of Maithili Publishing The author highlights the financial and systemic hardships of Maithili literature: Lack of Financial Return: Editors and publishers often invest their own money, sacrificing personal and family comfort, with almost no...
- (C) The Western frameworks of Brecht, Boal, feminist criticism, and post-colonial theory reveal his affinities with the global traditions of committed and oppressed-people's theatre, placing his village-based work inside an international theatrical conversation.
- (D) The study situates his work inside the Maithili literary line of inheritance while illuminating the ways in which Mishra's fiction participates in larger global conversations about modernity, marginality, and belonging.

११४१. What is the best reading of the chapter's discussion of Meena Jha?

- (A) The drawing of a folk hero marginalised from the mainstream literary record carries an implied critique of that marginalisation without ever stating it.
- (B) The chapter notes that reading Vibhṛiti by way of a New Critical lens reveals an organic tension at the text's core: the coexistence of the inspirational-biographical (prose celebrating individual heroism) and the instructional-ecological (detailed...
- (C) They synthesise the Nāṭyaśāstra's rasa theory with Brechtian epic theatre, apply both feminist theory and Navya-Nyāya epistemology to the theatrical representation of social marginality, and deploy a plurilingual Maithili that is both culturally specific...
- (D) A story on breast cancer was published in Videha, the first Maithili fiction on this subject, and Hindi too had no such story until one to two years later.

११४२. Which point is consistent with Chapter 45's treatment of Meena Jha?

- (A) The chapter notes that it serves as a critical characterisation of his literary practice: an independence of mind that refuses to be co-opted by literary establishments, ideological fashions, or institutional patronage.
- (B) The chapter notes that notably, the archive of Shivshankara Srinivas's major critical work Maithili Upanyasak Aalochana is made available with the joint courtesy of Shivshankara Srinivas and Shardindu Chaudhary, indicating his role as a facilitator and...
- (C) The chapter notes that used in Ankianata dramas; modeled on Maithili prosody.
- (D) The chapter notes that (e) recognises eight (later nine) rasas (aesthetic emotional essences) and the psychological apparatus by way of which they are produced: the vibhava (excitants or determinants), anubhava (consequents), and vyabhicari bhava...

११४३. Which answer matches the critical direction of Chapter 45?

- (A) The chapter notes that nachiketa's poetry operates primarily in the mode of savikalpaka literary perception, his images are precise, conceptualised, linguistically self-aware.
- (B) The chapter notes that (comic-lyric) When Ravindra-Mahendra came on stage, the cold breeze of spring was felt even in the heat of summer., Jagdish Chandra Thakur 'Anil', Videha Issue 348 5 .
- (C) These tools allow us to measure the aesthetic affect (rasa), the suggested meanings beyond the literal (vyangya), and the rhetorical figures (alamkara) at work in each composition.
- (D) The chapter notes that this is the rasa generated by the experience of witnessing suffering that is unjust, preventable, or socially conditioned.

११४४. Which option correctly summarizes a point from Chapter 45?

- (A) The Vidyapati title Chapal Charan Chit Chanchal Bhan (a verse about restless youth) applied to his autobiographical text is itself a rasa citation, a deliberate intertextual link to the classical line of inheritance.
- (B) The particular sorrow of a Maithili woman whose domestic space is encroached upon by patriarchal claim, or whose body is rendered invisible by the community's inability to speak about its illness, is universalised by way of literary form into an experience...
- (C) In the Urdu line of inheritance, the pen name incorporated into the maqta is often an Arabic or Persian word with literary resonance.
- (D) The chapter notes that by moving performance from the urban centers to villages like Berma, the movement enacts a "decolonization" of the Maithili stage.

११४५. Which point is consistent with Chapter 45's treatment of Kuntaka's Vakroktijivita?

- (A) The chapter notes that for Jharudar, the world's meaning resides in the labouring, farming, suffering, and resisting masses of Mithila.
- (B) The theory of Vibhāva, Anubhāva, and Vyabhicāribhāva is key to how Kamat's drama works.
- (C) The chapter notes that 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...
- (D) The chapter notes that vakrokti Theory (Kuntaka's Vakroktijivita, c.

११४६. Which answer matches the critical direction of Chapter 45?

- (A) Their combined legacy, twelve years of theatrical production, a memoir of civilisational depth, a handful of lyric poems, and the work of archival recovery, serves as a contribution to Maithili cultural life that the Videha movement's publication of the...
- (B) The chapter notes that critical Appreciation: The Ghazal Tradition (Shonitayal Payark Nishan) Shonitayal Payark Nishan ('Bloodstained Footprints') places Saras inside the most technically demanding and...
- (C) The chapter notes that unemployment and the Crisis of Masculinity From Akash in Kalah to Giridhar in Hathat Parivartan to the young men of Badlait Samaj, Jha's drama consistently diagnoses the crisis of young educated Maithili men who cannot find...
- (D) The 'madwoman' is the woman who writes, who encroaches on the territory of literary production, who insists on the literary representability of women's bodily experience.

११४७. Which option correctly summarizes a point from Chapter 45?

- (A) Her inclusion also reflects an major feminist-editorial principle: if hundreds of pages can be devoted to the male writer, then a few pages devoted to the woman who has been equally present, as co-creator, first reader, and independent author, is not a...
- (B) The breast cancer story enacts this negotiation at the most intimate level: the body's illness is the body's 'madwoman,' the symptom of what cannot be expressed inside the vocabulary of pativrata domesticity.
- (C) The chapter notes that this dual embeddedness is itself a historical fact of the Maithili literary field at this moment.
- (D) A milestone moment in the structural history of Maithili theatre arrived in 1972: from that year onwards, the Chetna Samiti (Patna's foremost Maithili theatre institution, founded by Nagarjun in 1954) began casting women in female roles.

११४८. In Chapter 45 (Meena Jha), which option reflects the chapter's argument?

- (A) The Western frameworks of Brecht, Boal, feminist criticism, and post-colonial theory reveal his affinities with the global traditions of committed and oppressed-people's theatre, placing his village-based work inside an international theatrical conversation.
- (B) The chapter notes that meena Jha's fiction, while not formally experimental in the Western postmodern sense, practises a form of ecriture feminine in its orientation: it takes the female body and its social embeddedness as its primary epistemological ground.
- (C) The chapter notes that Julia Kristeva's theory of abjection is pertinent here.
- (D) His institutional career reached its apex when the Nepali government appointed him as the first Madhesi President of Sajha Prakashan (the state publishing house in Lalitpur), a historic appointment that broke the existing Nepali-language hegemony of that...

११४९. Which answer matches the critical direction of Chapter 45?

- (A) His translations are not domesticating in the simple sense: both source texts carry cultural particularity (Delhi's bureaucratic nightmare; Banaras's ghats and pahalwan culture) that cannot simply be erased.
- (B) The Agastya Samhita Achievement Perhaps the most dramatically illustrative of Bhavnath Jha's scholarly method is his edition and translation of the Agastya Samhita, a Sanskrit Vaishnava Agama text on the worship of Ram.
- (C) The Videha Parallel History: his OBC-Yadav voice fills a major representational gap in Maithili literature's historically Brahmin-dominated canon.
- (D) The chapter notes that postcolonial Theory: Spivak and Bhabha Gayatri Chakravorty Spivak's 'Can the Subaltern Speak?' (1988) holds that colonial discourse systematically constructs the subaltern subject as the speaking position of the other, a position...

११५०. In the context of Meena Jha, which statement is accurate?

- (A) The chapter notes that he publishes in Videha, the digital counter-institution that has created, in the words of the Parallel History, 'a million pages of Maithili corpus' outside the institutional channels.
- (B) The chapter notes that but Kumar Pawan's satire is more psychologically complex than either the earlier political satirists or the contemporary social-realist line of inheritance: he is interested not merely in the structures of corruption but in their...
- (C) The Maithili woman writer is subaltern in the double sense: subaltern as woman inside the patriarchal Maithili literary system, and subaltern as Maithili speaker inside the Hindi-dominated North Indian literary economy.
- (D) The chapter notes that rasa Analysis: Karuna and Shanta in the Novel Bharata's rasa theory is conventionally applied to drama, but its extension to narrative fiction (by the Kashmiri aestheticians, particularly Abhinavagupta) makes it applicable to the...

११५१. Which option correctly summarizes a point from Chapter 45?

- (A) The chapter notes that this analysis has become a touchstone in the typological literature on agreement.
- (B) The chapter notes that meena Jha's decision to write in Maithili, rather than the languages of institutional prestige (Hindi, English), is itself a postcolonial act.
- (C) Ashish Anchinhar: A pioneer of the Maithili Ghazal revival and a key researcher who utilized the RTI Act to challenge institutional corruption in the Sahitya Akademi.
- (D) Jha's persistent return to this theme across multiple plays serves as a sustained, multi-angled dramatic indictment of this system. b.

११५२. Which answer matches the critical direction of Chapter 46?

- (A) Artist/Practitioner Primary Contribution Key Themes Bechan Thakur Direction, Mentorship, Stage Theory Gender subversion, Social reform, Youth engagement.
- (B) Abhinavagupta's commentary Locana deepens this: dhvani is not merely a trope but an ontological claim that poetic language operates on multiple semantic levels simultaneously.
- (C) In its opening stanza, the poet addresses the reader directly: खाली तकैत रहबा पर / खाली सोचैत रहबा पर / विवश हे हमर पुरुष ! / मोन में कुण्डली मारने बैसल / साँप के झमारि केकरो / भयमुक्त होउ । The address is to 'hamar purush' (our man/person), not a specific...
- (D) His ghazal preface (Mājh Āngan Me Kaṭiāyal Chhī) describes a pivotal evening in June 1989 when, returning from a poetry gathering, he heard Premchand Pankaj sing Maithili ghazals, an experience that ignited his commitment to the form.

११५३. What is the best reading of the chapter's discussion of Hataṛh Rupauli?

- (A) The chapter notes that formally, Safi's verse employs the gamaya (village) register of Maithili, the spoken vernacular of the dhobi and related communities, rather than the literary standard Maithili of the Brahmin-Kayastha line of inheritance.
- (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 chapter notes that he served as a stage compere (manch sancālan) for cultural and political programmes in his village Hataṛh Rupauli, a role that cultivated his sensitivity to oral register, audience response, and the performative dimensions of language.
- (D) The Maithili Literary line of inheritance and Videha 3.

११५४. According to Chapter 46, which statement best fits the discussion of Dainik Aaj?

- (A) His novel Bhahamanusa (1944) is particularly noted as a landmark work addressing the social problems connected with the institution of marriage in Mithila society.
- (B) The chapter notes that by moving performance from the urban centers to villages like Berma, the movement enacts a "decolonization" of the Maithili stage.
- (C) His Maithili haiku writing began even earlier: the preface to Ghah records that his first Maithili haiku was published in the Patna newspaper Dainik Aaj on 10 July 1995, and that his initial honorarium was twenty rupees.
- (D) The chapter notes that vinayananda Jha's annotated list of books edited from Jha's manuscripts, Bhairav Lal Das's essay on Jha's research vision, Munnaji's essay on Jha's contribution to establishing the canonical status of the Bihani Katha (ultra-short...

११५५. Which point is consistent with Chapter 46's treatment of Premchand Pankaj?

- (A) The chapter notes that but does this documentation enable subaltern speech or foreclose it?
- (B) The chapter notes that this event became a symbolic event of Dalit women's oppression.
- (C) His weakness is occasional sentimentality and a tendency to resolve his narratives by way of moral assertion rather than dramatic revelation.
- (D) The key mentors identified across Munnaji's prefaces are three: Premchand Pankaj (for ghazal, by way of both example and encouragement), Gajendra Thakur (for ghazal theory, bihani kathā theory, and the general Videha critical frame), and Ashish Anchinhar...

११५६. What is the best reading of the chapter's discussion of ART II?

- (A) The chapter notes that contemporary Era (Post-2000) Digital Media / Social Advocacy Web-based Journals and Social Criticism Use of e-journals like Videha and social media for language activism.
- (B) The chapter notes that this is the epistemological democracy of village theatre: the stage as a space where the Apta-hood of the subaltern is publicly constituted.
- (C) The chapter notes that he was simultaneously a prolific essayist and journalist.
- (D) The chapter notes that pART II: PRIMARY WORKS, SYSTEMATIC DESCRIPTION AND ANALYSIS 2.1 Hum Puchhait Chhī (We Are Asking, A Series of Interviews, 2012) Publication: Shruti Prakashan, New Delhi.

११५७. In Chapter 46 (Munnaji), which option reflects the chapter's argument?

- (A) The Mahadevasthaan is also revealed as the site of the 1962 yagna (Vedic fire ritual) organised jointly by Purwari Tol and Dih Tol, a cross-tola community ritual that shows the village's capacity for collective action across sub-settlement boundaries.
- (B) The interviews span artists, writers, poets, fiction writers, playwrights, and critics: 1.
- (C) The chapter notes that it highlights the complicity of the domestic sphere (represented by the mother-in-law) in patriarchal violence and utilizes Maithili cultural symbols like the Samdaon (farewell songs) to emphasize the tragic alienation of the female...
- (D) The chapter notes that tagore's Complete Works on Children's Literature.

११५८. Which point is consistent with Chapter 46's treatment of Kumar Das?

- (A) The chapter notes that oommen holds that because the Maithili region is "culturally dominated by Brahmins," other castes feared that a separate state would merely formalize an elite monopoly.
- (B) His plays staged their concerns (corruption, unemployment, educational deprivation, the rural-urban divide) in their own language and cultural idiom.
- (C) The chapter notes that everyone just watches everyone else's face, what village is this? // The courtyard is empty, the outer room desolate; a dog perches on the sofa, laughing in contempt, what village is this?' Rasa: Pure Karuṇa-rasa (pathos), developed...
- (D) The chapter notes that ravindra Kumar Das (painter, Maithili-Bhojpuri Academy) 2.

११५९. Which answer matches the critical direction of Chapter 46?

- (A) Aristotelian Poetics and Mimesis Aristotle's concept of mimesis, the idea that literature imitates reality not as it is but as it might or ought to be, provides a classical Western entry point into Thakur's poetic project.
- (B) The chapter notes that bechan Thakur (the great Dalit playwright) 17.
- (C) The blog's subtitle, "A Research Blog on Maithili Ghazal and Sher-o-Shayari" makes the scholarly orientation explicit.
- (D) The chapter notes that numerous streams originating from the Himalayas give both fertility and destruction to the plains of Mithila.

११६०. Which point is consistent with Chapter 46's treatment of Munnaji?

- (A) The chapter notes that subtitled "Maithili Vihinikathā Saṅkalan" (Collection of Maithili Seed Stories).
- (B) The chapter notes that months illness) Last Rites Haridwar, Uttarakhand Family Three sons, two daughters; son Avindr Thakur, music educator Primary Languages Maithili, Hindi, Sanskrit Pen Name / Title 'Abhinav Vidyapati' (conferred by Baba Nagarjuna...
- (C) The Battle of Linguistic Units: Sphota and the Unity of Meaning In the Kṣetra of linguistic analysis, a key conflict arises regarding the ultimate unit of language.
- (D) The chapter notes that she appeared in over 250 plays across radio theatre, stage theatre, television serials, and films over a career that began in the early 1960s.

११६१. Which point is consistent with Chapter 46's treatment of Lāl Kilā Aur?

- (A) The dowry victims, unemployed youth, and politically persecuted villagers who are Jha's dramatic subjects are precisely the 'oppressed' whose rehearsal for alternative responses to oppression Boal describes.
- (B) The Videha Parallel History's recovery of the "suppressed Gangesh", revealing by way of original Dooshan Panji (genealogical) records that he was of intercaste origin, a fact concealed by establishment historians, makes Gaṅgeśa himself a figure of the...
- (C) The three-part preface is an extended autobiography of a ghazal poet's formation, and simultaneously a history of the Maithili ghazal revival: Historical context: The preface recognises 1990 as a pivotal year, when the joint ghazal anthology Lāl Kilā Aur...
- (D) The chapter notes that dr Dhankar Thakur, 'Pokharr Bachao Abhiyaank Mithila Nayak, Narayan Chaudhary' (pp.

११६२. Which answer matches the critical direction of Chapter 46?

- (A) The chapter notes that swarooparani's poetry is rapid, passionate -as if a dam were breaking.
- (B) The comparative study of Bechan Thakur and Mahendra Malangia reveals the productive complexity of the contemporary Maithili theatrical field: two playwrights from the same geographical region, working in the same language, drawing on some of the same folk...
- (C) The chapter notes that centres on Bechan Thakur, Pioneer of the Videha Maithili Parallel Theatre Movement.
- (D) The Ancinhar Ākhar significance: Munnaji states that what a hundred years of ghazal writing in Maithili could not achieve, the provision of a systematic prosodic and critical critical frame, was accomplished in one year and five months by Gajendra Thakur.

११६३. Which point is consistent with Chapter 46's treatment of Munnaji?

- (A) The chapter notes that its discussion connects Gajendra Thakur with critical appreciation, literary history and the Videha critical frame.
- (B) The chapter places Ram Vilas Sahu inside the wider parallel history of Maithili literature.
- (C) The chapter notes that ghah: Maithili Haiku Tānkāk Saṅgor (Grass: A Collection of Maithili Haiku and Tanka, 2012) This collection of Maithili haiku and tanka is written in Devanagari/Kaithi script and represents Munnaji's contribution to one of the most...
- (D) Her teaching career was conducted in parallel with her theatre and literary career across four decades.

११६४. What is the best reading of the chapter's discussion of Sahitya Akademi's?

- (A) The chapter notes that to Khatar Kaka, the "loss of language" is the inability to see by way of the "ritual arrangements" and "bhakti" that legitimate social inequality.
- (B) His essay 'Dalit Sahityaken Aana Sahityas Futkaibak Prayojan' (The Purpose of Segregating Dalit Literature from Other Literature), published in Videha Issue 20, represents his most sustained theoretical intervention.
- (C) The preface is candid about the institutional dynamics: the Sahitya Akademi's declaration of a children's literature prize stimulated a rush of Maithili children's writing, but the first prize went to a translation rather than an original workreinforcing...
- (D) The eight rasas of Bharata's Natyashastra, shringara (love/beauty), hasya (humour), karuna (compassion/sorrow), raudra (fury), veer (heroism), bhayanaka (fear), bibhatsa (disgust), and adbhuta (wonder), all find expression across his dramatic works.

११६५. In Chapter 46 (Munnaji), which option reflects the chapter's argument?

- (A) The twelve bāl ghazals constitute a formal innovation, applying the adult ghazal's prosodic discipline to children's subject matter, a pedagogically ambitious project that simultaneously teaches children formal prosody and gives them access to the...
- (B) The play dramatises how domestic conflict escalates from verbal abuse to physical violence against children, forcing a reckoning with the question of whether joint family life is sustainable.
- (C) The genre as he practiced it combined documentary journalism, ethnographic observation, aesthetic sensitivity to landscape and oral performance, and a narrative voice influenced by Phanishwarnath Renu's Hindi fiction and Rahul Sankrityayan's travel writing.
- (D) The chapter notes that modern Indian Criticism Hajari Prasad Dwivedi (1907-1979) contributed the concept of 'janpad chetana' (regional folk consciousness) as the democratic core of vernacular literature, arguing that the most vital Indian literary line of...

११६६. According to Chapter 47, which statement best fits the discussion of Munni Kamat?

- (A) The chapter notes that centres on Munni Kamat, Theatre, Drama and Literary Appreciation.
- (B) The chapter notes that chapter IV: Critical Frameworks, Indian and Western Theories 4.1 Bharata's Natyashastra and the Drama of Social Life Bharata's Natyashastra (c.
- (C) 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...
- (D) The chapter notes that literary Works and Manuscript line of inheritance Ramji Chaudhary left behind one published collection, the Vividh Bhajnavali (first edition: Phalgun Shukla Purnima, Samvat 2004 / 1947-48 CE), and one unpublished manuscript...

११६७. In Chapter 47 (Munni Kamat), which option reflects the chapter's argument?

- (A) Her inclusion also reflects an major feminist-editorial principle: if hundreds of pages can be devoted to the male writer, then a few pages devoted to the woman who has been equally present, as co-creator, first reader, and independent author, is not a...
- (B) The chapter notes that 2 Areas for Further Development A critical appreciation must also note the areas where Mandal's work invites further development.
- (C) The chapter places Munni Kamat inside the wider parallel history of Maithili literature.
- (D) His preface is particularly informative about both his poetic formation and the technical critical frame of the ghazal.

११६८. Which point is consistent with Chapter 47's treatment of Munni Kamat?

- (A) The chapter notes that its discussion connects Munni Kamat with critical appreciation, literary history and the Videha critical frame.
- (B) Although whether one has doubts or not is a purely subjective affair, still the Nyāya theory is not psychological.
- (C) The Videha 358 critical essay by Gajendra Thakur (pp.
- (D) The chapter notes that old Budhni refuses: "If I build a house with bribe money, what kind of house will I live in?" Her defiance against the mukhiya is the seed story's moral centre., "Jātik Bhōj" (The feast of caste): A wedding feast to which the...

११६९. What does Chapter 47 most clearly emphasize about Theoretical Analysis?

- (A) The chapter notes that how can a folktale have a permanent or fixed structure?
- (B) The Videha commentary preserved in the Maithili literary blogs documents Thakur's editorial practice as one characterised by 'reedh ki haddi' (backbone), a willingness to maintain critical independence in the face of institutional pressure, literary...
- (C) The chapter notes that this is not an incidental coincidence: the Navya Nyāya line of inheritance that Gaṅgeśa established was itself a product of the intellectual culture of Mithilā's paṇḍit community, centered in Darbhanga, Madhubani, and Sitamarhi.
- (D) The chapter notes that critical Frameworks and Theoretical Analysis.....13 3.1 The Nāṭyaśāstra critical...

११७०. Which answer matches the critical direction of Chapter 47?

- (A) The chapter notes that synthesis of Indian Poetics: Rasa and Dhvani Despite his rigorous logic, Mandal's work remains deeply poetic, rooted in the traditional Indian concepts of Rasa (aesthetic flavor) and Dhvani (suggestion).
- (B) The chapter notes that documentary poetics: the dated flood poem as evidence-poetry, the poem as historical document.
- (C) The canon's separation of 'literary Vidyapati' from 'folk Vidyapati' is a scholarly fiction that the living line of inheritance repudiates.
- (D) The chapter notes that 3.3 Navya-Nyāya Epistemology of Gaṅgeśa Upādhyāya.....14 3.3.1 Gaṅgeśa and the...

११७१. In the context of Munni Kamat, which statement is accurate?

- (A) The chapter notes that laxman Jha Sagar's memoir 'Mithilak Mukutmani Ravindra' provides the richest personal testimony, combining candid anecdote with an account of how his own perception of Thakur changed from suspicion to deep admiration over the years.
- (B) The chapter notes that 3.3.2 Applying Navya-Nyāya to Kamat's Literary Practice.....
- (C) The chapter notes that 'A Parallel History of Mithila and Maithili Literature.' Parts 1-10.
- (D) The chapter notes that 2 Literary Inheritance: Kalikant Jha 'Buch' and the Family line of inheritance The literary inheritance Tillu carries is specific and traceable.

११७२. Which option correctly summarizes a point from Chapter 47?

- (A) The chapter notes that mantradrashtha Rishyashringa (Śrutiprakashan edition), Maithili Translation Translation details: Hindi source: Harishankar Shrivastava “Shalabh,” editor Shrigopal Pandit.
- (B) The chapter notes that 3.4.1 The Parallel line of inheritance and Institutional Critique.....
- (C) The chapter notes that mishra's book, with its mixture of anecdote, oral legend, personal memoir, social analysis, and documentary accumulation, is emphatically loka-dharmi: it has no pretension to literary elegance, but its emotional range encompasses all...
- (D) The Subaltern Natha Literature Closely linked to the Siddhacharyas was the Natha cult, a heterodox line of inheritance of accomplished yogis like Matsyendranath and Gorakshanath.

११७३. What is the best reading of the chapter's discussion of Epic Theatre?

- (A) Applied to Sagar's poetry, New Criticism reveals a sophisticated management of tonal paradox: the crow-poem's surface bluntness contains layers of self-conscious irony about the social position of the writer.
- (B) The chapter notes that 3.5.3 Aristotelian and Epic Theatre.....17 3.5.4 New Historicism and Cultural...
- (C) The chapter notes that WESTERN LITERARY FRAMEWORKS 8.1 Romanticism and the Gibran line of inheritance The Western literary line of inheritance that most directly informs Gibran's Broken Wings is European and American Romanticism...
- (D) His work in Videha and Kosi Sandesh ensures that the cultural and social realities of the "Ati Pichhda" communities are documented and debated at the highest levels of regional intellectual life.

११७४. According to Chapter 47, which statement best fits the discussion of Munni Kamat?

- (A) The chapter notes that fifteen years had passed since the abolition of the zamindari system, but the line of inheritance of playing the game of sarō in the village continued.
- (B) The chapter notes that kailāś Kumār Mīśra notes with concern that the village's literacy rate as of 2018 stands below 60%, a fact that sits uncomfortably alongside the celebration of the village's intellectual traditions.
- (C) The chapter notes that conclusion: Munni Kamat and the Democratic Future of Maithili Literature.....24 VII.
- (D) Theoretical Frameworks Dhvani (Ānandavardhana): 'Janma lelaum hama jatae Sītā māēka achi gāma' generates cascading dhvani, the poet's birth in Sita's geographical home implies his identity as Sita's devotee, as Mithila's son, as the bearer of a...

११७५. In Chapter 47 (Munni Kamat), which option reflects the chapter's argument?

- (A) Her principal published works examined here are: Sukhal Man Tarsal Āṁkhi (2014, revised 2017), a tripartite volume of poems, seed stories, and one-act plays; Antatah (2019), a Maithili poetry collection; Munni Kamat Chukka (a critical anthology); Māṭik...
- (B) The novel enacts what the Videha critical frame calls "parallel voice", the creation of a literary space in which those who have been systematically excluded from cultural production become the protagonists of their own stories.
- (C) The chapter notes that daya Pawar's Baluta is remembered not only for its literary achievement but for the historical fact of being the first Dalit autobiography in Marathi (and in any Indian language); Valmiki's Joothan occupies a similar foundational...
- (D) The chapter notes that lakhs, the largest Maithili literary prize; Mithila Vibhuti Samman from Raipur, Chhattisgarh; Keshav Lal Dhakhwa Sirpa Katha Puraskar 2070 BS; Ganki Dhuswaan Basundhara Puraskar (Rs.

११७६. Which point is consistent with Chapter 47's treatment of Munni Kamat?

- (A) The chapter notes that (The Movement) 1977 Rāmlīlā Full play Mithila Darshan, Calcutta.
- (B) In the twenty-first century Maithili literary landscape, Ram Vilas Sahu occupies a position that will become increasingly recognized as key: a democratic voice, a formally versatile practitioner, and a moral witness to the conditions of the rural poor in...
- (C) The chapter notes that born in the culturally rich heartland of Mithila, between the rivers Kamala and Kosi, Kamat writes in Maithili, a language of seventy-five million speakers, constitutionally recognised since 2003, and belongs to the 'parallel line of...
- (D) In 'Madan-Amar', the fabula spans childhood friendship, caste expulsion, years of study and struggle, government employment, and a workplace reunion; the siuzhet sets out only the crucial points, the haveḷī scene (backstory compressed into reported speech)...

११७७. What does Chapter 47 most clearly emphasize about Munni Kamat?

- (A) The chapter notes that he and his followers compose definitions that stretch the mind and invite exact criticism, but only of those who have become adept at manipulating the relevant technical terms and modes of reasoning.' And yet, as the Parallel History...
- (B) The chapter notes that the analysis maintains that Kamat's work serves as a vital democratic, feminist, and socialrealist intervention in Maithili literature, one that has been systematically marginalised by mainstream institutional recognition.
- (C) The chapter notes that premlata Mishra 'Prem' Contemporary Maithili theatre and cinema.
- (D) In Bharatamuni's rasa-system, this would be classified as Bhibhatsa-rasa (disgust), directed at the political class; in Kuntaka's vakrokti critical frame, the poem's obliquity consists in attributing 'concerns' to politicians that are precisely the...

११७८. Which answer matches the critical direction of Chapter 47?

- (A) The Maithili ghazal's prosodic requirements, radīf (refrain), qāfiyā (rhyme scheme), maṭla' (opening couplet, both hemistichs rhyming with the radīf), maqṭa' (closing couplet, traditionally containing the poet's name or pen name), are rigorously observed...
- (B) The chapter notes that this expanded report synthesises all available information from the Videha Visheshank along with other published sources into a comprehensive account of his life, work, philosophy, and legacy.
- (C) The chapter notes that **bio, Bibliographic Introduction: Munni Kamat in Context 1.1** Life and Background Munni Kamat (मुन्नी कामत) is a contemporary Maithili woman writer born in the village region between the rivers...
- (D) The chapter notes that upamana (analogy/comparison) operates by way of the stories' parabolic structure, each story sets out a specific situation that illuminates a general social truth by way of analogy.

११७९. In the context of Munni Kamat, which statement is accurate?

- (A) The chapter notes that rampur started being talked about in surrounding villages.
- (B) The chapter notes that **synthesis: 'Anil's Place in Maithili Literature** Reading 'Anil's work by way of these multiple critical lenses reveals a writer of considerable range, depth, and cultural significance.
- (C) The repeated angana imagery in Tora Angana Me can be read by way of feminist spatial theory.
- (D) The chapter notes that she is described in Antatah's preface as residing in Patna, having moved from the village to the city while retaining a profound attachment to the rural landscape of Mithila.

११८०. Which option correctly summarizes a point from Chapter 47?

- (A) The chapter notes that geographically and culturally, Kamat belongs to the Mithila that lies between the Kamala and Kosi rivers, a landscape that flows between drought and flood, between the mythological Sita and the socio-political present.
- (B) The chapter notes that this relational structure maps illuminatingly onto Kamat's poetic practice.
- (C) The chapter notes that periodical Culture and Literary Formation The Maithili literary world has always been sustained by its periodical culture.
- (D) The chapter notes that structuralism: Binary Oppositions and Literary Systems Structuralist literary theory, derived from Saussure's linguistics and developed by Lévi-Strauss, Roland Barthes, and Tzvetan Todorov, analyses literature in terms of underlying...

११८१. What is the best reading of the chapter's discussion of Munni Kamat?

- (A) In Nilo Kaka's hunger strike sequence, the implied meaning goes far beyond the literal narrative: the dhvani of political betrayal resonates by way of the comedy of Nilo's deceptions and self-deceptions, so that when he dies just as the government concedes...
- (B) The chapter notes that Stanley Fish's concept of 'interpretive communities', groups of readers who share interpretive conventions, is directly applicable to the Anchinhar era ghazal readership.
- (C) The chapter notes that this landscape haunts her poetry and drama as a recurring symbol of both nurture and precarity.
- (D) The chapter notes that parallel scholarship recovers roots: Radhakrishna Chaudhary (1921-1985), A Survey of Maithili Literature, Mithila ka Itihas.

११८२. According to Chapter 47, which statement best fits the discussion of Munni Kamat?

- (A) The chapter notes that this dhvani-rich structure is what distinguishes the play from straightforward political satire.
- (B) Videha has been key to the digitisation, promotion, and critical recovery of parallel-line of inheritance Maithili literature since 2004.
- (C) The chapter notes that setusham: Vibrant Maithili.
- (D) The chapter notes that this double vision, insider/outsider, Mithila/Kolkata, is the structural condition of his poetic imagination and one source of its authority.

११८३. In Chapter 47 (Munni Kamat), which option reflects the chapter's argument?

- (A) The chapter notes that kamat is listed among the 'parallel women line of inheritance' voices, alongside Vibha Rani, Kamini Kamayani, Susmita Pathak, Premalata Mishra Prem, and Panna Jha, writers whose work has been systematically excluded from the Sahitya...
- (B) The chapter notes that it democratised publication, bypassing the gatekeeping institutions Sahitya Akademi, university departments, traditional press, that had, in the estimation of its editors, systematically marginalised democratic, folk-rooted, and...
- (C) The chapter notes that by analyzing its phonetics with the same tools used for Sanskrit, the book suggests that Maithili is a language of science and high culture, not just a deśī bhāṣā (vernacular).
- (D) The chapter notes that ecocriticism Ecocriticism, the study of the relationship between literature and the physical environment provides perhaps the most immediately productive critical frame for reading Vibhriti's ecological sections and the landscape...

११८४. Which point is consistent with Chapter 47's treatment of Munni Kamat?

- (A) The Videha Parallel History critical frame situates Munnaji as one of the core institutional figures of the democratic counter-canon, editor, interviewer, theorist, multi-genre practitioner, whose work serves as both a critical archive and a creative...
- (B) His journalistic base in Janakpur places him at the geographical and cultural heart of Nepalese Mithila, the trans-border cultural zone that the Videha Parallel History critical frame consistently treats as a single cultural unity spanning the India-Nepal...
- (C) The Wikidata entry for Munni Kamat (Q134972282) records her occupation as 'writer' and 'poet,' working in the Maithili language, confirming her recognition at the international bibliographic level.
- (D) The chapter notes that Rob Nixon's concept of 'slow violence', the gradual, cumulative violence of environmental and economic displacement that operates too slowly for dramatic representation, is applicable to the condition Manu documents.

११८५. What does Chapter 47 most clearly emphasize about Pallavi Distributors?

- (A) The chapter notes that structure: The play follows a traditional Aristotelian arc: the Peripeteia (reversal of fortune) occurs when the X-ray plate is revealed, transforming a romantic comedy into a tragedy .
- (B) The chapter notes that 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...
- (C) The chapter notes that this is partly a function of the short-story form but also of Mandal's greater comfort with the essay and poem.
- (D) Her physical books have been distributed by way of Pallavi Distributors (Supaul) and Navarambh Prakashan, serving the Maithili diaspora across India and beyond.

११८६. Which answer matches the critical direction of Chapter 47?

- (A) The title operates as a Dhvani (resonance) that pervades the entire collection.
- (B) The chapter notes that gaurinath's foreword (Sahodi Divas, 23 March 2021) and Bhimnaath Jha's preface (Darbhanga, 01 February 2021) both position Abhilasha as the mature culmination of Panna Jha's fiction, noting the evolution toward greater psychological...
- (C) The chapter notes that together, their critical works provide complementary maps of the Maithili story line of inheritance.
- (D) The chapter notes that this linguistic hierarchy, which encoded social stratification inside the dramatic text itself, has been a contested legacy.

११८७. In the context of Munni Kamat, which statement is accurate?

- (A) The chapter notes that genre, style, and linguistic character of the essays 6.1 The Essay Form in Maithili The literary essay (nibandha or aalekh) in Maithili has a relatively thin history compared to poetry and fiction.
- (B) The chapter notes that Shiv Kumar Prasad, 'Khebaiyan', Videha Issue 14, p.
- (C) The chapter notes that coming to other language-literature with one's talent is impossible and unscientific; coming into the mother tongue Maithili itself is possible and scientific.
- (D) The title Antatah, meaning 'ultimately' or 'in the end', signals a philosophical movement toward resolution, reckoning, or conclusion.

११८८. Which option correctly summarizes a point from Chapter 47?

- (A) The writer does not have control over the text.
- (B) The chapter notes that but a baby child remains close to its mother, so it is more imbued with feminine semiotic qualities, musical, poetic, rhythmic.
- (C) The chapter notes that this is the literary achievement that Gajendra Thakur recognises when he says Hamar Tol 'has secured its position in the literary history of Maithili literature': it achieves the kind of realist totality that Lukács recognises as the...
- (D) The chapter notes that together, the two titles enact a dialectical movement that is key to Kamat's poetic method.

११८९. What is the best reading of the chapter's discussion of Social Protest?

- (A) His work is best understood not as the achievement of an isolated individual but as the product of a collective intellectual project, the Videha Parallel Literature Movement, that has set itself the task of creating a democratic, subaltern-inclusive...
- (B) The chapter notes that poems of Social Protest and Gender Critique The opening poem of the collection addresses the fate of daughters in patriarchal Mithila society.
- (C) The chapter notes that so should a story be idealistic, naturalistic, or realistic?
- (D) The chapter notes that transitioning from a line of inheritance historically fragmented by caste-based patronage and institutional gatekeeping, the movement anchored by the Videha e-journal (ISSN 2229-547X) and its physical manifestation in the Videha...

११९०. According to Chapter 47, which statement best fits the discussion of Elaine Showalter?

- (A) The chapter notes that when Bagmati, freed from the embankment's prison, irrigates Mithila's fields with its silt, then its true 'Sadgati' (good ending) will happen.
- (B) The poem enacts what Elaine Showalter calls 'the female line of inheritance', writing from inside experience rather than from outside theory.
- (C) The chapter notes that both Chaudhary and Sharan operate primarily in the Bhakti-rasa mode (a category developed by later acharyas beyond Bharata's eight), with Shanta-rasa as the ultimate goal of the devotional experience.
- (D) The chapter notes that this biographical suppression is directly relevant to understanding the epistemic politics of Lallan Prasad Thakur's theatre: a theatre that gave voice to non-Brahmin villagers (the Ghutar of Loangia Miarchai, the Chheddi of Badka...

११९१. In Chapter 47 (Munni Kamat), which option reflects the chapter's argument?

- (A) The Maithili literary community is precisely such an imagined community: it exists by way of the shared practice of writing, reading and critiquing in Maithili, sustained by journals like Videha and by critics like Hitnath Jhā who keep the line of...
- (B) In Western terms, the poem employs what Brecht would call *Verfremdungseffekt*, alienation by way of matter-of-fact enumeration of prices, to produce critical consciousness rather than cathartic identification.
- (C) The Videha Parallel History critical frame illuminates a crucial dimension of Baukee: the protagonist's disability is also a figure for the social silencing of Dalit and non-elite women inside Maithili public culture.
- (D) The Mithila Art line of inheritance: A Brief Theoretical Background Mithila painting (also called Madhubani art) has its roots in ritual wall-painting in the Mithila region of northern Bihar and southern Nepal.

११९२. Which point is consistent with Chapter 47's treatment of Munni Kamat?

- (A) The chapter notes that ramananda Sahu, the Sahu (OBC) community independence fighter of Arer, participated in the 1942 Quit India Movement, destroyed electricity poles, was captured by the British, had his moustache hairs pulled out one by one, and refused...
- (B) Videha Parallel History critical frame Thakur, Gajendra.
- (C) The chapter notes that tillu's childhood nickname was given to him by his father's close friend, the mahakavi Fazlur Rehman Hashmi, Maithili poet.
- (D) The chapter notes that nature Poetry and Landscape of Mithila A major strand of Kamat's poetry involves the landscape and ecology of Mithila, rivers, fields, rain, drought.

१११३. What does Chapter 47 most clearly emphasize about Munni Kamat?

- (A) In Vadel's these lines there is a poetic representation of epigenetics.
- (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) The chapter notes that that Jha's debut collection is named for this bird suggests a self-positioning inside the lyric-social line of inheritance of Maithili literature, from Vidyapati's bird-imagery by way of the modern period.
- (D) The preface to Antatah makes explicit the connection: 'Just as in the monsoon season, the Bhoothahi river flows with speed, but after a few days becomes dry, so Munni does not stop.' This ecological consciousness places Kamat inside a long line of...

१११४. Which answer matches the critical direction of Chapter 47?

- (A) Abha Jha's presence among the Ashok Visheshshank's twenty-two critical contributors, as one of the issue's women critics, is a small but concrete element of the feminisation of Maithili literary criticism that the Videha movement has been working to achieve.
- (B) The Nāṭyaśāstra's concept of Vibhāva (excitants or determinants of rasa) is operative here: the natural landscape functions as an ālambana-vibhāva (permanent excitant) for the emotional states of longing, sorrow, and hope that pervade the poems.
- (C) The chapter notes that t H R E E V O I C E S O F T H E M A I T H I L I G H A Z A L Om Prakash Jha · Amit Mishra · Chandan Kumar Jha A Complete Research & Critical Appreciation Indian & Western Criticism Theories | Videha Parallel History critical frame |...
- (D) The essay on Shardinduju Chaudhary's journal is notably the most critically honest: Jha praises the editorial quality while explicitly criticizing the obscene last-page content.

१११५. In the context of Munni Kamat, which statement is accurate?

- (A) The chapter notes that structure and Form in the Poetry Kamat writes primarily in the conversational, direct register of modern Maithili verse, rejecting the ornate Alaṃkāra traditions of classical poetry in favour of a spare, accessible idiom.
- (B) In the terms of Navya Nyaya: their ghazals are Aptavakya, the valid testimony of reliable witnesses, to the emotional and social reality of Mithila's diaspora communities in the early twenty-first century.
- (C) The memoir enacts what Gilbert and Gubar call the 'revision', the rewriting of the self's story in its own terms.
- (D) The chapter notes that dhvani and Vakrokti Anandavardhana's Dhvanyaloka (9th century CE) proposes that the highest form of poetic meaning operates by way of dhvani (resonance, suggestion), what is evoked beyond what is stated.

१११६. Which option correctly summarizes a point from Chapter 47?

- (A) The chapter notes that mishra ji cites the example of "Masaha Alam" village in the Baiganiya block of Sitamarhi district.
- (B) The chapter notes that pA R T V: T H E M A T I C A N A L Y S I S O F P R E E T I T H A K U R ' S L I T E R A R Y C O R P U S 5.1 The Folk Hero as Counter-Canon The most consistent thematic movement in Preeti Thakur's chitrakatha is the elevation of folk...
- (C) The influence of the Nayi Kavita (New Poetry) movement, particularly its rejection of rhyme-scheme strictures and its embrace of free verse, is apparent.
- (D) His research made it clear that until we revive our traditional art of 'living with rivers', Bihar's rivers will remain 'imprisoned' and their riparian communities will remain trapped in poverty.

११९७. What is the best reading of the chapter's discussion of Munni Kamat?

- (A) The humorous domain is represented by the Murchha Diwas (April Fool's Day) ghazal (No.
- (B) The chapter notes that shabda Pramana, Oral line of inheritance, and Literary Authority In Navya Nyaya, Shabda Pramana (verbal testimony) is valid when it comes from an Apta, a reliable, authoritative, trustworthy speaker with direct knowledge.
- (C) The chapter notes that performance and Practitioners: The Grassroots Resistance The strength of the Maithili Parallel Theatre resides in its decentralized, grassroots structure.
- (D) The chapter notes that yet her poetry is not without craft: internal sound patterns, repetitions, and the deployment of folk-register vocabulary create a distinctive musicality.

११९८. According to Chapter 47, which statement best fits the discussion of Munni Kamat?

- (A) The Vakrokti (oblique speech) theory of Kuntaka (10th-11th century Kashmir) is particularly illuminating here.
- (B) The choice of bandhi (prison, bondage) for "jail" is notably earthier than a more Sanskritised equivalent would be, aligning with Jha's general strategy of preferring colloquial Maithili.
- (C) The chapter notes that phukna (Trumpet/Whistle) (1970) The protagonist is at his maternal uncle's village, but he cannot understand the two-coloured behaviour there.
- (D) The chapter notes that structural Analysis of Ballad Form Maun's scholarship on the lokgatha line of inheritance deploys formal-structural analysis alongside culturalhistorical documentation.

११९९. In Chapter 47 (Munni Kamat), which option reflects the chapter's argument?

- (A) Her doctoral research was on the work of playwright and editor Sudhanshu Shekhar Chaudhary, later published as the monograph Shekhar Prasang.
- (B) The sustainability of the TBA beyond its founding figure is uncertain; the movement needs institutionalisation and replication.
- (C) A Literature of Their Own: British Women Novelists from Bronte to Lessing.
- (D) The chapter notes that kuntaka holds that the essence of poetry is 'deviating expression', saying something indirectly, with a twist.

१२००. Which point is consistent with Chapter 47's treatment of Munni Kamat?

- (A) The chapter notes that Calcutta, 1885. Grierson, G.A.
- (B) Mandal's Sanchiyka is an unusually self-aware instance of this: it explicitly dates several of its items (the 2003 Koshi bridge story, the 2012 Tagore Literature Award journey), it names specific places (Nirmal, Jhitki, Godhanapur, Madhubani), and it...
- (C) The chapter notes that kamat's ironic mode, where she describes dowry in the language of the vegetable market, is a sophisticated deployment of vakrokti in contemporary Maithili verse.
- (D) The Navya Naiyayika distinguishes between a shabda-pramana (knowledge derived from testimony) that is valid (aaptavachana, testimony from a reliable source) and one that is invalid (anaptaunreliable testimony).

१२०१. What does Chapter 47 most clearly emphasize about Bihani Kathā?

- (A) The chapter notes that digital Democratisation and the Maithili Diaspora The decision to operate primarily by way of a blog platform was not merely a practical convenience but a structural choice with profound implications for who could participate in the...
- (B) The chapter notes that nets of Awareness: Urdu Poetry and Its Critics.
- (C) These historical texts prove that Maithili was once the lingua franca of devotional theatre across Eastern India, a status that institutional history has sought to downplay.
- (D) The chapter notes that seed Stories (Bihani Kathā / Vihani Kathā) 2.2.1 The Bihani Kathā line of inheritance The Bihani Kathā (literally 'morning tale' or 'seed story') is a distinctive Maithili literary form, a very short narrative, often a single scene...

११०२. Which answer matches the critical direction of Chapter 47?

- (A) The Videha Parallel History critical frame (Part 32) situates the Bihani Kathā as a specific Maithili contribution to world micro-fiction, with roots in the oral line of inheritance and connections to both the Sanskrit Kathā line of inheritance and the...
- (B) The chapter notes that we do not claim that these writers wrote prolifically for Videha if the archive does not demonstrate this.
- (C) The Videha Parallel History's Part 16 (on Gangesa Upadhyaya) establishes that this epistemological revolution was itself a Mithila cultural product, and that the suppression of Gangesa's subaltern personal history (his birth anomaly and inter-caste...
- (D) Against the Aristotelian line of inheritance of emotional identification and catharsis, Brecht argues for a theatre of critical distance, a theatre that prevents the audience from losing itself in empathy, instead maintaining the analytical lucidity needed...

११०३. In the context of Munni Kamat, which statement is accurate?

- (A) The chapter notes that written largely in Hindi-blended Maithili prose, it covers historical, sociocultural, linguistic, and biographical topics.
- (B) The chapter notes that each story creates a complete world in a minimal space, enacting the Dhvani principle that the unstated resonates more powerfully than the stated.
- (C) The chapter notes that genre: Maithilī Kathā Saṃgraha (short-story collection).
- (D) The chapter notes that kamat also makes a distinctive contribution to the poetics of Maithilī prose: his work in Gahiki Najari and Sheṣ Jīvan expands the formal vocabulary of Maithilī prose writing, bringing to it a lyrical density and a phenomenological...

११०४. Which option correctly summarizes a point from Chapter 47?

- (A) The breast cancer story attributed to Meena Jha in the Videha archive is major for what it refuses: it refuses the restitution narrative's false consolation and the chaos narrative's meaninglessness.
- (B) As the Videha critical literature reveals, Gangesa himself came from a socially marginalised family in Mithila, and the Brahminical genealogical apparatus (the Panji) chose to 'completely ignore' his family background.
- (C) Themes of the Seed Stories The seed stories address themes consistent with the poetry: domestic conflict, the position of women, economic hardship, village life, and the violence, both overt and structural, that shapes daily existence in rural Mithila.
- (D) Amatya's entire anthology is an attempt to restore sāmānādhikaraṇa (co-reference) between the signifier 'Maithili' and the signified 'dignity, land, and language'.

११०५. What is the best reading of the chapter's discussion of Munni Kamat?

- (A) They operate in the realist mode, drawing on the lived texture of Maithili village society, yet achieving an allegorical resonance that transcends the local.
- (B) In a context where Maithili is daily threatened by linguistic shift toward Hindi among the younger generation, writing Maithili poetry is a form of linguistic activism: it creates the conditions for Maithili to remain a living literary language rather than...
- (C) In a literary landscape often dominated by male perspectives, Ila Rani Singh became an eminent poetess, addressing the nuances of the female experience and the socioeconomic realities of Mithila.
- (D) The chapter notes that writing in the shadow of post-1857 Partition anxieties about the Hindi-Urdu divide, Dushyant used the ghazal as a vehicle for what he called "New Poetry" in the popular idiom: his collection Saaye Mein Dhoop (1975, published just...

१२०६. According to Chapter 47, which statement best fits the discussion of Gaṅgeśa Upādhyāya?

- (A) The "Male Pen" vs. "Female Pen": The editor holds that while male writers (like Rajmohan Jha) have written about women with empathy, a woman writing about a woman brings an "authenticity of experience" and a "depth of soul" that is unique.
- (B) Applying the Navya-Nyāya analytical technique of Gaṅgeśa Upādhyāya, which insists on precise identification of the cognising subject (pramātā), the means of knowledge (pramāṇa), the object known (prameya), and the valid cognition (pramā), we can say that...
- (C) His poem 'Hama miṭhalānī Mithilā ke nāri / rahbai nai kamajor yau' ('We are Mithila's women / We shall not remain weak') is a declaration of feminist resolve rooted in Maithili folk line of inheritance.
- (D) The chapter notes that 'Chitra' means both 'picture/image' and (in a classical secondary sense) the Madhubani paintings for which Mithila is globally renowned.

१२०७. In Chapter 47 (Munni Kamat), which option reflects the chapter's argument?

- (A) The critical consensus emerging from Videha Issue 348 is that Thakur was neglected by the institutional literary establishment during his lifetime in ways that cannot be justified on aesthetic grounds, and that the task of a corrective scholarship is only...
- (B) In Dalit literature, these two rasas appear rarely but not entirely absent.
- (C) The fish -which is the traditional livelihood of Dalit castes -lives in "a fistful of water." "Dream-laden fish" -this image is both extraordinarily beautiful and sad.
- (D) The play dramatises how domestic conflict escalates from verbal abuse to physical violence against children, forcing a reckoning with the question of whether joint family life is sustainable.

१२०८. Which point is consistent with Chapter 47's treatment of Munni Kamat?

- (A) The play ends with an elder's speech, structurally resembling the deus ex machina but made ideologically complex, arguing that the joint family is like a body: 'Just as pain in one organ reaches the whole body, so does sorrow in one family member reach...
- (B) The chapter notes that he is skeptical of "intercultural" theater that extracts aesthetic forms from their social moorings, and critical of the ways "folk" traditions are repackaged for urban, middle-class, or international audiences.
- (C) Anmol Jha's choice of the laghukathā as his primary creative form and of children's literature as his primary research subject makes a different kind of political claim: the claim that the most major Maithili literature is that which reaches the widest...
- (D) The regional identity of Ghoghardiha is particularly major, as it sits at a crossroads between the traditional academic centers of Darbhanga-Madhubani and the more flood-prone, socioeconomically marginalized Kosi region.

१२०९. What does Chapter 47 most clearly emphasize about Munni Kamat?

- (A) His poem 'Nārī sītā rādhā aṃśa / Puruṣa banalair rāvaṇ kaṃśa' is a feminist analysis conducted by way of the idiom of the Maithili cultural imaginary.
- (B) The poem's critique is directed less at individual moral failure than at the structural values of a society that equates modern status with the abandonment of traditional obligations ('maaye baap ke satkar').
- (C) The chapter notes that valid Knowledge (Prama), The Core Definition Bhatta provides the Nyaya definition with full comparative apparatus: valid knowledge (prama) is 'the knowledge of a thing as it is' (yatharthajnana).
- (D) In Nāṭyaśāstra terms, the play's Sthāyibhāva (dominant emotion) is Karuṇa (pathos/compassion), with the violence against the child and the domestic unhappiness activating the Rasa of sorrow.

१११०. Which answer matches the critical direction of Chapter 47?

- (A) The chapter notes that ganga Devi: line of inheritance and Expression in Mithila Painting.
- (B) The chapter notes that navya-Nyāya anumāna: the Matadāna (Voting) poem's implicit argument, that democratic participation should produce genuine representation follows the inferential structure of civic poetry.
- (C) The chapter notes that dulari, a village girl, achieves the highest marks in her district in the board examination, but her mother Phuladai has already torn up her mark sheet, beaten her, and tried to suppress her education in favour of marriage and...
- (D) The chapter places Hriday Narayan Jha inside the wider parallel history of Maithili literature.

११११. In the context of Munni Kamat, which statement is accurate?

- (A) The drama traces Dulari's vindication when her teacher arrives to honour her publicly, and the mother's belated transformation.
- (B) His eight works, spanning from Mithilak Arthik Vikas (2000) to Mithila Rising (2014) and Chapal Charan Chit Chanchal Bhan (2021), constitute the most sustained body of economic-geographic analysis of the Mithila region available in an Indian regional language.
- (C) The chapter notes that this is auchitya as cultural loyalty, the fitness of the writer to her line of inheritance.
- (D) The chapter notes that he was born in Mithila Deep village, Jhanjharpur, Madhubani, the same Madhubani district that is the heartland of Mithila cultural identity, home to Madhubani painting, the great poet Vidyapati, the Saurath fair (the legendary...

१११२. Which option correctly summarizes a point from Chapter 47?

- (A) The chapter notes that it is a parallel history of the Indian freedom movement.
- (B) The chapter notes that badri Babu infers his own superiority from his education; the villagers infer Lalbihhari's happiness from his social success.
- (C) The play's dramatic arc follows what Brecht would recognise as a Lehrstück (learning play), a play designed not for catharsis but for instruction and social change.
- (D) The chapter notes that he who is "Lord" (God, protector) commands the oppression of women.

१११३. What is the best reading of the chapter's discussion of Munni Kamat?

- (A) The audience is invited not to identify emotionally with the characters but to learn from the social contradictions dramatised.
- (B) The chapter notes that women writers and folk-literature specialists, including Kamla Chaudhary and Lalita Jha, enriched the line of inheritance by way of their attention to cultural material, social criticism, and the documentation of Mithila's living...
- (C) The "loss of language", the forgetting of our logical delimiters, our rhetorical depths, and our metaphysical roots, is the certain precursor to the "loss of kingdom." To reclaim the kingdom, we must reclaim the precision of the Navya-Nyāya, the unity of...
- (D) The chapter notes that Hans Robert Jauss's concept of the "horizon of expectations", the cultural and aesthetic expectations a reader brings to a text, which the text may confirm, expand, or subvert, helps explain the critical surprise registered by...

१११४. According to Chapter 47, which statement best fits the discussion of Munni Kamat?

- (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 chapter notes that this is consistent with his journalistic training and his theatre background: both arts that privilege the external, the visible, the spoken.
- (C) The chapter notes that he imagines the medieval saint-poet as a modern "Freelancer" or a corrupt IAS officer.
- (D) The teacher's arrival activates a reversal of fortune that is both dramatically satisfying and thematically pointed.

१२१५. In Chapter 47 (Munni Kamat), which option reflects the chapter's argument?

- (A) The chapter notes that hamar Tol (My Quarter of the Village), Novel Hamar Tol is Rajdeo Mandal's landmark novel and the work that most fully establishes his position in Maithili literary history.
- (B) Applying feminist theory, the play illustrates Nancy Chodorow's analysis of mother-daughter reproduction of gender norms: it is the mother who suppresses the daughter's education, having internalised patriarchal values.
- (C) The chapter notes that upamana Khanda (Comparison) While Buddhists and Vaisesikas reduced Comparison to Inference, Gangesa defends it as an independent Pramana.
- (D) The movement had two primary goals: (1) To restore the classical Behr and Qaafiya.

१२१६. Which point is consistent with Chapter 47's treatment of Munni Kamat?

- (A) The play critiques not only patriarchy but women's complicity in its reproduction, making it more nuanced than straightforward victim-rescue narratives.
- (B) The Digital Afterlife: Videha's Archive Both works are documented in the Videha digital ecosystem.
- (C) The chapter notes that this is the aesthetic-political genealogy of the OBC literary movement, and it establishes the ideological coordinates inside which Bagwar operates.
- (D) The Videha Visheshank itself, by devoting 97 pages to Chaudhary's work, is an act of canonical inscription: it places this socially marginal activist inside the official archive of Mithila's intellectual life.

१२१७. What does Chapter 47 most clearly emphasize about Superstition This?

- (A) The chapter notes that secondary Sources: Indian Critical line of inheritance Bharata Muni.
- (B) The chapter notes that by reclaiming Vidyapati as the "Poet of Plowmen and Sowers," Mandal performs a Navya Nyaya nirnaya (ascertainment of truth), stripping away the "superimposed" identities created by elite historians.
- (C) The chapter notes that 'Andhvisvās', Superstition This play dramatises a family whose son Shankar falls ill.
- (D) The chapter notes that dhvani Theory: The Resonant Unsaid Ānandavardhana's Dhvanyāloka (c.

१२१८. Which answer matches the critical direction of Chapter 47?

- (A) The chapter notes that c O N C L U S I O N 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 major...
- (B) The chapter notes that come, let's take the son to hospital.' The play is a piece of rational, enlightenment theatre, opposing medical science to superstitious practice.
- (C) The chapter notes that kamat's Distinctive Contribution Across all four works, LĀL DEV Kāmat's most distinctive contribution to Maithilī literature is the integration of literary and practical knowledge inside a single unified text-practice.
- (D) The chapter notes that kapileshwar Raut A writer of stories that focus on the "ordinary" and "marginalized" rural Maithil, often featured in the Nit Naval series.

१२१९. In the context of Munni Kamat, which statement is accurate?

- (A) The chapter notes that pA R T V I : P A R A L L E L H I S T O R Y P O S I T I O N I N G 6.1 Buch in the Parallel History's Layers The Videha Parallel History constructs its alternative archive in nine historical layers.
- (B) In 1964 she came to Patna, and the poet Nagarjun ('Yatri Kaka', a paternal relation) took her to All India Radio Patna, introducing her to Hindi producer Madhukar Gangadhar.
- (C) The chapter notes that from the Nāṭyaśāstra's analysis of dramatic types (Nāṭikā, Prakaraṇa etc.), this play corresponds most closely to a Prakaraṇa, a drama of social life with invented characters, depicting contemporary social themes, as distinguished...
- (D) Ambedkar used to say: "I measure the progress of a community by the degree of progress which women have achieved." By this measure these poems measure society and find society wanting.

१२२०. Which option correctly summarizes a point from Chapter 47?

- (A) The chapter notes that karuṇā (compassion) for women's gendered labour appears throughout the poetry: Gāmak Nārī (The village woman), Nārī binu samāj sunnā (Without woman society is empty), Māe (Mother), Māiyak Mamatā (Mother's love), all of these engage...
- (B) The chapter notes that moreover, the Parallel History critical frame draws attention to the relationship between Maithili and Arabic literary traditions by way of the shared experience of Bahai-influenced modernism.
- (C) The chapter notes that th century CE): Bhāmaha argues, against the formalists, that svabhāvokti the natural, precise description of things as they actually are, is itself the highest figure of speech.
- (D) The chapter notes that 'Zindagi ka mol', The Value of Life The most sombre of Kamat's plays, 'Zindagi ka mol' (The Value of Life) follows Ram Ratan, an eighteen-year-old from a village who travels to Himachal Pradesh for work, only to be used as an...

१२२१. What is the best reading of the chapter's discussion of Munni Kamat?

- (A) In Marxist dramatic theory (Lukács, Williams), this play belongs to the line of inheritance of social realism that seeks to represent not individual psychology but the totality of social forces.
- (B) The chapter notes that viyogi's solution, visible in his stage directions and character descriptions, is to retain the industrial setting while making the emotional and philosophical drama universally accessible by way of the Maithili idiom.
- (C) The chapter notes that 'Jai Mithila, Jai Mithila Dham, Pranam', Victory to Mithila, Victory to the Land of Mithila, Greetings.
- (D) The chapter notes that navya-Nyāya Epistemology of Gaṅgeśa Upādhyāya Applied to Jharudar's Poetry IX.

१२२२. According to Chapter 47, which statement best fits the discussion of Māṭik Suwas?

- (A) The chapter notes that prasad's essay on Dalit literature is simultaneously a Marxist text.
- (B) The Novel: Māṭik Suwas (माटिक सुवास) Māṭik Suwas ('The Fragrance of Earth') is Kamat's first novel, published in 2023 by Navarambh Prakashan.
- (C) The reference establishes that Kamal's songs inherit a music-theoretical line of inheritance as rich and systematic as any in the subcontinent.
- (D) The chapter notes that he is a practitioner of what the Navya-Nyāya philosopher Gaṅgeśa, himself a suppressed inter-caste figure from Mithilamodelled philosophically: the rigorous, evidence-based examination of claims to authority, the refusal to accept...

१२२३. In Chapter 47 (Munni Kamat), which option reflects the chapter's argument?

- (A) The title, invoking the petrichor, the smell of earth after rain, suggests a novel deeply rooted in the landscape, memory, and sensory texture of Mithila.
- (B) The Videha platform is explicitly closed to "practitioners of plagiarism" and those who cannot withstand critical scrutiny.
- (C) These passages are both part of the Maithili literary line of inheritance Mandal inhabits and a site of tension with his democratic aspirations.
- (D) The chapter notes that secondary Sources: Western Critical Theory Bakhtin, Mikhail.

१२२४. Which point is consistent with Chapter 47's treatment of Munni Kamat?

- (A) The writing is reflecting the reality of contemporary Maithili life where English has penetrated village communication by way of mobile phones and migrant workers.
- (B) The translation achieves Benjamin's 'pure language' precisely because Maithili and Hindi share so much cultural territory, the two languages' meeting in these stories produces a synthetic literary text that illuminates both.
- (C) The chapter notes that this duality of rootlessness and belonging maps directly onto Chaudhary's own biography as a returned diaspora writer.
- (D) The chapter notes that it corrects the systematic bhrama (false cognition) produced by a literary line of inheritance that, in excluding Dalit voices, has generated the false universal claim that 'Maithili literature' represents Maithili social reality.

१२२५. What does Chapter 47 most clearly emphasize about Munni Kamat?

- (A) The chapter notes that he frames the poet's task in terms of temporal responsibility: the contemporary poet must neither inherit the past passively nor escape into an abstract future, but must transform the knowledge and experience of one's own time into...
- (B) Indian theoretical sources: Bharata Muni, Natyashastra; Abhinavagupta, Abhinavabharati; Anandavardhana, Dhvanyaloka; Kuntaka, Vakroktijivita; Kshemendra, Auchityavicharacharchaa; Gangesa Upadhyaya, Tattvacintamani (c.
- (C) The novel represents a major formal development in Kamat's career, the shift from the compressed forms (lyric poetry, seed story, one-act play) to the expansive novelistic form that can accommodate multiple characters, time-frames, and social dimensions.
- (D) The chapter notes that 2): Provides an overview, situating the Chaudhary Visheshank inside Videha's editorial line of inheritance and commending its departure from literary subjects to honour a water conservationist.

१२२६. Which answer matches the critical direction of Chapter 47?

- (A) The chapter notes that it is not a seat of the Maithili literary establishment (not Darbhanga, Madhubani town, or a metropolitan centre), but a multi-caste agricultural village in the Madhubani periphery.
- (B) The title's invocation of 'the fragrance of earth' suggests a novel deeply concerned with rootedness, dispossession, and the relationship between Maithili speakers and their land.
- (C) The chapter notes that nirvikalpaka and Savikalpaka Perception The distinction between nirvikalpaka (indeterminate, pre-relational) and savikalpaka (determinate, relational) perception is Gaṅgeśa's most philosophically productive contribution to perceptual...
- (D) His IGNCA research on Mithila paintings, published as 'Mithila Paintings: Past, Present and Future' (IGNCA, 2000), is a landmark academic essay, widely cited in ethnographic and arthistorical literature.

१२२७. In the context of Munni Kamat, which statement is accurate?

- (A) Another matter of concern is that more and more newly emerging women poets are taking the happiness of the city; many women poets like the male poets are doing poetry-creation from the city.
- (B) The chapter places Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Anil Mallik, Amrendra Yadav and Pranav Jha inside the wider parallel history of Maithili literature.
- (C) The chapter notes that kailash Kumar Mishra in his contribution to the Videha special issue.
- (D) The chapter notes that Mikhail Bakhtin's theory of the novel as a 'polyphonic' form, a genre of competing voices and dialogues, in contrast to the monologic epic, is particularly relevant here.

१२२८. What does Chapter 48 most clearly emphasize about Gaṅgeśa TA?

- (A) The chapter notes that may 1955, Kushmaul, Madhubani) With Reference to Indian and Western Critical Theory Including Navya Nyaya Epistemology of Gaṅgeśa TA B L E O F C O N T E N T S I.
- (B) Applying Gangesa's critical frame to Meena Jha's literary epistemology, understanding her fiction as a system of knowledge-claims about the social world, we can illuminate aspects of her work that conventional literary criticism leaves unexamined.
- (C) The chapter notes that c h a p t e r V I I : S y n t h e s i s a n d C o n c l u s i o n s Bechan Thakur occupies a unique and major position in the history of contemporary Maithili theatre.
- (D) The chapter notes that dalit and Subaltern Perspectives The Dalit literary movement in India, which produced its most theoretically articulate criticism in Marathi (Om Prakash Valmiki, Sharankumar Limbale) and later in Telugu, Gujarati, and Hindi, asks of...

१२२९. Which answer matches the critical direction of Chapter 48?

- (A) Analysis of Essays (Aalekh) V.A Essays on Literary Personalities V.B Essays on Institutional History V.C Essays on Maithili Theatre VI.
- (B) They are the words of a man who has been refused, repeatedly, by the social structures of Mithila, refused employment, refused education, refused the dignity of a secure livelihood.
- (C) The chapter notes that educational Content for Schools/Colleges Pedagogical material tailored for standardizing the language.
- (D) Thematic Analysis Chandan Kumar Jha's thematic range is notably the broadest of the three poets.

१२३०. What is the best reading of the chapter's discussion of Narayan Mishra?

- (A) The digital turn, led by the Videha movement, has successfully shifted the locus of literary power from the physical academy to the decentralized internet.
- (B) The chapter notes that simple humanism arose against all these theories, but it too became a theory.
- (C) The women in this play, the yuvati who waits, the sister-in-law who turns away travelers, the mother-in-law who dies offstage, are voices inside a patriarchal structure that the text reproduces without sufficiently interrogating.
- (D) The chapter notes that nabo Narayan Mishra in the Maithili Literary Context XII.

१२३१. According to Chapter 48, which statement best fits the discussion of Nabo Narayan Mishra?

- (A) In Kolkata, he became deeply embedded in the Maithili cultural network.
- (B) The chapter notes that c Balchandā: A Feminist Dramaturgy Structure and Performance Balchandā (a mono-drama; also published in Bhāg Rau āā Balchandā, 2009, Shruti Prakashan) is performed by a single actress who embodies multiple roles: the unborn female...
- (C) Award Category (2012) Recipient Contribution/Focus Abhinay Kala (Acting) Shobha Kant Mahto Career starting with Chhinardevi.
- (D) Abhinavagupta's 10th-century elaboration in Abhinavabharati locates rasa as a form of brahmananda, not mere pleasure but a form of spiritual universalization of the self by way of the literary object.

१२३२. Which point is consistent with Chapter 48's treatment of Mahajati Sadan?

- (A) The chapter notes that sadeha 9 shows his children's poetry strand (Chunamun Chunamun karait ciriā, the chirping bird).
- (B) The avacchedaka principle reminds us that these are specifically Maithili cultural producers, of a specific historical moment (1878-1971), inside a specific subaltern-to-institutional spectrum, in the specific geographical-cultural context of Mithila.
- (C) The chapter notes that during this tenure, he was instrumental in organising annual theatrical productions, poetry gatherings (Kavigoshti), and cultural programmes at venues including the Mahajati Sadan, Netaji Subhash Institution, and other Kolkata stages.
- (D) The devaluation of women's bodies and their characters in cinema and other media by men stems from the fear of the mother's body threatening their existence.

१२३३. What does Chapter 48 most clearly emphasize about Ramlochan Thakur?

- (A) The chapter notes that inside the Indian novelistic line of inheritance, it participates in the subaltern Bildungsroman form that scholars like Meenakshi Mukherjee have theorised: the narrative of the socially excluded subject who achieves recognition not...
- (B) The chapter notes that he was a close associate of the poet-playwright Ramlochan Thakur (b.
- (C) The paraba (pigeon) that Binay Bhushan seeks is precisely the cultural form that this establishment has undervalued: not the Sanskrit-classical literary line of inheritance (which the establishment prizes), not the nationally recognized writers (whom the...
- (D) The application of Indian classical frameworks, rasa theory, dhvani, auchitya, progressive and feminist criticism, reveals the depth of his rootedness in Maithili aesthetic and social traditions even when his subject matter is the disruption of those...

१२३४. Which answer matches the critical direction of Chapter 48?

- (A) The chapter notes that prabodh Narayan Singh, the Maithili movement leader in Kolkata; Pitambar Pathak, the movement activist; Lakshman Jha Sagar, the poet; and Sumangshu Shekhar Choudhary, the editor and playwright.
- (B) The chapter notes that viyogi's position inside this critical frame is distinctive: he is neither a subaltern community writer (like Jagdish Prasad Mandal) nor a caste-politics activist, but an elite scientist whose literary work represents a different...
- (C) The chapter notes that 'Can the Subaltern Speak?' In Marxism and the Interpretation of Culture.
- (D) Mandal's published works to date are three: a poetry collection in Western Maithili/Bajjika (2022), a short story collection in the same dialect (2023), and a collection of socio-critical essays in Hindi-inflected Maithili (2025), all published by Mithila...

१२३५. What is the best reading of the chapter's discussion of Nabo Narayan Mishra?

- (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) The Samagra, published in 2026, collects his lifetime output, much of which was published across various Maithili periodicals in scattered form.
- (C) The chapter notes that Shiv Kumar Prasad Socio-cultural realism and regional identity.
- (D) The chapter notes that), has titled him 'Mithila's Bhikhari Thakur', invoking the legendary Bhojpuri playwright-poet Bhikhari Thakur (1887-1971), the low-caste barber who became the most celebrated voice of Bhojpuri folk theatre.

१२३६. According to Chapter 48, which statement best fits the discussion of Nabo Narayan Mishra?

- (A) In Bengali, the ghazal arrived via the intellectual and cultural ferment of nineteenth-century Calcutta.
- (B) The Videha parallel literature movement, and Rajdeo Mandal inside it, represents a partial but major attempt to create institutional structures in which the subaltern can speak more fully.
- (C) The chapter notes that Ijoriyak Angaithi-Mor, Ilarani Singh's Poetic Context Ilarani Singh's poetic presence is documented inside the anthology Ijoriyak Angaithi-Mor: A Collection of Maithili Poems of Poetesses (edited by Mala Jha and Vibha Jha, Navarambh...
- (D) His hobbies are listed as organisation work, theatre, literary and social activities.

१२३७. In the context of Nabo Narayan Mishra, which statement is accurate?

- (A) The chapter notes that Eliot called 'line of inheritance and the individual talent'.
- (B) The chapter notes that Ramlochan Thakur's poetry exhibits masterful use of Dhvani, particularly in his treatment of the migrant experience.
- (C) The chapter notes that covers Thakur's engagement with Maithili theatre, his literary journey, his poetry and its reception, and his reflections on the Maithili movement.
- (D) The Videha archive's preservation of Maithili and Sanskrit manuscripts, including works by Ṭhakkuras and Mīśras who were direct intellectual descendants of Gaṅgeśa's circle, serves as a living scholarly connection across seven centuries.

१२३८. In Chapter 48 (Nabo Narayan Mishra), which option reflects the chapter's argument?

- (A) The chapter notes that Saras's children's songs exploit the full range of phonetic resources available in Maithili: the retroflex consonants that have no equivalent in other Indo-Aryan languages, the distinctive vowel qualities, the characteristic...
- (B) The Buddhist and Jain material is not simply 'rediscovered' by Maun; it is reconstituted as a legitimate historical discourse that the dominant Brahmanical historiography of Mithila had rendered silent.
- (C) His writing is the literature of the village stage, grounded in performability, clarity of social message, and direct emotional communication with a non-elite audience.
- (D) The chapter notes that Mishra cites Thakur's famous satirical couplet on Buddhinath Mishra: "Buddhinath Mishraak sakal rachna arthapradhaan / Hindi me tain gawait chahi sohar aa samdaun", a biting critique of a writer who writes in Maithili but then...

१२३९. In the context of Nabo Narayan Mishra, which statement is accurate?

- (A) The essay contains a poem of tribute: "Simhanaad swargahu san sunab / Jakhaan bhetait Probodh Sahitya Sammaan."
- (B) Sarvaguna Sampanna Sagarji The essay on Lakshman Jha Sagar (published in Videha's Sagar Special Issue, No. 5).
- (C) The chapter notes that every house has become a slaughterhouse, and every village a market.
- (D) The chapter notes that multilingual drama demonstrating Maithili's regional reach.
- (E) ANNOTATIONS: Social context: This ghazal is the collection's most concentrated political protest poem.

१२४०. Which option correctly summarizes a point from Chapter 48?

- (A) The chapter notes that Sagar is described as a multi-genre writer (poetry, stories, essays, criticism, interviews) who combines traditional values with modern thought and whose wife Shail Jha Sagar is also a writer.
- (B) The chapter notes that 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...
- (C) The chapter notes that translating R.U.R. into Maithili raises specific challenges: the Czech industrial context (factory production, labour relations, corporate capitalism) must be rendered meaningful to a Maithili audience whose primary economic...
- (D) The early period was characterized by the pioneering work of Jyotirishwar Thakur, whose Varnaratnakara and Dhurtasamagama established the initial formal structures of Maithili prose and drama.

१२४१. According to Chapter 49, which statement best fits the discussion of Prof. Udaya Narayana Singh?

- (A) The chapter notes that Singh's scholarship cognizes the Vidyapati line of inheritance; Ilarani Singh's poetry apperceives that scholarship and re-creates its themes in a contemporary feminine voice.
- (B) The chapter notes that he also holds a Postgraduate Diploma in Mass Communication and Creative Writing from Jamia Millia Islamia, New Delhi, where he was additionally certified by the Nelson Mandela Centre for Peace and Conflict Resolution, a detail that...
- (C) The chapter notes that it moves by way of a series of contrasts: the city's concrete and steel versus the village's thatched roofs; the anonymity of the modern high-rise flat versus the warm recognition of neighbours in the village lane.
- (D) The chapter notes that centres on Prof. Udaya Narayana Singh 'Nachiketa', Poet, Playwright, Linguist, Essayist and Translator.

१२४२. In Chapter 49 (Prof. Udaya Narayana Singh 'Nachiketa'), which option reflects the chapter's argument?

- (A) The chapter notes that this is a modernist Maithili innovation: political prose-poetry.
- (B) The chapter places Prof. Udaya Narayana Singh 'Nachiketa' inside the wider parallel history of Maithili literature.
- (C) The chapter notes that together, they constitute a comprehensive fictional mapping of subaltern Maithili social experience at the novel and short-story scales respectively.
- (D) The chapter notes that he wrongly claims that Maithili has a deep oral line of inheritance preceding Sanskrit influence, a claim as unfounded as Rajeshwar Jha's argument that Brahmi script derives from Tirhuta (Mithilakshar).

१२४३. Which point is consistent with Chapter 49's treatment of Prof. Udaya Narayana Singh?

- (A) The chapter notes that it maintains the "Videha Parallel"-the ability to hold a rigorous philosophical worldview (Siddhanta) alongside "Laukika" (folk) expressions like Tirhut and Holi songs.
- (B) The chapter notes that critical Appreciation by way of Indian Literary Theory 4.1 Rasa Theory (Bharata Muni's Natyashastra) 4.2 Dhvani Theory (Anandavardhana) 4.3 Alamkara School (Bhamaha, Dandin) 4.4 Vakrokti (Kuntaka) and Auchitya (Kshemendra) 5.
- (C) The chapter notes that its discussion connects Prof. Udaya Narayana Singh 'Nachiketa' with critical appreciation, literary history and the Videha critical frame.
- (D) The chapter notes that diaspora and Marginalized "Word-Pictures" Dillika Park (दिल्लीक पार्क): These word-pictures (shabd-chitra) serve as a witness for the Maithili diaspora in Delhi, documenting urban migration with "autobiographical warmth." Yachak Ke...

१२४४. What does Chapter 49 most clearly emphasize about DAYA NARAYANA SINGH?

- (A) The chapter notes that uDAYA NARAYANA SINGH 'NACHIKETA' Poet Playwright Linguist Essayist Translator Sahitya Akademi Award 2017 (Poetry, Maithili) Analysed by way of: Bharata's Nāṭyashāstra Indian Classical Aesthetics (Rasa-Dhvani-Alaṃkāra) Theatre & Drama...
- (B) Abhinavagupta's 10th-century elaboration in Abhinavabharati locates rasa as a form of brahmananda, not mere pleasure but a form of spiritual universalization of the self by way of the literary object.
- (C) The title points toward the democratic and non-hierarchical ethos of theatre as a practice, which Vibha Rani reads as a key feature of Premrata Mishra's practice: on stage, social rank collapses, and the actor's skill is the only currency.
- (D) The chapter notes that founded and edited by Gajendra Thakur, Videha has become the definitive archive for contemporary Maithili literature, transcending the limitations of physical distribution.

१२४५. Which answer matches the critical direction of Chapter 49?

- (A) The chapter notes that evaluation of the process of Rasa manifestation (Rasa-niṣpatti).
- (B) The chapter notes that but it was proven again that the mainstream, hungry for awards and positions, repays with ingratitude.
- (C) The chapter notes that i N T R O D U C T I O N Professor Udaya Narayana Singh 'Nachiketa' stands as one of the most remarkable literary personalities in contemporary Indian literature.
- (D) The chapter notes that this theory became post-history, post-development, and post-causality.

१२४६. In the context of Prof. Udaya Narayana Singh 'Nachiketa', which statement is accurate?

- (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...
- (B) The chapter notes that from the Potter Encyclopedia's treatment of Gangesa's own example: if one thinks of generic properties or universals as having instances (as in Western philosophy) rather than as inhering in particulars, one translates an Indian view...
- (C) The chapter notes that its formal description, 'Samantarar Sahitya Akademi Puraskar, Samantarar Lalit Kala Akademi Puraskar, Samantarar Sangeet-Natak Akademi Puraskar' announces its parallel and critical relationship to the three national bodies.
- (D) The chapter notes that born on 23 November 1951 in Calcutta, the son of two Hindi scholars, his father Prabodh Narayan Singh a Maithili speaker from Saharsa, North Bihar, and his mother Anima Singh a Bengali speaker from Mymensingh (now Bangladesh)...

१२४७. Which option correctly summarizes a point from Chapter 49?

- (A) The chapter notes that possibly the son of Shri Mahesh Thakur of the Naua Thakur caste from Vishfi village (according to line of inheritance).
- (B) The chapter notes that featured Languages: The works included are derived from Telugu, Odia, Gujarati, and Kannada.
- (C) The chapter notes that bheemnath Jha ("Bheemababu"), described in the preface as having "read the Maithili manuscript with affectionate care and suggested improvements", signals the author's embeddedness inside academic Maithili scholarship and the line of...
- (D) The analysis draws on all fourteen files provided: plays, poetry collections, journals (Mithila Darshan), and the multi-lingual Nachiketa Vividh compendium.

१२४८. What is the best reading of the chapter's discussion of South Gujarat?

- (A) 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.
- (B) His subsequent career took him by way of teaching posts at the Universities of MSU-Baroda (1979-81), South Gujarat/Surat (1981-85), Delhi (1985-87), and Hyderabad (1987-2000), before the two defining institutional posts: Director of the key Institute of...
- (C) The chapter notes that centres on Rabindra Narayan Mishra, Novelist, Story-Writer and Essayist.
- (D) The chapter notes that markandey Pravasi notes that Jha is a poet of Rasa, Alankāra, and Chanda.

१२४९. According to Chapter 49, which statement best fits the discussion of At CIIL?

- (A) Thakur) cites five verses by Vidyapati, which are in the language of Vidyapati's Padavali: Jāva na mālato kara paragāsa Tāve na tāhi madhukara vilāsa.
- (B) The chapter notes that critical Assessment Salhaita-Gurmaita is, inside its modest compass, an major work of subaltern historiography in Maithili.
- (C) The Field of Cultural Production: Essays on Art and Literature.
- (D) At CIIL, Nachiketa set up three transformative national linguistic infrastructure institutions: the National Translation Mission (NTM), the Linguistic Data Consortium for Indian Languages (LDCIL), and the National Testing Service (NTS).

१२५०. In Chapter 49 (Prof. Udaya Narayana Singh 'Nachiketa'), which option reflects the chapter's argument?

- (A) The chapter notes that by way of the particular stories of Bulki, Raghab, and their community, the novel shows that this Vyapti is false: the actual concomitance is not between caste and intrinsic worth but between caste and inherited privilege sustained...
- (B) The chapter notes that structuralist narratology (Propp, Levi-Strauss, Greimas, Todorov) provides analytical tools for the study of folktale structure.
- (C) The chapter notes that he also established the Centre for Applied Linguistics and Translation Studies (CALTS) at the University of Hyderabad.
- (D) The chapter notes that dhanakara Thakur: The most critical essay, questioning Jha's historical analysis for omitting the Darbhanga Raj's feudal role in Mithila's economic impoverishment.

१२५१. Which point is consistent with Chapter 49's treatment of Frankfurt Book Fair?

- (A) Here, the incident of wasting the youth of 'Paro' is buried in history.
- (B) The chapter notes that however, the best poemsthe title poem, the unborn daughter's appeal, and "Shram Shakti", achieve what Anandavardhana called dhvani of the highest order: where the suggested meaning completely dominates the expressed meaning, making...
- (C) The chapter notes that subaltern Studies and the Politics of Voice Gayatri Spivak's foundational essay "Can the Subaltern Speak?" (1988) raises the question of whether the subaltern can speak inside the dominant representational order, or whether her...
- (D) The chapter notes that he has visited and lectured in Bangladesh, Caribbean, France, Germany, Italy, Nepal, Pakistan, Russia, Singapore, Sweden, Thailand, USA, Andorra, Scotland and China, and has been a poet-invitee at the Frankfurt Book Fair (India Guest...

१२५२. What does Chapter 49 most clearly emphasize about Twelve Plays Across Four Decades?

- (A) Her evidence is drawn from specific narrative details, the young villager's speech in 'Daidigam', the highway's effect on the village in 'Gamak Katak Highway', the marriage plot in 'Chhutkik Ek Din', that collectively establish the pattern.
- (B) The chapter notes that th century CE) introduced the concept of dhvani (resonance or suggestion) as the 'soul of poetry.' For Ānandavardhana, the highest poetic power lies not in what is explicitly stated (vācārtha) but in what is suggested or implied...
- (C) The chapter notes that ghazal 2 (2222222222): Pure 2222222222 per line, likely ḥazaj musaddas with long form; 6 shers with uniform radif 'delaump'.
- (D) The chapter notes that t H E D R A M A T I C W O R K S : S U R V E Y A N D A N A L Y S I S 3.1 The Playwright's Arc: Twelve Plays Across Four Decades Nachiketa's career as a playwright spans from 1971 to 2008, encompassing twelve plays that chart both his...

१२५३. Which answer matches the critical direction of Chapter 49?

- (A) The chapter notes that by naming his father's exclusion from the 1988 anthology of 'Samakaalin Maithili Kavita' (which claims to represent the period 1961-1980), Tillu performs a filial act that is simultaneously a critical act: he insists that the canon...
- (B) The chapter notes that t h e R o l e o f M a i t h i l i L a n g u a g e i n H i n d i P r o s e 4.1 Maithili: An Ancient Literary Language Maithili is one of the oldest and most distinguished literary languages of South Asia.
- (C) His ghazal form embodies this tension: the ghazal is a highly formalised, aesthetically demanding structure, yet Thakur deploys it in the service of social critique.
- (D) The twelve plays are: Year Title Genre/Type Publisher/Notes 1971 Nāyakak Nām Jīvan Full play Akhil Bharatiya Mithila Sangh, Calcutta.

१२५४. In the context of Prof. Udaya Narayana Singh 'Nachiketa', which statement is accurate?

- (A) 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.
- (B) The chapter notes that 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 chapter notes that (The Hero is Life) 1974 Ek Chhal Rājā Full play Maithili Rangamancha, Calcutta.
- (D) The chapter notes that provincialization: Dipesh Chakrabarty's concept of provincializing Europe is relevant to the criticism of Maithili literature.

१२५५. Which option correctly summarizes a point from Chapter 49?

- (A) The railway crossing, a phatak, is the liminal threshold of the story: the moment when the train of events becomes irreversible, the suicide point.
- (B) The chapter notes that (There Was a King) 1974 Nāṭakak Lel Full play Mithila Darshan, Calcutta. iv+76 pp.
- (C) The final image, the dog laughing on the sofa as the courtyard lies empty, achieves the rasa's peak by way of a reversal: the animal occupies the domestic space abandoned by humans, an image simultaneously absurd (hāsyā) and heartbreaking (karuṇa).
- (D) The chapter notes that selfless Dedication: The progress of Maithili literature rests solely on the "bone-giving" sacrifice (likened to Sage Dadhichi) of authors who write out of sheer literary persistence.

१२५६. What is the best reading of the chapter's discussion of Pratyavartan Full?

- (A) The chapter notes that (For a Play) 1976 Pratyavartan Full play Mithila Darshan, Calcutta.
- (B) The chapter notes that he who is "Lord" (God, protector) commands the oppression of women.
- (C) The chapter notes that linguistically, these stories are the most hybrid in Ashok's canon: Maithili is spoken by characters who also speak Hindi, English, and the electronic argot of social media.
- (D) The chapter notes that bharata writes: 'I shall now speak of the objectives of drama (Natyaprayojana): the instruction of all people, the giving of advice to those without teachers, the amusement of people worn out by labour, and the demonstration of what...

१२५७. According to Chapter 49, which statement best fits the discussion of Andolan Full?

- (A) The chapter notes that marxist Critique and the Panji System The Videha movement's denunciation of the Panji system, the elaborate genealogical records of elite Maithil Brahmins, is a classic Marxist critique of ideological superstructures.
- (B) The chapter notes that we claim what the archive does demonstrate: that they were positioned, from the journal's earliest issues, as a founding intellectual witness, and that this positioning is itself textually verifiable, repeatedly reproduced, and...
- (C) The chapter notes that (The Return) 1977 Andolan Full play Mithila Darshan, Calcutta.
- (D) The Navya Nyāya line of inheritance'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...

१२५८. In Chapter 49 (Prof. Udaya Narayana Singh 'Nachiketa'), which option reflects the chapter's argument?

- (A) The synthesis of these frameworks allows for a multi-layered appreciation: we will first describe the textual form (Formalism), then analyze its emotional and suggestive impact (Indian Aesthetics), place it as a historical counter-narrative (VPHF), and...
- (B) The chapter notes that (The Movement) 1977 Rāmlīlā Full play Mithila Darshan, Calcutta.
- (C) The chapter notes that geet Ganga (गीत गंगा), Song Collection Geet Ganga (River of Songs) is a collection of geet, the Maithili lyric song genre that has its roots in the classical padas of Vidyapati, the devotional line of inheritance, and the rich folk...
- (D) His summary of the title story, in which an NRI returning to his ancestral village chooses to build a hospital rather than a temple, shows genuine critical insight: he recognises the story's resolution as the key to the entire collection's vision of...

१२५९. Which point is consistent with Chapter 49's treatment of Anya Ekāṅkī One-act?

- (A) The chapter notes that b Shivshankar Srinivas and Kumar Pawan Kumar Pawan is a Maithili writer associated with the younger wave of Maithili prose writers, known for a more urban and psychologically complex fictional voice.
- (B) The chapter notes that first serialized in Videha fortnightly e-journal, Issue 74 (15 January 2011) by way of Issue 78 (15 March 2011) in five instalments.
- (C) The chapter notes that (The Ramlila) 1978 Janak Ā' Anya Ekāṅkī One-act plays Mithila Darshan, Calcutta.
- (D) The chapter notes that ramamtar Yadav (the subject of Videha's own special issue No.

१२६०. What does Chapter 49 most clearly emphasize about Other One-Acts?

- (A) The chapter notes that how many science fiction stories, children's and adolescent stories and poems are careerist poets and storytellers writing?
- (B) The chapter notes that (Janak and Other One-Acts) 1988 Priyamvadā Natika Major dramatic work 1988 Andolan Revised edition Mithila Darshan 2008 No Entry: Mā Pravish Full play Shruti Publications, Delhi.
- (C) The poet's persona is that of an utterly destitute devotee (parama anatha) who has been failed by gods, kings, and kinsmen alike.
- (D) The chapter notes that similarly, in literature, attempts at structural analysis for prose and poetry continue.

१२६१. Which answer matches the critical direction of Chapter 49?

- (A) The chapter notes that Bharata's Nāṭyaśāstra and Indian Classical Aesthetics 3.2.1 Rasa Theory Applied to Mandal's Fiction Bharata's Nāṭyaśāstra recognises eight primary Rasas (aesthetic emotions): Śṛṅgāra (love/beauty), Hāsyā (humour), Karuṇa...
- (B) The chapter notes that critical Assessments of Koilakh Nine scholars contribute reviews of Koilakh in Videha 405, making it the most reviewed work in the special issue.
- (C) The chapter notes that kaniya-Putra (Girl's Son), In this story, a child on the road rubs the writer's feet, then places its head on his lap and is carefree, as if placing its head on its mother's lap.
- (D) The hero (nāyaka) in the Nāṭyaśāstra line of inheritance is defined by specific qualities: modesty (vineeta), sweetness of temper (madhura), sacrifice (tyāgi), capability (dakṣha), noble lineage, and moral integrity.

१२६२. In the context of Prof. Udaya Narayana Singh 'Nachiketa', which statement is accurate?

- (A) The book's robotics chapter explicitly invokes Čapek's R.U.R. and discusses artificial intelligence with reference to MIT's famous warning: 'Success in creating AI would be the biggest event in human history.
- (B) The chapter notes that shankhanaad, A Maithili novel whose title (the conch-call) suggests themes of awakening or summons to duty.
- (C) The chapter notes that raudra rasa (furious/wrathful): The jhārū poems on corruption and political hypocrisy evoke controlled anger (raudra), not the uncontrolled fury that Bharata associates with villains, but the righteous anger of the social critic who...
- (D) The chapter notes that by naming Life itself as the hero, Nachiketa performs a philosophical inversion: the traditional nāyaka is de-individuated, and Life-as-collective-experience takes the protagonist position.

१२६३. Which option correctly summarizes a point from Chapter 49?

- (A) His inclusion in this foundational volume, alongside figures such as Gajendra Thakur, Udaya Narayan Singh 'Nachiketa', Ramanand Jha 'Raman', Gangesh Gunjan, Mayanand Mishra, Ravindra Kumar Das, and dozens of other Maithili writers and intellectuals...
- (B) The chapter notes that consistent feminist perspective across all three Maithili works, without didacticism or polemic.
- (C) The chapter notes that reincarnation was supposed to be the path to moksha -but for the Dalit it becomes an endless vicious circle.
- (D) The chapter notes that this gesture is simultaneously in dialogue with the Western existentialist theatre line of inheritance (Sartre's No Exit, Camus's Caligula) and with the Indian line of inheritance of the abstract or allegorical hero found in Sanskrit...

१२६४. What is the best reading of the chapter's discussion of West Bengal?

- (A) The gender difference is major: Bama's Karukku is written by a Dalit woman and carries the double burden of caste and gender oppression.
- (B) The stories of Mujrim demonstrate a more fully developed narrative craft, the ability to sustain multiple characters, to construct ironic reversals, to embed social critique in storytelling without allowing the critique to overwhelm the narrative.
- (C) The play engages with the early 1970s political climate of West Bengal and Bihar, the turbulent aftermath of the Naxalite movement, the emergency of political violence filtered by way of the sensibility of a young bilingual intellectual formed...
- (D) The chapter notes that second, all three engage with gender in ways that challenge both mainstream Maithili conservatism and metropolitan feminist abstraction.

१२६५. According to Chapter 49, which statement best fits the discussion of King Janak?

- (A) The chapter notes that produced by Neetu Chandra (Champan Talkies) and directed by her brother Nitin Chandra, it was shot across the USA, Canada, India, and Nepal, the first Maithili film shot on that scale and budget.
- (B) The play participates in a broader Maithili theatrical line of inheritance engaging with the legend of King Janak, but pivots it toward political allegory.
- (C) The chapter notes that she came to All India Radio (Patna) in 1964 by way of the legendary Maithili poet Nagarjun (her 'Yatri Kaka'), who introduced her to Hindi producer Madhukar Gangadhar.
- (D) The chapter notes that upamana (Comparison/Analogy) in Srinivas Gangesa's analysis of upamana (knowledge by way of comparison) illuminates the intertextual dimension of Srinivas's work.

१२६६. In Chapter 49 (Prof. Udaya Narayana Singh 'Nachiketa'), which option reflects the chapter's argument?

- (A) The chapter notes that narrative Synthesis of Insights and Implications The analysis of Lal Dev Kamat's career offers several second-order insights into the state of regional language movements in contemporary India.
- (B) The dedication reads, in Maithili verse, a deeply emotional address to the author's native village, invoking the village pond as a metaphor for the literary well from which he draws.
- (C) The folktale-opening formula "there was a king" ("Ek chhal rājā") instantly signals both the traditional folk-narrative register and, by way of the irony of its political application, the contemporary critique of power.
- (D) The chapter places Prof. Premshankar Singh and Ilarani Singh inside the wider parallel history of Maithili literature.

१२६७. Which point is consistent with Chapter 49's treatment of Ka Lel?

- (A) The chapter notes that ramji Chaudhary (1878-1952) & Acharya Ramlochan Sharan (1889-1971) 1 The Rudrapur Recensions: Pandit Ramji Chaudhary and the Parallel Histories of Maithil Devotion Vividh Bhajnavali (Miscellaneous Hymn Collection), is a collection of...
- (B) The chapter notes that socioPolitical Dimensions: Caste, Gender, and Power in Mithila 10.
- (C) The chapter notes that natak Ka Lel (1974): For a Play / For the Sake of Drama Nāṭakak Lel is a metatheatrical work in the line of inheritance of plays-about-plays, Pirandello's Six Characters in Search of an Author, Anouilh's Antigone, Brecht's The...
- (D) The preface reveals a writer conscious of his place inside a line of inheritance and anxious to distinguish his contribution from mere imitation.

१२६८. What does Chapter 49 most clearly emphasize about Prof. Udaya Narayana Singh 'Nachiketa'?

- (A) The chapter notes that pratyavartan (1976): The Return Pratyavartan ("The Return") engages with one of the oldest archetypes in world drama: the nostos, the homecoming.
- (B) The chapter notes that this thematic focus addresses the movement's concern regarding the biased educational systems in Maithili-speaking areas, where the lack of regional language instruction has historically led to linguistic erosion.
- (C) The chapter notes that dhvani Theory (Anandavardhana) Anandavardhana's Dhvanyaloka (c.
- (D) The chapter notes that kalpana Jha Patna's method is inductive rather than deductive: she builds her key thesis ('bhasha-sevak' rather than 'sahitya-sevak') from an accumulation of specific documented acts of language service, rather than imposing a...

१२६९. Which answer matches the critical direction of Chapter 49?

- (A) An RTI (Right to Information) investigation by Vinit Utpal and Ashish Anchinhar (2011-2014) established that more than 90% of Sahitya Akademi translation and publication assignments in Maithili went to friends and relatives of the 10-member advisory board.
- (B) The chapter notes that from the Odyssey by way of Chekhov's Three Sisters to Pinter's The Homecoming, the drama of return, the collision between the memory of home and the reality found upon return, has been a perennial source of theatrical tension.
- (C) Videha Archive: Complete Works Catalogue Videha Sadeha 7 (Prelim_7): Bhakti Ghazal (भक्ति गजल), devotional ghazal, the most ancient register of the Arabic-Persian ghazal line of inheritance as adapted in the Indian Sufi context.
- (D) His report on the Nachiketa staging shows the competence and cultural engagement of Janakpur's theatre journalism, and its preservation in the Sadeha 8 volume ensures that this ephemeral performance event has a permanent archival record inside the Maithili...

१२७०. In the context of Prof. Udaya Narayana Singh 'Nachiketa', which statement is accurate?

- (A) The chapter notes that realising he had not contributed sufficiently to the Mithila-Maithili cause by way of writing, he began systematic literary and analytical work, also becoming active on Akashvani Patna's Maithili programme Bharati.
- (B) In the Maithili context, Pratyavartan resonates with the specific experience of the Maithili diaspora: the millions who have left the Mithila region for Calcutta, Delhi, Bombay, and beyond, and who return to find a home transformed beyond recognition or...
- (C) Avacchedaka analysis: The novel's social knowledge-claims, about diaspora life, village decay, Maithili identity, are properly avacchinned (limited/delimited) by the specific Northeast Indian context.
- (D) The chapter notes that centres on Ramesh and Mala Jha, Research and Critical Appreciation.

१२७१. Which option correctly summarizes a point from Chapter 49?

- (A) The chapter notes that this is a dramaturgical choice consistent with the Nāṭyashāstra's understanding that the richest aesthetic experience involves the orchestration of multiple transitory emotions around a stable sthāyibhāva (permanent emotion).
- (B) The Novel's Structure and Technique Beginning: In Medias Res The novel begins with a delayed revelation technique.
- (C) The chapter notes that this extends the form's traditional ambit (the private discourse of love-yearning) into a register of civic responsibility.
- (D) Jha's Janakpurdham is not a peripheral location but a symbolic and cultural centre: it is the city of Sītā, the birthplace of Mithilā's patron goddess and the sacred geography around which Maithili literature's oldest devotional energies cluster.

१२७२. What is the best reading of the chapter's discussion of Prof. Udaya Narayana Singh 'Nachiketa'?

- (A) In such a terrible situation, when and how can the Mithila-society provide a just and equal space to its women-society?
.....
- (B) Andolan (1977): The Movement Andolan ("The Movement") is the most overtly political of the early plays.
- (C) The chapter notes that why works before Gaṅgeśa are called prācīna-nyāya and those after navya-nyāya.
- (D) The chapter notes that western Literary Theory and Translation Studies Bassnett, Susan.

१२७३. According to Chapter 49, which statement best fits the discussion of Prof. Udaya Narayana Singh 'Nachiketa'?

- (A) His Bengali ghazals maintain bahr discipline while deploying a Bengali diction and musical sensibility that makes them feel entirely native to the language.
- (B) The chapter notes that by synthesizing the Navya Nyāya epistemology of Gaṅgeśa Upādhyāya, the Videha Parallel History critical frame, and a combination of Indian and Western literary theories, this analysis elucidates how the movement has redefined the...
- (C) The chapter notes that written in the context of the Emergency (1975-77) and its aftermath, the play engages with the question of political resistance, andolan in Hindi-Maithili means simultaneously a "movement" (political), a "vibration" or "oscillation"...
- (D) The chapter notes that final Assessment The critical tragedy of Kalikant Jha 'Buch', a poet of the highest order who died without publishing a single book, is not an individual failure but a systemic indictment of the Maithili literary establishment.

१२७४. In Chapter 49 (Prof. Udaya Narayana Singh 'Nachiketa'), which option reflects the chapter's argument?

- (A) His engagement with social reform (in his fiction) and cultural preservation (in his folk literature scholarship) places him in the line of inheritance of the engaged intellectual who uses literature as an instrument of both cultural affirmation and social...
- (B) These polysemic possibilities are exploited throughout: the political movement of the title is simultaneously a physical movement of bodies by way of space, and a vibration, the trembling of the oppressed, the quaking of power.
- (C) The chapter notes that for Mishra, writing in a minor language about marginal communities, this becomes a question of representational responsibility: how does one write about the exploitation of women and the poor without re-exploiting them by way of...
- (D) The chapter notes that e The India-Nepal Asymmetry: Thakur's Position Bindeshwar Thakur's case crystallises the structural asymmetry between Indian and Nepali Maithili literary culture.

१२७५. Which point is consistent with Chapter 49's treatment of Prof. Udaya Narayana Singh 'Nachiketa'?

- (A) The Rudra rasa (anger) and Vīra rasa (heroism) dominate, with Karunā rasa (compassion) providing the emotional undertow for the suffering of those crushed by the system.
- (B) The chapter notes that levels of suggestion: the suggestion of the "burning skull" (Dalit identity, religious politics, irony of rebirth).
- (C) The chapter notes that ramji Chaudhary and Acharya Ramlochan Sharan represent two distinct but complementary trajectories in 20th-century Maithili literary culture, both embedded in the Darbhanga district and both centred on devotional engagement with Rama...
- (D) Ambedkar's Gandhi-criticism -that Gandhi was doing politics in the name of Dalits but was not fundamentally changing the caste system -takes poetic form in Solanki's poem.

१२७६. What does Chapter 49 most clearly emphasize about Prof. Udaya Narayana Singh 'Nachiketa'?

- (A) The chapter notes that third, his subject matter, dowry, domestic violence, unemployment, political corruption, military sacrifice in rural families, addresses precisely the social constituencies that dominant Maithili literary culture has historically...
- (B) The Ramlila, the performative reenactment of the Ramayana narrative, is itself a theatrical line of inheritance inside a theatrical line of inheritance, a meta-performance in which the performers know they are performing a performance.
- (C) His poem addressing Bihar's Chief Minister Nitish Kumar, 'Kemrāsaṃ tasvīr banebbai / Mithilā maithil parivār ker / Takrā dekhebbai Patnā jā kai / Vikās put Nitiśa Kumārake', is satirical rather than partisan: it offers the photographic evidence of...
- (D) Another critical intervention is the reclaiming of the poet Vidyapati.

१२७७. Which answer matches the critical direction of Chapter 49?

- (A) An excommunication!" In this paradox the most profound insight of the Dalit social reality lies: Bandodu's not coming = liberation (liberation from the burden of his begging).
- (B) The gap between India's scientific achievements (nuclear power, space programme) and the experience of ordinary Maithili villages (irregular power supply, inadequate irrigation) is a recurring concern across Viyogi's writing.
- (C) The play is particularly interesting in the context of the Nāṭyashāstra, which itself draws its authority partly from Vedic ritual and Ramayana-based dramatic traditions.
- (D) The chapter notes that iV The Ankia Nat and the Brajvali Synthesis in Assam Simultaneously with the Nepali renaissance, Maithili literature found another home in Assam by way of the Ankia Nat line of inheritance established by Srimanta Sankardeva...

१२७८. In the context of Prof. Udaya Narayana Singh 'Nachiketa', which statement is accurate?

- (A) The chapter notes that rāmlīlā literalises this: it IS the fifth Veda in action, and Nachiketa's play-about-Ramlila interrogates the status of that fifth Veda in modern Mithila.
- (B) The chapter notes that modern Indian Criticism Hajari Prasad Dwivedi (1907-1979) contributed the concept of 'janpad chetana' (regional folk consciousness) as the democratic core of vernacular literature, arguing that the most vital Indian literary line of...
- (C) As a Patna-based woman prose writer who publishes by way of Videha rather than by way of the state-sponsored or Sahitya Akademi-aligned literary institutions, Kalpana Jha Patna makes a clear institutional alignment choice: she contributes to the Videha...
- (D) The chapter notes that inside this movement, the practice of publishing living-writer special issues (visheshank) has been a key mode of recognition.

११७९. Which option correctly summarizes a point from Chapter 49?

- (A) The chapter notes that subsequently, inadvertently, by placing a pag on him, the Vidyapati of Maithili (not the Sanskrit one) was made "our Vidyapati" by the Brahmin class.
- (B) The chapter notes that this is what Anandavardhana calls Alamkara-dhvani, the resonance produced by an ironic disproportion between surface and depth, between what is shown and what is suggested.
- (C) The chapter notes that Janak a Anya Ekanke (1978): Janak and Other One-Acts The collection of one-act plays (ekāṅkī) centred on the figure of Janak, the philosopher-king of Videha (Mithila), father of Sita, is perhaps Nachiketa's most direct engagement...
- (D) Arun Kumar Singh contributes: studies of social harmony in post-independence Maithili fiction; essays on mother-tongue medium higher education; analysis of Koshi river history; computational Maithili grammar; and several critical essays on language policy.

११८०. What is the best reading of the chapter's discussion of Prof. Udaya Narayana Singh 'Nachiketa'?

- (A) The chapter notes that gauri's Henna-Stained Hands is a pinnacle work of Telugu Dalit poetry.
- (B) The Videha Parallel History critical frame: Layered Interventions At the heart of the movement's critical methodology is the Videha Parallel History critical frame.
- (C) His famous declaration of janaka-videhatva, his complete non-attachment to his kingdom, his position, his identity, makes him the perfect embodiment of the Navya Nyaya ideal of cognition unclouded by personal interest.
- (D) The chapter notes that while this period is often cited as a revival, parallel historians view it as a time when Maithili was simultaneously being "saved" by scholars and "colonized" by the official structures of the British-era permanent settlement.

११८१. According to Chapter 49, which statement best fits the discussion of Prof. Udaya Narayana Singh 'Nachiketa'?

- (A) The chapter notes that binay Bhushan's declared interest in environmentalism (paryāvaraṇa) connects his poetry explicitly to this critical frame.
- (B) The chapter notes that but the techniques of gaslighting of all of Michel Foucault's disciplinary institutions and the mainstream, the technique of offering to be a guardian, have been ended by Story Science.
- (C) The chapter notes that pawan Kumar Jha (born 27 December 1958), a Maithili fiction writer, satirist, and poet who began his literary career in the 1990s but rose to sustained prominence with a second phase of writing from 2008 onwards.
- (D) In dramaturgical terms, the Janak plays represent Nachiketa's most sustained experiment with the Nāṭyashāstra's ten dramatic forms (daśarūpa).

११८२. In Chapter 49 (Prof. Udaya Narayana Singh 'Nachiketa'), which option reflects the chapter's argument?

- (A) The Marxist literary criterion demands that literature represent social contradiction rather than paper it over.
- (B) The ekāṅkī form itself (one-act play) has no precise Nāṭyashāstra equivalent, but participates in the Indian line of inheritance of the vīthī and āṅkiyā (short dramatic forms).
- (C) The chapter notes that both Singh's historical survey and Ilarani Singh's creative work are acts of linguistic vitality: they demonstrate that Maithili is a living, generative literary language capable of the full range of critical, creative, dramatic, and...
- (D) The chapter notes that reception Theory and Reader-Response Criticism (Jauss, Iser) Reception theory, as formulated by Hans Robert Jauss and Wolfgang Iser of the Constance School, shifts critical attention from the text and its author to the reader and the...

१२८३. Which point is consistent with Chapter 49's treatment of Prof. Udaya Narayana Singh 'Nachiketa'?

- (A) The chapter notes that chief Minister Kumar's observation that he was widely popular for his 'manchīya gāyan' (stage singing) directly echoes this line of inheritance.
- (B) The chapter notes that manu's notation of syllable count after each ghazal (e.g., 'Saraḷ Vārṇik Bahra, Varṇa-18' for ghazal 1) is a pedagogical gesture: it teaches correct prosodic practice to readers and models the form's technical discipline.
- (C) The chapter notes that Navya Nyaya Epistemology: Gaṅgeśa and the Logic of Literature Navya Nyaya (New Logic) is a school of Indian epistemology and logic that emerged in Mithila the same cultural region as Mishra...
- (D) The chapter notes that nachiketa's deployment of Janak across multiple short forms rather than a single long nataka suggests a fragmented, prismatic approach to the myth, seeing it from multiple angles simultaneously, as the Navya Nyaya technique of...

१२८४. What does Chapter 49 most clearly emphasize about Prof. Udaya Narayana Singh 'Nachiketa'?

- (A) The chapter notes that kamat's seed stories in Sukhal Man Tarsal Āṃkhi belong to this line of inheritance, a form that the Videha critical frame recognises as both artistically major and institutionally neglected.
- (B) The chapter notes that priyamvada (1988): The One Who Speaks Pleasingly Priyamvadā, "One who speaks in sweet/agreeable words" (Sanskrit priya + vadā), is both a character-name from the Sanskrit line of inheritance and a quality prescribed for the ideal...
- (C) Maithili possesses one of the oldest continuous literary traditions in the subcontinent, tracing from Pre-Jyotirishwar Vidyapati [different from Vidyapati (c.
- (D) The Dalit does not give an address -he demands dreams.

१२८५. Which answer matches the critical direction of Chapter 49?

- (A) The Assam-Maithili line of inheritance: Ankia Nat In Assam, the 15th-century reformer Srimanta Sankardeva created a unique hybrid language, Brajavali, based largely on Maithili.
- (B) The chapter notes that by choosing this as his play's title, Nachiketa opens an intertextual dialogue with both the Sanskrit dramatic line of inheritance and Kālidāsa's greatest play.
- (C) The chapter notes that but "Kongu naa boche mida kaavalunde bonthapegwadu" (The Sari's Edge) -the visceral immediacy of the Telugu title has somewhat diminished in Maithili.
- (D) The title Dhar Kai Oi Par exhibits New Critical paradox: a 'threshold' (dhar) is defined by what it divides, yet the poem aspires to go 'beyond' (oi par), to transcend the very boundary that defines the poem's situation.

१२८६. In the context of Prof. Udaya Narayana Singh 'Nachiketa', which statement is accurate?

- (A) The note credits him with establishing "a distinct poet-storyteller identity in Maithili by way of a few stories and three to four dozen poems." The three texts examined in this report, two long stories and two poems, all first published in Antika or...
- (B) The chapter notes that feminism and Medical Humanities The critical appreciation of authors like Meena Jha integrates feminist theory with the medical humanities.
- (C) The family is notable for its maintenance of the traditional scholarly ethos alongside modern professional education.
- (D) The chapter notes that it is Nachiketa's most concentrated experiment with the Sanskrit dramatic conventions, while simultaneously deploying them in a contemporary Maithili social context.

१२८७. Which option correctly summarizes a point from Chapter 49?

- (A) In his view, the development of the Maithili language is inseparable from the economic development of the people.
- (B) His ghazal preface (Mājh Āṅgan Me Kaṭiāyal Chhī) describes a pivotal evening in June 1989 when, returning from a poetry gathering, he heard Premchand Pankaj sing Maithili ghazals, an experience that ignited his commitment to the form.
- (C) The play's dramatic conflict centres on the disjunction between the sweet language prescribed for women by social convention and the harsh realities of their actual experience, making priyamvada itself the site of ideological contestation.
- (D) The chapter notes that limitations No critical study is complete without honest assessment of limitations.

१२८८. What is the best reading of the chapter's discussion of Ma Pravish?

- (A) The chapter notes that no Entry: Ma Pravish (2008): The Landmark Play No Entry: Mā Pravish is Nachiketa's most celebrated theatrical achievement, winner of the Keertinarayan Mishra Award (2009), first serialised in the Videha eJournal in 2008 (reaching 15...
- (B) The chapter notes that first, the reading public, especially those without deep knowledge of Urdu prosody, lost the ability to distinguish correct from incorrect ghazal.
- (C) The chapter notes that third, the intergenerational continuity inside the Kamat family suggests that the Maithili movement is undergoing a process of institutionalization at the family level.
- (D) The chapter notes that limitations As a creative writer, Mishra's limitations are major.

१२८९. According to Chapter 49, which statement best fits the discussion of No Entry?

- (A) The Navya Nyaya line of inheritance of Mithila, the line of inheritance of Gangesa Upadhyaya, who himself came from a socially marginalised family, demands rigorous honesty in the pursuit of valid knowledge.
- (B) The chapter notes that its bilingual English/Maithili title encodes its key dramatic strategy: the play's governing metaphor is the "No Entry" traffic sign, ubiquitous in Indian urban spaces, which Nachiketa reads as the fundamental metaphor for all the...
- (C) The chapter notes that no single meaning exhausts the poem's resonance, the dhvani is inexhaustible, which is precisely Ānandavardhana's criterion for great poetry.
- (D) The Videha Archive's preservation of these three collections ensures that the Anchinhar era ghazal's historical significance is documented and accessible.

१२९०. In Chapter 49 (Prof. Udaya Narayana Singh 'Nachiketa'), which option reflects the chapter's argument?

- (A) The chapter notes that he seems to have been born and brought up in a village named Chadana, which is no longer identifiable, but he lived in later life at Karion, which was Udayana's village, about twelve miles southeast of Darbhanga.
- (B) Apr 01, 2023 Nabavarsha (Maithili New Year): Reclaiming the cultural calendar and regional identity.
- (C) The chapter notes that koilakh practices thick description of village life: the annual cycle of festivals is not merely listed but embedded in the agricultural calendar, the kinship structure and the mythological cosmology that gives each festival its meaning.
- (D) The chapter notes that no Entry was, as the introduction by Gajendra Thakur notes, a landmark: the first major Maithili play to be published first in digital form by way of an ezine, reaching an audience of diaspora Maithilis worldwide before any print...

१२९१. Which point is consistent with Chapter 49's treatment of International Mother Language Day?

- (A) The chapter notes that yogendra Prasad Yadava (प्रो. डॉ. योगेन्द्र प्रसाद यादव) was born in Navarajpur Village, Ward No.
- (B) The chapter notes that hélène Cixous's concept of écriture féminine, writing that refuses the binary logic of patriarchal language and speaks instead from the body, from affect, from the non-hierarchical, finds a partial correlate in Munnaji's seed...
- (C) The chapter notes that while Gangesh is recognized globally for his Tattvacintamani, the parallel narrative reveals that he married a "Charmkarini" (a woman from the leather-worker caste) and that his family was born five years after his father's...
- (D) The play premiered on stage in Patna on 21 February 2011 (Maithili Day / International Mother Language Day), a date whose symbolic resonance is exact: the play about language, exclusion, and cultural rights premiered on the day dedicated globally to the...

११११. What does Chapter 49 most clearly emphasize about No Entry?

- (A) The chapter notes that JHARUDAR AND NAGARJUNA (YATRI): TWO 'PEOPLE'S POETS' COMPARED The comparison of Jharudar with Nagarjuna (Vaidyanath Mishra, 1911-1998), Maithili's most celebrated Jan Kavi, known as 'Yatri' in his Maithili work and 'Nagarjun' in his...
- (B) The chapter notes that this third space is characterised by hybridity, the combination of memoir and criticism, of personal testimony and scholarly analysis, of democratic language-politics and precise literary judgment, that serves as the specific...
- (C) Thematically, No Entry: Mā Pravish deploys the “No Entry” sign across multiple registers simultaneously: the exclusion of Maithili from official spaces and institutions (language rights); the exclusion of women from public discourse (gender); the exclusion...
- (D) The chapter notes that bindeshwar Thakur: Works and Critical Appreciation V.

१११३. Which answer matches the critical direction of Chapter 49?

- (A) Indian Concept of Poetry: The concept of art for the purpose of liberation (moksha), as seen in the Nataraja's posture.
- (B) The play is thus simultaneously a linguistic manifesto, a feminist critique, a class analysis, and a cultural rights document, all dramatised by way of the specifically Maithili theatrical idiom. "No Entry", the most common prohibition sign in...
- (C) The chapter notes that yajnavalkya Dharmashastra (Gupta period), which gave women the right to Veda-path (reading Vedas), Veda-dhvani (sound of Vedas) and Puja-path (monthly-religion period excluded), Gautama did not do that in his Dharmashastra.
- (D) The book situates the ghazal revival inside the broader narrative of Maithili's digital renaissance, ensuring that this history is preserved and interpretable.

१११४. In the context of Prof. Udaya Narayana Singh 'Nachiketa', which statement is accurate?

- (A) Thematic Analysis Core Metaphor Asharfi(betel leaf): Represents delicate, aromatic, traditional, aesthetic, and moral values, the soft, beautiful, culturally cherished.
- (B) The chapter notes that this tension is not a formal weakness but a creative resource: the folk-oral line of inheritance brings emotional directness and communal resonance; the modernist line of inheritance brings formal self-consciousness and intellectual...
- (C) Videha Mithila Student Union (MSU) Special Issue.
- (D) The chapter notes that THE POETIC WORKS 4.1 Poetry Collections: Chronological Survey Nachiketa's seven Maithili poetry collections span sixty years of creative life: Year Title Publisher Notes 1966 Kavayo Vadanti Mithila Darshan, Calcutta Debut...

१११५. Which option correctly summarizes a point from Chapter 49?

- (A) The chapter notes that generative Grammar and Control Agreement In his collaborative paper with Gregory Stump (CLS 1988), Yadav deployed the theoretical machinery of Lexical-Functional Grammar (LFG) to analyze Maithili verb agreement inside the critical...
- (B) The chapter notes that Uday Prakash's prose style is notably cinematic, hallucinatory, and elliptical, characteristics that present major translation challenges.
- (C) Amrtasya Putrah Lok Sahitya Parishad, Calcutta Multiply nested; language becomes self-reflective theme.
- (D) The chapter notes that second, the Videha literary movement distinguished between creators who contributed directly to the journal's pages and those who constituted its intellectual community by way of endorsement, association, and parallel creative work.

१११६. What is the best reading of the chapter's discussion of Anuttaran Mithila Darshan?

- (A) The chapter notes that this linguistic assertion is the literary equivalent of Gangesa's epistemological insistence that valid cognition (prama) must be grounded in the actual object of knowledge rather than in received line of inheritance, the actual...
- (B) The chapter notes that no inferential or testimonial reconstruction of a folk performance can substitute for the direct perceptual encounter with the living line of inheritance.
- (C) Anuttaran Mithila Darshan, Calcutta Political, post-Emergency reflections; gender and power.
- (D) The chapter notes that its discussion connects Dr. Prafulla Kumar Singh 'Maun' with critical appreciation, literary history and the Videha critical frame.

१११७. According to Chapter 49, which statement best fits the discussion of Ekvachan Vani Prakashan?

- (A) The chapter notes that madhyampurush Ekvachan Vani Prakashan, New Delhi Major collection; translated into English as Second Person Singular (Katha, 2005) 2005 Second Person Singular Katha, New Delhi English translation with Rizio Yohannan Raj c.2015...
- (B) The chapter notes that demonetisation (Notābandī), the November 2016 Indian government decision to demonetise all Rs 500 and Rs 1000 banknotes, affecting the entire informal economy of rural Bihar and Mithila profoundly, is a particularly timely and...
- (C) The chapter notes that by way of a deep examination of Bihar Legislative Assembly debates, contemporary newspaper accounts, and oral histories, the story of Bihar's floods and droughts emerges not as a series of separate natural disasters, but as a...
- (D) Although Dinesh Kumar Mishra is not a native of Mithila, by writing the 'historical biography' of Mithila's rivers, Kosi, Kamla, Bagmati, and Mahananda, the scholars of the 'Parallel Stream' in Maithili accept the debt he owes to this region with immense...

१११८. In Chapter 49 (Prof. Udaya Narayana Singh 'Nachiketa'), which option reflects the chapter's argument?

- (A) The chapter notes that kavayo Vadanti (1966): Seers Speak The debut collection, published when Nachiketa was barely fifteen, though sources variously say fifteen or sixteen, bears a Sanskrit title meaning "The Seers Speak" or "Poets Proclaim." The title...
- (B) His poetry collection Desak Nam Chhalai Son Chiraiya (1986), with its invocation of the goldenbird metaphor for a wounded nation, is saturated in Karuna Rasa (compassion) and Vira Rasa (heroic defiance).
- (C) His non-fictional prose collection 'Roshanaaik Lokpaksha' (The People's Side of Light) signals a feminist commitment by way of its insistence on the 'popular' or 'people's' dimension of illumination, light as democratic possibility rather than as elite...
- (D) The Claim of Socially Grounded Universalism Kavyashastra (rasa) establishes that the emotional experience generated is universal.

१११९. Which point is consistent with Chapter 49's treatment of Prof. Udaya Narayana Singh 'Nachiketa'?

- (A) The Suppressed Gaṅgeśa and Utpal's Position The Videha Parallel History's recovery of Gaṅgeśa's inter-caste origins is not merely biographical anecdote but epistemological intervention.
- (B) The stories deal with the social realities of the Mithila region: village life, interpersonal relationships, the tensions of modernity.
- (C) The chapter notes that this is the line of inheritance of Veda, where poetry is apaurusheya (not of human origin), revealed to the seer rather than composed by the craftsman.
- (D) The chapter notes that RESEARCH & CRITICAL APPRECIATION of the Works of Santosh Kumar Mishra Maithili Poet, Short-Story Writer & Cultural Activist With reference to Indian & Western Literary Criticism, the Videha Parallel History...

१३००. What does Chapter 49 most clearly emphasize about Prof. Udaya Narayana Singh 'Nachiketa'?

- (A) The chapter notes that ghazal 11: 'Ghosh hunkar utar gelai / Jot sagaro pasar gelai' ('Their veil fell / Light spread everywhere').
- (B) The chapter notes that feminist Analysis "Nirvashit Jivan" (Exiled Life) and the story of the woman mistaken for a goddess both place female subjectivity at the centre of social analysis.
- (C) The poet looks closely at the definition (lakṣaṇa) of a thought: is it a wandering bird or a cut kite?
- (D) The chapter notes that beginning his poetic career under this ancient authorization, Nachiketa simultaneously claims the full weight of the Maithili and Sanskrit literary inheritance and subjects it to the ironic scrutiny of his adolescent sarcasm.

१३०१. Which answer matches the critical direction of Chapter 49?

- (A) The chapter notes that he worked for most of his life from outside the mainstream institutional circuit, in a provincial scholarly mode that the Videha Parallel History critical frame recognises as characteristic of its counter-canonical line of inheritance.
- (B) His formal debut as a published poet came with Anchinhar Aakhar (2011), a collection of Maithili ghazal, ruba'i, and kata, a volume distinguished by its strict adherence to Arabic-Persian bahr (metre) and its programmatic refusal to permit formally...
- (C) The chapter notes that collections of such verse were published, given the imprimatur of print publication, and circulated by way of Maithili literary networks.
- (D) The collection's mythological backdrop reflects the influence of his grandparents, who transmitted the oral line of inheritance of the Mithila region, its festivals, its rituals, its narrative repertoire of Maithili folk tale and Puranic legend.

१३०२. In the context of Prof. Udaya Narayana Singh 'Nachiketa', which statement is accurate?

- (A) A native of Isahpur village, Pandaul, Madhubani district, he has devoted over two decades of his life to a singular, urgent mission: saving the traditional ponds (pokhars) and water bodies of the Mithila region from illegal encroachment, pollution, and...
- (B) His concept of 'janpad chetana' (regional/folk consciousness) is directly applicable to Saras, whose geet draw on Maithili folk traditions while transforming them for a modern sensibility.
- (C) The chapter notes that this is the collection of someone who has absorbed the line of inheritance before he has begun to critique it.
- (D) The chapter notes that dehira (देहिर/देहरी) is the Maithili/Bhojpuri word for the threshold, the doorstep, the liminal space between inside and outside, between the domestic and the public, between arrival and departure.

१३०३. Which option correctly summarizes a point from Chapter 49?

- (A) The memoir (Bhor San Sanjh Dhari) and the essay collection (Vividha Prasanga, Samaadhaan) reveal a prose stylist of considerable flexibility, capable of moving between analytical precision the legacy of legal training, and lyrical evocation, the legacy of...
- (B) His texts are simultaneously rooted in Mithilā's ancient cultural soil and alive to contemporary urban-rural tensions, migration, gender, journalistic ethics, and childhood.
- (C) The chapter notes that by naming his collection "Second Person Singular," Nachiketa positions his poetry as fundamentally relational, always addressed to a "you," always constituted in the space of encounter.
- (D) Thematic Analysis Baukee is essentially a Bildungsroman, a novel of formation in the line of inheritance of Dickens's Great Expectations and Sharat Chandra Chattopadhyay's Devdas (inverted: here the marginalised woman triumphs).

१३०४. What is the best reading of the chapter's discussion of Rizio Yohannan Raj?

- (A) The collection was deemed major enough to be translated into English by the poet in collaboration with Rizio Yohannan Raj (also of Poetry International) and published by Katha in 2005.
- (B) Abha Jha's presence among the Ashok Visheshshank's twenty-two critical contributors, as one of the issue's women critics, is a small but concrete element of the feminisation of Maithili literary criticism that the Videha movement has been working to achieve.
- (C) The chapter notes that it brought 350 to 400 new and previously marginalised writers into the literary mainstream inside a single decade.
- (D) The chapter notes that he is simultaneously a creative writer in Maithili, a literary critic, and a public intellectual who has participated in the institutional life of Maithili literature by way of Sagar Raati Deep Jarai all-night storytelling marathons...

१३०५. According to Chapter 49, which statement best fits the discussion of Second Person Singular?

- (A) The English title Second Person Singular retains the grammatical conceit of the Maithili original while making the collection available to the international poetry readership.
- (B) The chapter notes that Gandhi episode: Gandhi's mention is generally absent in Telugu Dalit poetry.
- (C) The character list includes Haricharan (a farmer), Dhirba (his son), Kulanand (a rich landlord), Bhogendra (his son), Bisekhi (a labourer), Shyambabu (a teacher); and women: Chanpatiwalī (Haricharan's wife) and Sabita (his daughter).
- (D) The chapter notes that b Structuralism and Narratology Applying Gerard Genette's narratology, Srinivas's stories operate in the homodiegetic mode (when the narrator is inside the story world) and heterodiegetic (detached observer).

१३०६. In Chapter 50 (Nand Kumar Mishra 'Nand'), which option reflects the chapter's argument?

- (A) The chapter notes that critical Appreciation: Parivar, The Memoiristic Novel X.
- (B) A detailed description of the hospital is given.
- (C) The chapter notes that each she'r is formally complete and independent, this is the principle of beher-e-ghair-musalsal, the unconnected ghazal, though the musalsal (connected) variant also exists.
- (D) The chapter notes that navya-Nyāya anumāna of the drama title: hetu = parents give birth; vyāpti = but birth does not determine action; sādhyā = therefore one's karma is one's own.

१३०७. Which option correctly summarizes a point from Chapter 50?

- (A) The parallel history, however, insists that these "Mongrel Languages" are legitimate and vital branches of the Maithili literary tree, demonstrating its historical role as a civilizational lingua franca.
- (B) The Golden line of inheritance: An Anthology of Urdu Poetry.
- (C) The chronological arc reveals a writer who began with the large-scale social novel (Anthiya Kukur, 2011), expanded into literary sketches and short stories (Adambar, 2017; Dillik Park, 2018), then produced a prolific cluster of works across multiple genres...
- (D) The chapter notes that from the Odyssey by way of Chekhov's Three Sisters to Pinter's The Homecoming, the drama of return, the collision between the memory of home and the reality found upon return, has been a perennial source of theatrical tension.

१३०८. What is the best reading of the chapter's discussion of Rasa Theory?

- (A) The chapter notes that n a v y a N y a y a E p i s t e m o l o g y A p p l i e d t o S o n g, P o e t r y Navya Nyaya (New Logic), the philosophical school that arose in Mithila with Gaṅgeśa Upadhyaya's Tattvacintamani (c.
- (B) The story serves as a microscopic look at the psychological fragility of the urbanizing Maithil middle class, suggesting that professional competence is no shield against moral turpitude.
- (C) The chapter notes that t h e o r e t i c a l F r a m e w o r k I, I n d i a n L i t e r a r y C r i t i c i s m 4.1 Rasa Theory: Bharatamuni to Abhinavagupta The rasa theory, first systematized in Bharatamuni's Nāṭyaśāstra (c.
- (D) The chapter notes that some conservative Maithili dramatists, as Gajendra Thakur's Parallel History of Maithili Literature documents, tried to use Nāṭyaśāstra's authority to justify derogatory representation of lower-caste communities in Maithili drama.

१३०९. In Chapter 50 (Nand Kumar Mishra 'Nand'), which option reflects the chapter's argument?

- (A) The chapter notes that this story is based on a small incident... did she ask me to throw the cup because she assumed I was going the same way?
- (B) The chapter notes that inside a generation, Delhi's Persian-trained poets had redirected their energies into Urdu ghazal composition, setting the stage for the golden age of the eighteenth century.
- (C) Applied to Nand's corpus: The dominant rasa across his social novels (Anthiya Kukur, Sukanya, Gudrik Lal) is karuṇā, a compassionate pathos arising from careful documentation of social suffering that avoids both sentimentality and didacticism.
- (D) The critical frame holds 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.

१३१०. Which point is consistent with Chapter 50's treatment of Anthiya Kukur?

- (A) The opening of Anthiya Kukur immediately establishes a world of village entanglement, moral complexity, and social frictionthe precise conditions that generate karuṇā in the Abhinavaguptan sense.
- (B) The theory of Vibhāva, Anubhāva, and Vyabhicāribhāva is key to how Kamat's drama works.
- (C) Mandal and Usha Kiran Khan: Gender and Caste in Contemporary Maithili Fiction Usha Kiran Khan's novel Bhamati (2010, Sahitya Akademi Award) deals with the life of Vacaspati Miśra's wife, an upper-caste woman who enables her husband's philosophical work in...
- (D) The chapter notes that (The Return) 1977 Andolan Full play Mithila Darshan, Calcutta.

१३११. What does Chapter 50 most clearly emphasize about Nand Kumar Mishra 'Nand'?

- (A) The chapter notes that durganand Mandal: A researcher and writer focused on Maithili theater and literature.
- (B) The Maithili soil was, in multiple senses, already prepared.
- (C) In the mythological works (Kaikeyi, Sujata), the dominant rasa shifts: Kaikeyi's retelling of the Rāmāyaṇa queen's perspective activates vīra (heroism of a misunderstood figure) and karuṇā simultaneously; Sujata, the name of a Buddhist woman who offered...
- (D) In recent years, the creation of the state of Jharkhand (2000), the growing demands for a separate Mithila state, and the continuing vitality of Maithili literature in print and digital media all speak to the ongoing relevance of the cultural world Renu...

१३१२. Which answer matches the critical direction of Chapter 50?

- (A) In the short-story collection Adambar (2017), hāsyā and adbhuta alternate with karuṇā: the preface speaks of rendering 'the comic and the pathetic in equal measure by way of the Maithili story line of inheritance'.
- (B) Theoretical Frameworks Habermas: Pranav Jha's multi-form corpus spans all three of Habermas's rationality domainsinstrumental (medical essay, legal-social fiction), communicative (saṃsmaṛaṇa, drama, fiction), and critical (feminist literary criticism...
- (C) The chapter notes that this is the most demanding application of Dhvani theory conceivable, not the reader's interpretation of an existing text but the scholar's creative reconstruction of a vanished original by way of its translation-shadows.
- (D) The chapter notes that + contributing authors; a million pages (hundred million words) of Maithili corpus created.

१३१३. In the context of Nand Kumar Mishra 'Nand', which statement is accurate?

- (A) The chapter notes that dhvani Theory: Anandavardhana Anandavardhana's Dhvanyāloka (c.
- (B) As an educated, presumably urban, presumably male or male-identified figure who documents and frames these rural performance traditions, the playwright performs the very act of representation that Spivak critiques.
- (C) The chapter notes that this dynastic approach to language preservation ensures that the cultural capital of the Kamat family remains invested in the regional cause, providing a robust model for grassroots linguistic survival.
- (D) The chapter notes that editorial Work: Samay-Sal Ajit Kumar Jha's essay 'Samay-Sal Ken Akanait' (Videha 358, pp.

१३१४. According to Chapter 50, which statement best fits the discussion of Golden Lotus'?

- (A) The chapter notes that swarn Kamal, 'Golden Lotus', invokes the Sanskrit lotus symbolism (purity emerging from mud, spiritual achievement in worldly conditions) as a dhvanic frame for its children's adventure narrative.
- (B) His Sadeha 7 poem 'Janma lelaum hama jatae Sītā māēka achi gāma' (I was born where Sita's mother's village is) is a declaration of Mithila identity that locates the poet's birth in the sacred geography of Janaka's kingdom.
- (C) The chapter notes that forensic anti-corruption journalism, exposing plagiarism by a Sahitya Akademi advisory committee member.
- (D) The chapter notes that rasa Theory and Indian Aesthetic (Bharata's Natyashastra) Bhramar's drama, perhaps his most formally conscious literary practice, is most productively read by way of the Indian aesthetic line of inheritance of Rasa theory.

१३१५. Which option correctly summarizes a point from Chapter 50?

- (A) The chapter notes that this concern is expressed across multiple generic registers: the popular science essay (Vigyanak Batkahi's robotics chapter), the translated drama (R.U.R.), and the original science fiction drama (Narak Vijay, in which AI and cyborg...
- (B) His report on the Koshi Mahasetu ('Ṭākāka Ābhāva Me Ṭhappa Achi Kosī Mahāsetūka Kāja') the great bridge across the Koshi river linking Saharsa and Forbesganj, is a piece of advocacy journalism: it documents governmental failure to fund a project critical to...
- (C) The chapter notes that this critical frame directly illuminates Nand's social novels: Anthiya Kukur's village world, the folk memory embedded in Gaamghar, and the grounded social observation of Adambar all embody janpad chetana.
- (D) Actually, this struggle of coming to and going from the village began when I was only five years old, and it continues to this day.

१३१६. What is the best reading of the chapter's discussion of Nand Kumar Mishra 'Nand'?

- (A) The chapter notes that vishleshan (2022), Maithili literary analysis and compilation.
- (B) The status of Vidyapati: Is he a character inside the drama, the author of the source material, a sutradhara figure, or a devotional presence?
- (C) The chapter notes that ramvilas Sharma (1912-2000) applied a historical-materialist critical frame to Indian literature, arguing that literary significance is inseparable from social positioning, that the most major literature comes from writers who are...
- (D) The chapter notes that chandan Kumar Jha's preface to Monak Baat provides the most detailed historical account among the three collections, noting that Maithili literary history spans approximately 107 years of ghazal writing.

१३१७. According to Chapter 50, which statement best fits the discussion of Genette Roman Jakobson's?

- (A) The chapter notes that formalism and Narratology: Jakobson, Propp, Genette Roman Jakobson's concept of the 'poetic function', the orientation of language toward the message itself, is directly relevant to Kavya Sarita.
- (B) The chapter notes that postcolonial Theory and Social Drama Frantz Fanon's analysis of colonial violence and its internalisation (The Wretched of the Earth, 1961) provides a critical frame for reading the political drama in Badlait Samaj.
- (C) The chapter notes that he was the most prolific author in Mithilā's philosophical line of inheritance.
- (D) In this article, Mandal analyzes Thakur's multifaceted role as a pioneer of Maithili digital journalism, his contributions to Panji literature, and his development of Maithili-English computer dictionaries.

१३१८. Which answer matches the critical direction of Chapter 51?

- (A) A prolific writer of short fiction (kathā), seed stories (bīhani kathā), and poetry, he has published over a dozen collections including *Sakhārī-Peṭārī* (2013; 2nd ed.
- (B) Applied to Safi's *Baishakh Me Dalan Par*: the autobiography serves as a *pratyakshapramana* (direct perceptual evidence) of the dhobi community's life in contemporary Mithila, a form of knowledge that has never before appeared in the Maithili literary record.
- (C) The play dramatises the lived experience of caste discrimination: the micro-aggressions, the economic exploitation, the denial of dignity that constitute the daily reality of lower-caste communities in Mithila.
- (D) The chapter notes that harimohan Jha's *Trends of Linguistic Analysis in Indian Philosophy*, focusing on constructing his implicit thesis that language is the field of battle (Kṣetra) and its loss serves as the loss of sovereignty While Prof.

१३१९. Which point is consistent with Chapter 51's treatment of Nand Vilas Roy?

- (A) The chapter notes that it aligns him with the democratic-subaltern line of inheritance that the Videha Parallel History critical frame recognises as the true mainstream of Maithili literary production, historically suppressed by Brahminical establishment...
- (B) A Right to Information (RTI) inquiry filed by Vinit Utpal and Ashish Anchinhar (2011-14) revealed that over 90% of Sahitya Akademi translation and publication assignments went to friends and relatives of the ten-member advisory board, confirming what...
- (C) The chapter notes that post-structuralist (Derridean) reading: the “danger point” becomes a mobile signifier; what appears a threat in one historical moment (1960s dam-building era) becomes a quaint measurement in another (post-silted Kareh of contemporary...
- (D) The chapter notes that bharata writes: 'I shall now speak of the objectives of drama (Natyaprayojana): the instruction of all people, the giving of advice to those without teachers, the amusement of people worn out by labour, and the demonstration of what...

१३२०. In Chapter 51 (Nand Vilas Roy), which option reflects the chapter's argument?

- (A) The chapter notes that women, Patriarchy, and Agency A persistent concern in Roy's fiction is the gendered structure of Maithili rural society and the forms of agency women assert inside it.
- (B) The critical prefatory note confirms: 'Anand Kumar Jha is a representative playwright of the young generation.
- (C) The chapter notes that second, he articulates a theory of the storytelling voice: when reading aloud, he illuminates every word for the listener's existence (astitva), making the story audible and letting the listener experience pleasure (ānanda).
- (D) The chapter notes that critical Appreciation: Significance, Strengths, and Limitations
5.1 The Significance of the Man and the Movement Narayanji Chaudhary's significance operates simultaneously at the...

१३२१. What does Chapter 51 most clearly emphasize about Nand Vilas Roy?

- (A) In Śaka 1310 (1388 CE), the Tibetan traveller Dharmasvāmin described Mithila as having abundant Jain and Buddhist followers in its western districts, with Gautamīvidyā and Mīmāṃsā widely practised and poetry and dharmaśāstra key to intellectual life.
- (B) The chapter notes that hitnath Jha's reading of *Ayna* as a 'mirror' of civilisational decay draws on the novel's core dhvani without naming the theoretical category.
- (C) The placement of Jha's report inside *Sadeha 8*'s comprehensive theatre section, alongside reports from Delhi (MINAP Delhi events), Berma (Nepal), and other locations, situates the Janakpur production inside the pan-Maithili theatrical geography.
- (D) Roy's narrative sympathy is explicitly with Diyā and her parents; the corrupt father-in-law is rendered with diagnostic precision but no melodrama.

१३२२. Which point is consistent with Chapter 51's treatment of Nand Vilas Roy?

- (A) Jha's social dramas operate by constructing dramatic evidence that tests and ultimately refutes the dominant social Vyaptis of Mithila's patriarchal-feudal world.
- (B) In Navya Nyaya terms, Jha's translation produces a form of paroksha (indirect perception) in the Maithili reader: they "perceive" Beirut by way of the mediating screen of Maithili language, an experience that is epistemologically richer than simple...
- (C) The chapter notes that this is not naïve realism but an ethical-aesthetic stance, what the Indian dhvani line of inheritance would recognise as the vyañjanā (suggestive resonance) of the word 'real', which simultaneously indicts its opposite (the fake, the...
- (D) The chapter notes that if water and sand can flow out without obstruction, the devastation in surrounding villages could be reduced.

१३२३. Which answer matches the critical direction of Chapter 51?

- (A) The chapter notes that working in an environment where Maithili was not the official language yet was the living tongue of the eastern Terai population, he mounted a systematic effort to document, collect, and historicize Maithili literary and cultural...
- (B) Maithili Short Stories Consolidation of the short story as a dominant modernist genre.
- (C) The seed story characteristically compresses a long fabulayears of social history, entire lifetimes of aspiration and humiliation, into a minimal siuzhet of dramatic scene, reversal, and resonant ending.
- (D) The chapter places Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra inside the wider parallel history of Maithili literature.

१३२४. What is the best reading of the chapter's discussion of New Critical?

- (A) The chapter notes that this is a technique aligned with the New Critical concept of 'affective fallacy' avoidance: the emotion is produced by the structure, not by authorial sentimentality.
- (B) The novel's chief structural achievement is its management of dramatic irony: the reader always knows more than the community that marginalises Baukee, creating a karuna (compassion) rasa laced with vira (heroic) anticipation as the protagonist advances.
- (C) The chapter notes that counter-hagiography: In Gāgar Mem Sāgar, Mandal writes biographies of Shahid Ramaphal Mandal (the first Mithila freedom fighter, largely unknown even in Mithila), Gajendra Thakur, and Phaniswarnath Renu, figures who represent either...
- (D) Ayub Rein, Ram Bharos Kapari 'Bhramar', Chandresh, Arun Kumar Pathak, and many others, Maun's contribution to Maithili literature and scholarship is of the first magnitude.

१३२५. In Chapter 52 (Narayanji Chaudhary), which option reflects the chapter's argument?

- (A) The chapter notes that sharda Sinha Folk Music Renowned for wedding and festival songs; "Bihar Kokila." The Maithili CD/Album Renaissance: Issue 217 and Critical Musicology A landmark moment in the archive's documentation of Maithili music is Videha Issue...
- (B) The chapter notes that sHAMBHU KUMAR SINGH Scholar Translator Critic Poet Educator Linguist of Maithili Literary History Pioneer of Cross-Linguistic Translation Analysed by way of Indian & Western Literary Theory Videha Parallel History critical frame...
- (C) Anumana (inferential knowledge) is activated when the audience infers social causes from dramatic effects.
- (D) The chapter places Narayanji Chaudhary inside the wider parallel history of Maithili literature.

१३२६. What is the best reading of the chapter's discussion of Narayanji Chaudhary?

- (A) The title's direct declarative construction ('No new liquor shops will now open') is characteristic of hard news journalism: it leads with the decision and its finality.
- (B) The anthology records multiple performance groups, playwrights, and directors from across the Maithili-speaking region, from Madhubani to Janakpur (Nepal), operating in the line of inheritance of community-based, non-casteist theatre.
- (C) The chapter notes that b i o g r a p h i c a l P r o f i l e a t a G l a n c e The following facts are drawn from the formal profile in Videha 358 (presented by Jagdish Chandra Thakur 'Anil', pp.
- (D) The Mithila region, covering the districts of Darbhanga, Madhubani, Sitamarhi, Samastipur, Supaul and others in northern Bihar, has historically been defined by an exceptional density of ponds and water bodies, encapsulated in the traditional proverb...

१३२७. Which point is consistent with Chapter 52's treatment of Talab Bachao Abhiyan?

- (A) The chapter notes that t h e T a l a b B a c h a o A b h i y a n : O r i g i n s , M e t h o d s , a n d S c o p e Talab Bachao Abhiyan (TBA), Save Ponds Campaign, was launched by Narayanji Chaudhary by way of the Mithila Gram Vikas Parishad as an organised...
- (B) The narrative rhythm alternates between summary (covering long durations of social routine) and scene (dramatised action), a technique that allows Mishra to embed individual drama inside the slow time of agrarian social reproduction.
- (C) The chapter notes that (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.
- (D) His work functions as a sociological archive, preserving the texture of late 20th and early 21st-century Mithila.

१३२८. Which answer matches the critical direction of Chapter 52?

- (A) The chapter notes that student groups, political party workers, doctors, engineers, scientists and university faculty have all been drawn into the movement.
- (B) Theoretical Frameworks The āzād ghazal's formal significance: by dispensing with strict bahr while retaining the sher structure and thematic range, the āzād ghazal makes the form more accessible for socially engaged content that cannot always accommodate...
- (C) The angana (courtyard) is one of the most symbolically charged spaces in Mithila's literary imagination: it is at once a domestic space, a woman's space, a performance space (for folk rituals, paintings, songs), and a liminal space connecting the interior...
- (D) In 2022, she was conferred the Sangeet Natak Akademi Award, India's highest national recognition in the performing arts, for her contribution to Indian theatre as an actor.

१३२९. In the context of Narayanji Chaudhary, which statement is accurate?

- (A) Institutional partnerships: Chaudhary has worked with the Maithili Sahitya Sansthan (Patna), the Maharajadhiraj Laxmishwar Singh Sangrahalaya (Darbhanga), INTACH, and individual scientists and academics including the late Padma Shri Dr Manas Bihari Verma...
- (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 inside the audience space.
- (C) His preface's extensive acknowledgment of the Videha community is not merely personal gratitude but a political statement: the Videha network provides the institutional legitimacy that both national literary establishments (Indian and Nepali) deny him.
- (D) The chapter notes that where there were many movements in Bihar to gain freedom from foreign slavery, valiant poets flowing with the rich stream of literature were also born on this land from time to time.

१३३०. According to Chapter 52, which statement best fits the discussion of Narayanji Chaudhary?

- (A) The chapter notes that this institutional silence is not accidental: it is the systematic operation of the same caste-based cultural gatekeeping that the Videha Parallel History has been documenting since 2019.
- (B) The chapter notes that despite all of this, Chaudhary has continued his work with, as several writers describe it, the quality of a bataahpani, a productive, almost reckless devotion, a quality he himself humorously acknowledged is a prerequisite for...
- (C) The chapter notes that c R I T I C A L A S S E S S M E N T Jitendra Kumar Jha 'Jīṭu' occupies a specific and vital position inside the Videha Parallel History's documentation of Maithili cultural life: as the journal's Janakpur correspondent for theatre...
- (D) The chapter notes that navya-Nyāya Epistemology: Gaṅgeśa's critical frame Applied 3.4.1 The Poem Karm Binu Jag Sunnā as Vyāpti Structure Gaṅgeśa Upādhyāya's Tattvacintāmaṇi (c.

१३३१. Which point is consistent with Chapter 52's treatment of Ganga Sagar?

- (A) The story's moral: the value of a gift is not its monetary size but the sacrifice and love behind it.
- (B) The chapter notes that buell's criteria for "ecocentric" literature, that the nonhuman environment is present not merely as a frame but as a presence; that human interest is not the only interest; that human accountability to the environment is part of the...
- (C) The chapter notes that ponds such as Harahi, Dighi, and Ganga Sagar are not just water bodies, they are 600-900-year-old living archives of Mithila's cultural life.
- (D) The chapter notes that grotowski: Poor Theatre and the Essence of Performance Jerzy Grotowski's concept of Poor Theatre, a theatre stripped of all non-essential elements (costumes, sets, lighting, sound), reduced to the essential encounter between actor...

१३३२. What is the best reading of the chapter's discussion of Narayanji Chaudhary?

- (A) These are not decorative but epistemic: they show how the villagers think by way of analogies.
- (B) The chapter notes that navya Nyaya Epistemology Applied to Ghazal 11.1 Pramana in Poetic Cognition 11.2 Vyapti and the Logic of the Sher 11.3 Shabda Pramana and the Radif-Kafiya System 11.4 Gaṅgeśa's Tatparya and the Ghazal's Multiple Meanings 12.
- (C) The movement wins orders; the administration fails to implement them.
- (D) Augusto Boal's Theatre of the Oppressed is even more directly relevant.

१३३३. In Chapter 52 (Narayanji Chaudhary), which option reflects the chapter's argument?

- (A) The chapter notes that renu's Predecessors and Contemporaries In the Hindi line of inheritance, Renu's immediate predecessor is Premchand, whose village fiction of the 1920s/1930s set the stage for serious engagement with rural life in Hindi prose.
- (B) The village disappears into diseased moonlight.
- (C) A close reading of the opening chapter in the Maithili version reveals how Jha navigates between two translatorial imperatives: faithfulness to Gibran's meaning and adaptation to Maithili linguistic and cultural norms.
- (D) The chapter notes that 2): Provides an overview, situating the Chaudhary Visheshank inside Videha's editorial line of inheritance and commending its departure from literary subjects to honour a water conservationist.

१३३४. According to Chapter 53, which statement best fits the discussion of Narendra Jha?

- (A) The chapter notes that linguistic Period Developmental Stage Key Characteristics in Parallel History 500 BC, 100 BC Pali (Early Prakrit) Canonical Buddhist language; early vernacular shifts.
- (B) The chapter notes that category Title (Year) Description & Critical Lens Short Stories Ohi Raatik Bhor (1991) Theoretical Lens: Postcolonialism & Subaltern Studies.
- (C) The chapter notes that centres on Narendra Jha and Panna Jha, Comprehensive Critical Research Report.
- (D) The same essay appears in Videha Sadeha 30 (Prelim_30) at pages 1154-1183, confirming that his work was considered major enough to be included in a subsequent Sadeha collected edition covering material from issues 1-350.

१३३५. Which point is consistent with Chapter 53's treatment of Narendra Jha?

- (A) The chapter notes that kalpana Jha's essay occupies pages 26-30 of this comprehensive critical volume, placing her among the leading contributors.
- (B) The novel's narrative structure enacts precisely this: the crow's prophecy is validated (or not) by the subsequent events of the village-return.
- (C) The chapter notes that its discussion connects Narendra Jha and Panna Jha with critical appreciation, literary history and the Videha critical frame.
- (D) The chapter notes that every element of his dramatic language, the Maithili dialect register, the domestic settings, the prayer-songs embedded in Takak Mol, the folk-idioms of village dispute in Kalahachieves perfect Auchitya: contextual appropriateness to...

१३३६. Which point is consistent with Chapter 53's treatment of Narendra Jha and Panna Jha?

- (A) Abhinavagupta's extension of dhvani theory into the concept of sādharanīkaraṇa (universalisation or de-particularisation of emotion) is particularly relevant for reading Gahiki Najari.
- (B) Her death was described in Videha 395 as the loss of Maithili's foremost woman psychologist-author.
- (C) The chapter notes that it situates Maithili literary history inside its broader cultural and sociological matrix, anticipating the anthropological approach that would define his later Koilakh.
- (D) The chapter notes that furthermore, the critical frame re-evaluates the trajectory of Maithili drama, identifying an indigenous lineage of "absurdity" that predates Western influence.

१३३७. Which answer matches the critical direction of Chapter 53?

- (A) The ekāṅkī form itself (one-act play) has no precise Nāṭyashāstra equivalent, but participates in the Indian line of inheritance of the vīthī and āṅkiyā (short dramatic forms).
- (B) Ashish Anchinhar's analysis in the same issue is more categorical: he designates Thakur's compositions as 'kath-it ghazal' (so-called ghazal) rather than ghazals in the technical sense, precisely because the bahr (prosodic metre) is not maintained.
- (C) The chapter notes that line of inheritance, Innovation, and the Market The five artists occupy different positions on the spectrum from line of inheritance-preserving (Chaudhary) to line of inheritance-transforming (Das) to line of...
- (D) The chapter notes that this founding text establishes the intellectual architecture of all his subsequent work, providing a theoretical survey of Mithila's economic underdevelopment across agriculture, industry, infrastructure, and land use, alongside...

१३३८. In Chapter 53 (Narendra Jha and Panna Jha), which option reflects the chapter's argument?

- (A) The chapter notes that this is his most technically specialised volume, addressing the chronic misgovernance of Mithila's rivers, the Kosi, Kamala, Bagmati, Gandak, and others, and the failure of successive embankment and irrigation projects.
- (B) The chapter notes that ghazal 5 (212 12 22): Simple vārṇik bahr, one of the 'simple metre' ghazals Anchinhar recognises as pedagogically oriented.
- (C) The Play Riharsal (Rehearsal): Drama and Social Critique Riharsal is a Maithili play in two acts, set in the world of a village theatrical group ('Rang Chetana Manch') that is preparing a production.
- (D) The chapter notes that conclusion: Toward a Synthetic Historiography The "Parallel History of Maithili Literature" is more than a list of alternative texts; it is a fundamental shift in perspective that refuses to see Maithili as the exclusive preserve of...

१३३९. Which point is consistent with Chapter 53's treatment of Narendra Jha and Panna Jha?

- (A) The Videha website provides fonts and keyboards for several regional scripts: Script Historical/Cultural Context Role in Videha Archive Tirhuta (Mithilakshar) The primary historical script of Maithili; largely replaced by Devanagari in the 20th century.
- (B) The chapter notes that formal Analysis: Drama, Poetry, and the Condensed Form Gopesh's volume is generically hybrid: part verse-play, part lyric sequence, part dramatic monologue.
- (C) The chapter notes that yet his deepest motivation for writing this book is personal: Arer is the village of his birth, and the book is dedicated to his mother Shrimati Shivdulari Devi and father Shri Ramanandan Mishra.
- (D) The chapter notes that this volume comprises two major sections: the first analyses the political economy of development, including essays on the need for Mithila statehood, the role of Maithili-serving organisations, the causes of brain drain from Mithila...

१३४०. Which option correctly summarizes a point from Chapter 53?

- (A) His work functions as a sociological archive, preserving the texture of late 20th and early 21st-century Mithila.
- (B) An autobiographical prose work, whose title is drawn from a celebrated verse of Maithili's medieval poet Vidyapati, structurally enacting the connection between classical Maithili aesthetics and Jha's own restless, searching life.
- (C) The play is thus simultaneously a linguistic manifesto, a feminist critique, a class analysis, and a cultural rights document, all dramatised by way of the specifically Maithili theatrical idiom. "No Entry", the most common prohibition sign in...
- (D) The Videha Parallel History critical frame (Gajendra Thakur) 4.1 What is the Videha Parallel History?

१३४१. What is the best reading of the chapter's discussion of Panna Jha?

- (A) The work that drama does in awakening the dormant consciousness of human beings collectively, no other literary form can do as effectively.
- (B) The chapter notes that works of Panna Jha 2.2.1 Psycho Social Stress and Schizophrenia (2003) Language: English.
- (C) The chapter notes that 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 inside the mainstream of international formal syntactic theory.
- (D) The chapter notes that vira (heroic) rasa dominates the Bachha Jha chapters and the Ramananda Sahu chapter.

१३४२. In Chapter 53 (Narendra Jha and Panna Jha), which option reflects the chapter's argument?

- (A) The face-empathy paper can be read by way of Bourdieu as a demonstration that Maithili speakers possess an unusually refined and complex form of linguistic capital: the mastery of the honorific agreement system serves as a form of symbolic capital inside...
- (B) The chapter notes that), a story of a woman at the threshold of adolescence 'Mahrāik sam̐am̐che bahuīt dhohhi nor ke je mām̐car me sameṭi lait' (p.
- (C) Thematic Architecture Across the Economic Books 3.2.1 Land, Geology, and Agricultural Decline Jha's treatment of Mithila's geography is one of the most careful available in any regional language.
- (D) His No Entry: Mā Pravish was the first major Maithili play to be published as an e-text by way of the Videha eJournal, Gajendra Thakur's 21-page introduction to the play is itself a landmark of Maithili theatre criticism.

१३४३. Which answer matches the critical direction of Chapter 53?

- (A) In Navya Nyāya terms, his critical position as narrator involves *pratyakṣa* (direct perception from civil service experience) and *anumāna* (inference from systemic patterns): both *pramāṇas* are active in constructing his social world.
- (B) The chapter notes that key poems include the title poem 'Chakravayuh', a dramatic re-telling of Abhimanyu's entrapment in the military formation, a poem of unflinching masculinity and tragic honour.
- (C) Here Jha moves from empirical documentation to structural critique: corruption, he argues, is not an accidental pathology but the operational mechanism by which Mithila's resources are systematically transferred to other regions and constituencies.
- (D) A more comprehensive assessment of his poetic voice would require access to his Facebook posts and any journal publications.

१३४४. In the context of Nine Contemporary Maithili Voices, which statement is accurate?

- (A) The chapter notes that critical Frameworks and Theoretical Analysis 3.1 The Nāṭyaśāstra critical frame 3.1.1 Bharata's Nāṭyaśāstra and Kamat's Dramatic Practice The Nāṭyaśāstra of Bharata Muni (c.
- (B) The selection of the author or artist will be made by the editor based on his own interest or the interests of the Videha team.
- (C) The title poem's interrogative stance instantiates what Ānandavardhana would call *sākṣātkāri dhvani*, a resonance that makes the reader directly experience the unresolved condition of injustice rather than merely describe it.
- (D) The chapter notes that navya Nyaya Epistemology: Developed by Gangesa Upadhyaya of Mithila (13th-14th century CE) in his *Tattva-Cintamani*, and extended by Raghunatha Shiromani, Mathuranatha Tarkavagisha, and Jagadisha Tarkālamkara, Navya Nyaya offers a...

१३४५. According to Chapter 54, which statement best fits the discussion of Nine Contemporary Maithili Voices?

- (A) Introducing the world's foundational robot drama to Maithili: The translation of R.U.R. gives Maithili readers direct access to the play that introduced the word 'robot' to world literature, positioned explicitly inside the contemporary AI debate.
- (B) The chapter notes that jagajyotirmalla Authored "Haragaurivivaha" (1629) Integrated Shiva-Parvati themes with court drama.
- (C) Their common thread is social commitment, linguistic innovation in the Maithili vernacular, and an insistence on recovering subaltern life-experience from invisibility.
- (D) The concept of 'Parallel History' in the Videha critical frame also addresses a specific literary-critical distortion: the tendency to evaluate Maithili literature by way of standards derived from Hindi or Sanskrit literary norms rather than internal...

१३४६. What does Chapter 54 most clearly emphasize about Prasad Mandal?

- (A) The chapter notes that malangia's theatre is more broadly institutional, with access to professional production resources, literary festival platforms, and national critical recognition.
- (B) His note in Dhadhait defines drama as 'the most successful and simple literary form for bringing public consciousness.' Jha's theatrical practice embodies what Bharata calls *Nata-dharma* (the law of the actor/dramatist): the obligation to speak to the...
- (C) Maithili readers have not had such strong fiction in recent years.
- (D) The chapter notes that ramji Prasad Mandal: The Lyrical Ethos of Subaltern Dignity Work: *Lāl Raṅg Chāhat Achi Roṭī* (लाल रंग चाहैत अछि रोटी, Red Craves the Bread) Formalist-Structuralist Analysis: Mandal's collection is a powerful exercise in poetic economy.

१३४७. What does Chapter 54 most clearly emphasize about Nine Contemporary Maithili Voices?

- (A) His theory of the laghu-katha is precise: unlike the story (katha) and novel (upanyas), the laghu-katha demands 'shabd-sanyam' (word-economy), 'anubhuti ki teevrata' (intensity of feeling), and 'shilp-kaushal' (craft-skill).
- (B) The chapter places Ramdeo Prasad Mandal 'Jharudar' inside the wider parallel history of Maithili literature.
- (C) The chapter notes that but his political theatre is never narrowly ideological: it maintains the aesthetic complexity, the multiplicity of rasas and perspectives, that prevents it from collapsing into propaganda.
- (D) The poet poses a series of logical challenges (nigrahasthāna, points of defeat) to the very idea of celebrating a new year while social realities remain unchanged.

१३४८. Which option correctly summarizes a point from Chapter 54?

- (A) Thematic Architecture The collection opens with "Hammr Jalisa" (My Assembly/Longing), a poem of literary selfinventory in which the speaker rehearses his debts to Maithili's founding genius Vidyapati (Kirtilata, Kirtipataaka, the Padavali) while asserting...
- (B) The Bihani Kathā Form A formal innovation key to Roy's work is the Maithili bihāni kathā, the 'seed story'.
- (C) Theatre Journalism and the Oral-Performative line of inheritance inside the Videha Parallel History critical frame, theatre journalism occupies a special position because theatre is the most immediate form of the oral-performative line of inheritance that...
- (D) The chapter notes that she constructs a new genre, a new audience (children), and a new critical-visual language.

१३४९. Which answer matches the critical direction of Chapter 54?

- (A) Applying Navya Nyāya to Mishra's Texts The four pramāṇas (valid sources of knowledge) of Navya Nyāya, pratyakṣa (perception), anumāna (inference), upamāna (comparison), and śabda (testimony), can be mapped onto Mishra's narrative technique.
- (B) The chapter notes that bhāmatī (Drama) (First staging 1991, Publication 2013) Preface: Sangita Menon writes: Two major sub-schools of Advaita Vedanta emerged after Shankar: Bhāmatī and Vivarana.
- (C) The chapter notes that this is what Sandra Gilbert and Susan Gubar would call "the anxiety of authorship" reversed: here, the female subject writes herself into existence before birth, claiming the archive of achieved women against the annihilation her...
- (D) The chapter notes that behr (Meter) Fixed quantal pattern of long (guru/2) and short (laghu/1) syllables; derived from Arabic aruz; ~19 principal bahrs in Urdu line of inheritance.

१३५०. Which option correctly summarizes a point from Chapter 54?

- (A) Mandal's stories are closer to the kathā form, fictional, multi-episodic, with the narrator distanced from events, except for the memoir-inflected stories ('Sādā Jīvan Uchcha Vicār', 'Mithilā') where the author enters as a first-person narrator (dāyanand)...
- (B) In terms of the Navya Nyaya analysis of his complete poetic project, Mandal works with what Gangesa would call sannikarsha, the special contact relation between a word and the object it cognises.
- (C) In Mishra's Samagra, karuna (compassion/pathos) is the dominant rasa, especially in the elegies, the memorial essays, and stories like "Yugadharmā." Hasya (comedy) tempered by social observation marks "Ehno Hoit Chhai." Vira (heroism) is present in the...
- (D) The chapter notes that during this period, the line of inheritance of Maithili songs was integrated into Sanskrit plays, eventually evolving into purely Maithili Geetinatya (musical dramas).

१३५१. According to Chapter 54, which statement best fits the discussion of Nine Contemporary Maithili Voices?

- (A) The chapter notes that this is the epistemological function of his poetry: to make the reader relearn the world.
- (B) The chapter notes that viyogi's Vigyanak Batkahi and his SF drama represent what might be called the 'scientific parallel', a strand of Maithili literary production that the mainstream Sahitya Akademi establishment has not engaged with precisely because it...
- (C) The chapter notes that this *śānta-rasa* foundation corresponds, in his personal literary ethics, to the principle identified by Laxman Jhā "Sagar" in Videha 405: Hitnath Jhā practises a form of literary *sattva* (purity of motive) that resists the corruption...
- (D) The chapter notes that *gāmak Sukh* (Village Happiness), Prose/Story collection 4.

१३५२. Which point is consistent with Chapter 54's treatment of Nine Contemporary Maithili Voices?

- (A) The structure is not just descriptive but prescriptive, establishing rules for "correct" Maithili.
- (B) The chapter notes that munnaji's Ghah brings these aesthetic values into dialogue with Maithili ecological consciousness, the Koshi flood plain's ecology of abundance and devastation, the seasonal rhythms of rice cultivation, the slow ecological crisis...
- (C) The king's deceptiveness in *Ek Chhal Rājā* is inferred from a series of dramatic signs (his words, his actions, the reactions of others) rather than stated directly.
- (D) The chapter notes that *chakravayuh*, the title evoking the fatal military formation from the Mahabharata, is anchored in mythological re-imagination, particularly in the tragic story of Abhimanyu.

१३५३. Which option correctly summarizes a point from Chapter 54?

- (A) Anumana (Inference) in Srinivas For Gangesa, valid inference requires a pervasion (*vyapti*), a reliable general relationship, between the inferential mark (*hetu*) and the inferred conclusion.
- (B) Thematic & Critical Analysis The philosophical argument of the drama title, that action-karma transcends birth, is directly relevant to the anti-casteist strand of the Videha Parallel History.
- (C) The chapter notes that *navya Nyaya* is concerned with the precise definition of terms (*lakṣaṇa*).
- (D) His position as a Delhi-based journalist writing in Maithili for the Videha platform places him inside the line of inheritance of what Gramsci would call the 'organic intellectual' of the migrant community: the journalist who maintains the community's...

१३५४. Which option correctly summarizes a point from Chapter 55?

- (A) Videha Parallel History critical frame Mishra's works are analyzed as a "Parallel History" that reclaims the voices of the marginalized, voices often filtered out by the "dried main drain" of official institutional gatekeepers.
- (B) The playwright, or documenter, seems to assume a reader who knows these musical traditions intimately, a reader who is, in other words, already inside the Maithili performance culture.
- (C) The chapter notes that this situating gesture is *Upamāna pramāṇa* in action: Saras defines himself by way of perceived similarity (to line of inheritance) and perceived difference (his own innovation).
- (D) The Videha-Anchinhar Platform: A Parallel Literary Revolution 4.

१३५५. In Chapter 55 (Three Voices of the Maithili Ghazal), which option reflects the chapter's argument?

- (A) The play is particularly interesting in the context of the *Nāṭyashāstra*, which itself draws its authority partly from Vedic ritual and Ramayana-based dramatic traditions.
- (B) The chapter notes that *kaikeyi*, the *Rāmāyaṇa* queen who asks her husband to exile Rāma, and who has historically been cast as the villain of the epic, is the archetypal woman-as-Other in Indian literary line of inheritance: her motivations, intelligence...
- (C) The external life-struggle of the struggling female community and the internal mind's conflict, both have come in their poetry.
- (D) Amit Mishra: Nav Anshu 6.1 Biographical Context 6.2 Thematic Analysis 6.3 Technical Achievement 6.4 Close Reading of Selected Ghazals 7.

१३५६. In the context of Three Voices of the Maithili Ghazal, which statement is accurate?

- (A) The chapter notes that 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...
- (B) The chapter notes that methodological sophistication: The combination of experimental phonetics, generative phonology, structural morphology, and syntactic theory places Yadav's work at the intersection of multiple theoretical traditions, ensuring its...
- (C) The chapter notes that Chandan Kumar Jha's preface diagnoses the historical problem: 'Many of the older generation of Maithili ghazalkaras have not yet grasped the Arabic bahar-based prosody and its application in Maithili, which is unfortunate.' The three...
- (D) His father Taranath Jhā (1933) was the editor of Prabhāt, a handwritten Maithili periodical, a remarkable act of cultural custodianship in an era when Maithili print culture was still nascent.

१३५७. According to Chapter 55, which statement best fits the discussion of Three Voices of the Maithili Ghazal?

- (A) The chapter notes that this is a model of literary production without precedent in Maithili literary history: the digital-first, community-trained, simultaneously-published emergence of a new generation.
- (B) The novel's chief structural achievement is its management of dramatic irony: the reader always knows more than the community that marginalises Baukee, creating a karuna (compassion) rasa laced with vira (heroic) anticipation as the protagonist advances.
- (C) The Female Witness and the भुक्त यथार्थ (Lived Reality) Mala Jha's editorial vision draws its strength from the concept of "bhukta yathārtha", the lived reality of women that remains invisible to the male gaze.
- (D) His closest parallel inside the Videha circle is perhaps Kumar Pawan, another poet-scholar of the middle generation working in the line of inheritance of committed Maithili verse.

१३५८. In Chapter 55 (Three Voices of the Maithili Ghazal), which option reflects the chapter's argument?

- (A) The chapter notes that rasa and the Dhirodatta Voice Bhalchandra Jha's response shows the 'dhirodatta' (calm-heroic) quality that classical Indian aesthetics recognises as the highest mode of speech: measured, authoritative, without bravado or evasion.
- (B) The chapter notes that Gajendra Thakur's Videha Parallel History critical frame is relevant here in its insistence that literary history must reckon with the full ecology of literary production, not only the canonical published works evaluated by...
- (C) The dominant rasas across his oeuvre are karuna (compassion/pathos), the aesthetic experience of suffering and loss; vira (heroic resolution), the aesthetic experience of moral courage in the face of oppression; and raudra (righteous anger), the aesthetic...
- (D) The chapter notes that pratyaksha (perception) corresponds to the direct sensory experience of theatrical performance the audience's immediate perceptual engagement with the bodies, voices, movements, and visual imagery of the stage.

१३५९. In Chapter 55 (Three Voices of the Maithili Ghazal), which option reflects the chapter's argument?

- (A) The chapter notes that both together present the complete spectrum of counter-mythological reading in Dalit poetry attacking by way of argument and attacking by way of dialogue.
- (B) The chapter notes that Om Prakash's preface explains: 'I believe one should write the Arabic bahar's name or, if in Sarala Varnik Bahar, the syllable count below every ghazal.'
- (C) The source text, Jaishankar Prasad's 1936 Hindi Chhāyāvāda epic, is itself densely intertextual with Sanskrit mahākāvya line of inheritance, Vedic cosmogony (the flood myth of Manu and Śraddhā), and modern romantic philosophy.
- (D) The chapter notes that while Aristotle's critical frame is specifically oriented toward dramatic poetry, his core insights apply broadly: poetry achieves its effect by way of carefully organized representation of human experience, and its ultimate value...

१३६०. In the context of Three Voices of the Maithili Ghazal, which statement is accurate?

- (A) Anchinhar draws on his deep knowledge of Maithili literary history to situate Chaudhary's innovation inside the long arc of Maithili prose development from Harimohan Jha's Kanyadan and Rajkamal Chaudhary's Andolan.
- (B) The chapter notes that he is married to Shrimati Rekha Jha, who is always his first listener (his 'pehla shrota'), he reads every ghazal to her first, takes her suggestions, and credits her patience and love as the source and inspiration of his ghazal writing.
- (C) The chapter notes that social Protest and Political Satire Pradeep Pushpa's ghazals operate in the line of inheritance of the Hindi progressive nayī ghazal, the line of inheritance of Dushyant Kumar's 'Ho gaī hai pīr parvat-sī pighalanī cāhie' and Adām...
- (D) The chapter notes that western Theatre Theory and Criticism Aristotle.

१३६१. Which option correctly summarizes a point from Chapter 55?

- (A) The Rasa and Dhvani frameworks reveal the aesthetic dimensions of his dramaturgy, the specific emotional registers of his plays and their capacity for multilayered suggestion.
- (B) The narrator skillfully portrays his mental state as the story progresses.
- (C) The collection contains 87 ghazals (plus rubais and katas), covering themes of love, social critique, politics, humour, and spirituality.
- (D) The chapter notes that this story operates on multiple levels simultaneously.

१३६२. Which point is consistent with Chapter 55's treatment of Three Voices of the Maithili Ghazal?

- (A) Maithili is his mother tongue, and Nepali and Hindi his acquired second languages, a biographical fact of no small significance: he is a native speaker scholar of a language he spent a lifetime analysing formally, a position that gives him the dual...
- (B) In the terms of Bharata's Natyashastra: they achieve the Lokasangraha (social holding-together) function that is drama and song's highest purpose.
- (C) The chapter notes that 'Jan-ganak sevak bhela deshak bhaar chai / Jantaak mari taka banal budhiyaar chai'.
- (D) The chapter notes that 'Zindagi ka mol', The Value of Life The most sombre of Kamat's plays, 'Zindagi ka mol' (The Value of Life) follows Ram Ratan, an eighteen-year-old from a village who travels to Himachal Pradesh for work, only to be used as an...

१३६३. Which option correctly summarizes a point from Chapter 56?

- (A) The "Great Diaspora"; development of trans-regional Maithili identities.
- (B) The chapter notes that he began writing songs (gīta) in high school and produced many cassettes in various styles, but found no lasting satisfaction until the ghazal form drew him.
- (C) The New Critical unity consists in this paradox being not resolved but held in productive tension.
- (D) The chapter notes that s a n g e e t N a t a k A k a d e m i a n d M a i t h i l i P e r f o r m i n g A r t s The Sangeet Natak Akademi (National Academy of Music, Dance and Drama), headquartered in New Delhi (sangeetnatak.gov.in), was established in 1952.

१३६४. In Chapter 56 (Pradeep Pushpa), which option reflects the chapter's argument?

- (A) The Parallel Theatre movement recognises the root of "village drama" (Gamaiya Natak) in this mode but seeks to refine it, removing the artificiality and caste-based mockery that has corrupted the contemporary folk stage.
- (B) The chapter notes that this takhallus, already present in his surname, is lightly worn: it appears in several maqta verses with a characteristic selfreferential irony.
- (C) The chapter notes that second, the Navya-Nyāya concept of Vyāpti (invariable concomitance, 'wherever there is smoke, there is fire') can be applied to Kamat's social analysis.
- (D) The chapter notes that fourth, the application of Navya-Nyāya categories to literary criticism developed in this essay is exploratory and suggestive rather than technically rigorous in the manner of a specialist in Indian logic.

१३६५. Which point is consistent with Chapter 56's treatment of Pradeep Pushpa?

- (A) The Nāṭyaśāstra's analysis of Mela (musical assembly) and the function of song (Gana) inside drama establishes the theoretical basis for understanding the Geet as a Rasa-producing form.
- (B) The literary landscape of this period, including the work of the Nakshalite poets and the emergence of Dalit literature, provides the context for Mishra's social fiction, even if his own position, as a Brahmin magistrate, is one of complex complicity and...
- (C) The book contains at least 19 numbered ghazals covering the full range of the Videha Maithili ghazal line of inheritance: social protest, political satire, migration and urban alienation, love and betrayal, cultural erosion, village life, and the poet's...
- (D) A S S E S S M E N T S A N D C R I T I C A L R E S P O N S E S 8.1 Recognition and Awards The Videha Bhasha Samman (2014) for Anchinhar Aakhar represents the most major formal recognition of Anchinhar's work to date.

१३६६. What is the best reading of the chapter's discussion of Pradeep Pushpa?

- (A) The chapter notes that he traces the bahrspecifically the metre 2122+2122+2122+212, from its earliest Maithili practitioners to Pushpa's generation.
- (B) The chapter notes that b Bechan Thakur A pioneer of the Videha Maithili Parallel Theatre Movement.
- (C) The chapter notes that no Maithili artist has received the Sangeet Natak Akademi Fellowship (the highest honour) as of the preparation of this report, a gap as striking as the absence of a Maithili Sahitya Akademi Fellow, given the antiquity and richness...
- (D) The answer, visible in the text, is by way of mastery of Ashvaghosa's kavyadharmā, his characteristic deployment of simile, compound structure, metre, and word-choice which leaves traces detectable even in translation.

१३६७. In Chapter 56 (Pradeep Pushpa), which option reflects the chapter's argument?

- (A) 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.
- (B) The Kichu Puran Gapa Kichu Nava Gapa (2005) Short-Story Collection First noted in published criticism around 2005, Kichu Puran Gapa Kichu Nava Gapa ('Some Old Stories, Some New Stories') represents Kirtinath Jha's contribution to what scholars of Maithili...
- (C) The chapter notes that ghazal 5 (212 12 22): Simple vārṇik bahr, one of the 'simple metre' ghazals Anchinhar recognises as pedagogically oriented.
- (D) The chapter notes that narratological Analysis: His "Witness Voice" gives his work a strong oral quality, connecting it to the folk narrative line of inheritance.

१३६८. According to Chapter 56, which statement best fits the discussion of Pradeep Pushpa?

- (A) The chapter notes that navyanyāya is characterised by its own version of the linguistic turn.' Gaṅgeśa defends verbal testimony as a fourth irreducible pramāṇa, with its own distinctive conditions of validity: ākāṅkṣā (syntactic expectation), yogyatā...
- (B) The chapter notes that postmodernity brought to the fore the issues of many communities and women who were marginalized from the mainstream due to globalization.
- (C) The chapter notes that ghazal 9's entire dramatic structure, 'ī kon gāma chai?' (What village is this?), is a meditation on the village that has become unrecognisable: the Sohara and Lagani folk songs replaced by DJ noise; the smell of turmeric and...
- (D) The chapter notes that comparative Study: Amod Kumar Jha among Maithili Poets XI.

१३६९. Which option correctly summarizes a point from Chapter 56?

- (A) The chapter notes that it records twenty-four consecutive annual theatre productions from 1991 by way of 2006 (Pahil Saanjh, same director and venue), listing playwright, venue, director, and date for each production.
- (B) Videha Maithili Seed Stories / Videha Maithili Vihāṇi Kathā. Videha Sadeha MAITHILI E JOURNAL SPECIAL ARCHIVAL EDITIONS.
- (C) The chapter notes that he completed his M.A. and Ph.D. and went on to serve as a lecturer in Maithili.
- (D) The chapter notes that cultural Erosion and the Village Ghazal 9's radif 'ī kon gāma chai?' operates as a cultural diagnostic.

१३७०. Which answer matches the critical direction of Chapter 57?

- (A) The chapter notes that first full-time children's literature author in Maithili: As documented in both critical volumes above.
- (B) The chapter notes that while Aristotle's critical frame is specifically oriented toward dramatic poetry, his core insights apply broadly: poetry achieves its effect by way of carefully organized representation of human experience, and its ultimate value...
- (C) The chapter notes that writing a bīhani kathā about Notābandī in Maithili for the Videha archive is a documentarily major act: it captures the social experience of a major policy disruption from the perspective of the Maithili-speaking rural community, in...
- (D) His work insists that the vitality of the language resides not in its "purity" but in its ability to represent the "missing portions" of society, the non-represented aspects of caste, gender, and socio-economic struggle.

१३७१. What does Chapter 57 most clearly emphasize about Preeti Thakur?

- (A) The chapter notes that meena Jha's decision to write in Maithili, rather than the languages of institutional prestige (Hindi, English), is itself a postcolonial act.
- (B) Initially, I thought of it as comics for Maithili children, but as I started reading, I became immersed in it.
- (C) The journal publishes poetry, prose, drama, criticism, and translation, and its book-archive (pothi.htm) preserves hundreds of Maithili works from classical texts such as Vidyapati's Padyavali to contemporary novels and story collections.
- (D) The chapter notes that crucially, he credits his 'companion in life and poetry-journey' as Shivshankar Shrinivas, the noted Maithili fiction writer and critic, whose parallel literary career at Videha makes the Ashok-Shrinivas dyad key to the Parallel...

१३७२. Which point is consistent with Chapter 57's treatment of Preeti Thakur?

- (A) The Maithili novel of Kedar Nath Chaudhary is one of the almost completely unrecognised creations of Indian literature of the period 2000-2020.
- (B) The Sawan geet 'Saawan ayal' ('The Sawan has come') uses the dramatic device of the crowmessenger, a trope traceable to Kalidasa's Meghaduta and deeply embedded in Maithili folk line of inheritance.
- (C) The chapter notes that preeti Thakur adapts this medieval text for a child audience, providing illustrations and simplified narrative framing in Maithili.
- (D) The chapter notes that folk Aesthetics and Indigenous Knowledge In Laanda the specific use of Indian laburnum and tamarind, in The Sari's Edge the reference to "Maisamma Devi," in Avva the songs of transplanting, harvesting, and threshing -these are all...

१३७३. Which point is consistent with Chapter 57's treatment of Preeti Thakur?

- (A) The chapter notes that chapter IV: Critical Frameworks, Indian and Western Theories 4.1 Bharata's Natyashastra and the Drama of Social Life Bharata's Natyashastra (c.
- (B) The chapter notes that bakhtin's theory of the novel, particularly heteroglossia (the coexistence of multiple social voices and languages inside a text) and the carnivalesque, applies productively to Pathak's play Riharsal.
- (C) The chapter notes that preeti Thakur's role in physically cataloguing and scanning 11,000 such inscriptions represents a form of archival and scholarly labour rarely credited in mainstream literary biography but key to the Videha counterarchive.
- (D) The chapter notes that pramāṇa Theory and Literary Knowledge Gaṅgeśa's epistemology recognises four Pramāṇas (sources of valid knowledge): Pratyakṣa (perception), Anumāna (inference), Upamāna (comparison/analogy), and Śabda (testimony/verbal knowledge).

१३७४. What does Chapter 57 most clearly emphasize about Preeti Thakur's?

- (A) The chapter notes that it is a different matter that the critical class often relegates women's writing to a corner of history's pages." She then pivots to a form of critical surprise at Preeti Thakur's achievement: the richness of content inside the...
- (B) The chapter notes that this positions Kamat's rationalism in the line of inheritance of Ambedkar's Buddhist rationalism, a critique of irrationality that is simultaneously a critique of the social structures (poverty, caste, exclusion from education) that...
- (C) The chapter notes that panna Jha (1946-2024) Panna Jha (née Choudhary) was born on Ram Navami, April 1946, in Dularpur village, Darbhanga district.
- (D) The chapter notes that its discussion connects The Videha Maithili Parallel Drama Theatre with critical appreciation, literary history and the Videha critical frame.

१३७५. Which point is consistent with Chapter 57's treatment of Preeti Thakur's?

- (A) His play Riharsal is a landmark of Maithili social drama; his translation theory is the most sophisticated produced in contemporary Maithili; his essays on Sanskrit poetics connect the Mithila intellectual line of inheritance (including Navya Nyaya) to the...
- (B) The chapter notes that umesh Mandal, these occasional online responses developed into sustained critical essays that were eventually gathered and published as Aṃśu by Shruti Prakashan, Delhi, the same press that published Kṣaṇaprabhā, and whose...
- (C) Mithila's future depends on whether it revives its traditional knowledge of rivers or remains trapped in the web of modern engineering that ultimately leads to destruction.
- (D) The chapter notes that elderly women folk tell various kinds of stories to young children at bedtime, which are entertaining as well as instructive and educational." He holds that Preeti Thakur's achievement is to have bridged the oral and written, the...

१३७६. In the context of Preeti Thakur, which statement is accurate?

- (A) The chapter notes that during this period, the line of inheritance of Maithili songs was integrated into Sanskrit plays, eventually evolving into purely Maithili Geetinatya (musical dramas).
- (B) The chapter notes that dādīka Gīta connects his work to the women's oral cultural transmission line of inheritance that the Parallel History prizes: the grandmother's song is the repository of the most ancient Maithili folk knowledge.
- (C) The chapter notes that he also interviewed Kishorikant Mishra (former president, Mithila Sanskritik Parishad, Kolkata) and Dr.
- (D) The chapter notes that preeti Thakur who, along with the first conceptualization of the picture story, also gave it the form of a book...

१३७७. Which option correctly summarizes a point from Chapter 57?

- (A) The Sahitya Akademi serves as a discursive regime in Foucault's sense: it determines the canon of legitimate Maithili literature, controls access to prizes and recognition, and has historically privileged certain caste, class, and aesthetic formations over...
- (B) The chapter notes that building children's literature is a bit more difficult than building literature.
- (C) The chapter notes that 'Seven Grammars of the Dialects and Subdialects of the Bihari Language' (1883-1887).
- (D) The chapter notes that trans-regional Connectivity by way of its online presence, the Parallel Theatre has fostered a globalized Maithili identity.

१३७८. According to Chapter 57, which statement best fits the discussion of Smtā Editor?

- (A) Applied to Jha's criticism, auchitya becomes both a critical tool and a problematic.
- (B) Acknowledging the oppression of Dalit men -this has been a taboo subject in the politics of Dalit solidarity.
- (C) The concept of rasa, aesthetic emotion distilled from narrative experience, is relevant to Panna Jha's stories in a complex way: her psychological realism suppresses dramatic intensification.
- (D) The chapter notes that ira Mallick is also Smtā Editor of the 'Stri Kona' section of Videha) Mallick's piece extends the feminist critical dimension of the reception, situating Preeti Thakur's contribution inside the broader women's line of inheritance in...

१३७९. Which option correctly summarizes a point from Chapter 57?

- (A) The chapter notes that its core argument is that the mainstream Maithili literary historiography, as curated by the Sahitya Akademi since 1965, has systematically promoted an upper-caste (predominantly Maithil Brahmin) canon while suppressing democratic...
- (B) The chapter notes that weaknesses: The "Institutional Capture" Critique: Videha editor Gajendra Thakur explicitly labels the Akademi as suffering from "sahityik bhrashtachar" (literary corruption).
- (C) The chapter notes that for Kuntaka, the soul of poetry is the creative speaker's intention (vivakṣā) expressed by way of language that slants, bends, and turns.
- (D) The story dramatizes a Navya-Nyāya crisis. a.

१३८०. According to Chapter 57, which statement best fits the discussion of Preeti Thakur?

- (A) The chapter notes that inside this schema, Preeti Thakur occupies a defined structural position in layer (9), the digital counter-archive, and simultaneously enacts layers (1) and (3) by recovering folk and subaltern figures (Reshma-Chuharmal, Mahua...
- (B) Aadhhunik Maithili Naatakme Chitrit: Nirdhanataak Samasya (The Problem of Poverty in Modern Maithili Drama) This research essay, drawn from Dr.
- (C) The chapter notes that key articles include: 'Generative Phonology and the Aspirated Consonants of Colloquial Maithili' (1976): The first application of generative phonological theory to Maithili, establishing the 'cluster interpretation' of aspirated...
- (D) In this sense, Kashyap's fiction is, at a deep structural level, a literature of epistemological crisis, a literature about the failure of social cognition.

१३८१. In Chapter 57 (Preeti Thakur), which option reflects the chapter's argument?

- (A) The chapter notes that it aspires toward the Rough Theatre, politically engaged, rooted in the community, using popular forms and vernacular language, while also reaching toward the Holy Theatre: the theatre that touches the invisible, the sacred, the...
- (B) The chapter notes that gandhi episode: Gandhi's mention is generally absent in Telugu Dalit poetry.
- (C) In such a situation, such ridiculous throat-cutting is natural in folk tales written without fieldwork in drawing rooms.
- (D) The implied or resonant meaning (dhvani or vyangya) is aesthetically superior to the directly expressed (vacyartha).

१३८२. What does Chapter 57 most clearly emphasize about Preeti Thakur?

- (A) The chapter notes that Gilbert and Gubar's concept of the "madwoman in the attic", the repressed female creative energy that must find oblique expression in a male-dominated literary field, finds its counterpart in the Maithili context in the documented...
- (B) The chapter notes that that is why many words and many pronunciations found in Maithili are present in Vedic Sanskrit but not in Classical Sanskrit.
- (C) His No Entry: Mā Pravish was the first major Maithili play to be published as an e-text by way of the Videha eJournal, Gajendra Thakur's 21-page introduction to the play is itself a landmark of Maithili theatre criticism.
- (D) The collection contains 87 ghazals (plus rubais and katas), covering themes of love, social critique, politics, humour, and spirituality.

१३८३. According to Chapter 57, which statement best fits the discussion of Preeti Thakur's?

- (A) The chapter notes that Gayatri Spivak's question "Can the subaltern speak?" resonates with particular force in the context of Preeti Thakur's recovery of non-Brahmin folk heroes.
- (B) The chapter notes that yaayaavari (Hindi Translation: Kalpana Jha).
- (C) The chapter notes that this is consistent with his journalistic training and his theatre background: both arts that privilege the external, the visible, the spoken.
- (D) His political consciousness is specifically linguistic: the rights he dramatises are language rights, cultural rights, the right of a community to exist and express itself in its own mother tongue.

१३८४. What does Chapter 57 most clearly emphasize about Response Theory?

- (A) The chapter notes that narrative Summary "Paith" is set entirely in the rural world of Mithila, specifically in the social and ecological landscape around a village and its nearby market-town, with the railway line and its crossing as a key symbol.
- (B) The chapter notes that dhamdaha Story 1: Sasarpahani Modern Meeting: The narrator meets a former acquaintance, Harihar Babu, at Khagaria station during a heatwave.
- (C) The chapter notes that reader-Response Theory (Wolfgang Iser, Hans Robert Jauss) Wolfgang Iser's theory of the "implied reader" and the "indeterminacy" of the literary text is especially illuminating for the chitrakatha form.
- (D) The chapter notes that chapter IV: Critical Frameworks, Indian and Western Theories 4.1 Bharata's Natyashastra and the Drama of Social Life Bharata's Natyashastra (c.

१३८५. Which point is consistent with Chapter 57's treatment of Preeti Thakur?

- (A) The story refuses to resolve this conflict or adjudicate between the two women's claims, instead, it sets out both perspectives with equal specificity, creating what Bakhtin would call a 'dialogic' text that cannot be reduced to a single authoritative...
- (B) The chapter notes that Vygotsky/Piaget's theory of cognitive development recognises distinct stages: sensorimotor (0-2), preoperational (2-7), concrete operational (7-11), and formal operational (12+).
- (C) The closing stanza's signature: 'Sunahu dayanidhana vinati mora / Sakal Kamal vighn karu dur', the name 'Kamal' (lotus) appearing as both the poet's name and the devotional symbol, achieves the traditional bhanita (poet's signature) function while...
- (D) The chapter notes that it means that Umesh Paswan's poetry and fiction can be read by scholars of Dalit literature, South Asian studies, comparative literature, and postcolonial theory anywhere in the world, not merely by Maithili-reading specialists.

१३८६. What does Chapter 57 most clearly emphasize about Preeti Thakur?

- (A) The application of Navya-Nyāya epistemology, the intellectual line of inheritance of Gaṅgeśa's own Mithila, to contemporary Maithili literary criticism is a reminder that the analytical resources for such a pluralist literary history were always already...
- (B) The book's publication in 2015 by way of this network situates it squarely inside the Videha era of Maithili literature, a period of digital democratization, counter-canonical assertion, and the recovery of suppressed voices that the Videha Parallel...
- (C) The chapter notes that preeti Thakur's chitrakatha are primarily aimed at the preoperational and concrete operational stages: the picturestory format is ideally suited to the preoperational child's thinking in images and narratives rather than abstract...
- (D) The chapter notes that 'Painting in Mithila, an Introduction.' smarthistory.org.

१३८७. Which option correctly summarizes a point from Chapter 57?

- (A) The ideology encoded is not of caste supremacy but of folk dignity and cross-caste solidarity.
- (B) The chapter notes that we are all grateful to him, and the people of Mithila can never repay his debt.
- (C) The chapter notes that mishra, Nabo Narayan. "Mithila-Maithilik Prabal Pakshdhara: Prof.
- (D) Indian Rasa Theory Applied to Theatre Journalism Bharatamuni's Nāṭyaśāstra, the foundational text of Indian theatrical theory, provides a critical frame for theatre journalism that is indigenous to the Maithili line of inheritance.

१३८८. Which answer matches the critical direction of Chapter 58?

- (A) The chapter notes that this experience of institutional exclusion shaped his lifelong commitment to making education and art accessible to marginalised, illiterate, and lower-caste women in Bihar.
- (B) In Balchandā, Vibha Rani's mono-drama for and about female foeticide and the suppressed feminine, dhvani operates at every level.
- (C) The discovery in Panchaiti is not of individual identity but of social truth: the discovery that caste-based panchayat authority is illegitimate when it conflicts with the constitutional right to marry; and the recognition that two young people in love...
- (D) The chapter notes that p r e a m b l e : S c o p e a n d M e t h o d o l o g y This research monograph undertakes a comprehensive critical appreciation of the literary, scholarly, and creative works of Prof.

१३८९. In the context of Prof. Premshankar Singh and Ilarani Singh, which statement is accurate?

- (A) The chapter notes that CE), composed in Mithila, making it the most major philosophical text from Sahu's own cultural geography, develops the concept of vyāpti (invariable concomitance) as the logical relation that grounds all valid inference.
- (B) The chapter notes that hathat Parivartan (हठात् परिवर्तन), Sudden Change Winner of the All-India Sahitya Akademi First Youth Prize for Maithili drama, Hathat Parivartan is set in the haveli (mansion) of retired Brigadier Krishnachandra Pratap, a household...
- (C) The chapter notes that premshankar Singh and Ilarani Singh, two pivotal figures in contemporary Maithili literature.
- (D) The chapter notes that k A I L A S H K U M A R M I S H R A A Complete Research & Critical Appreciation Indian & Western Criticism Theories | Videha Parallel History critical frame Anthropological Theories | Navya Nyaya Epistemology (Gaṅgeśa & Others) Ta b l...

१३९०. Which answer matches the critical direction of Chapter 58?

- (A) The chapter notes that he is recognized as one of the foremost critics of Maithili literature of the twentieth century.
- (B) The chapter notes that 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...
- (C) The parallel history highlights the Ankia Nat as a unique genre evolution where the entire drama was written in prose, and the narrator played a key role.
- (D) The chapter notes that r e n u ' s S h o r t S t o r i e s a n d t h e M a i t h i l i S e n s i b i l i t y 8.1 The Short Story as Form Alongside his novels, Renu wrote approximately fifty short stories (kahaniyan) that are among the finest in the Hindi...

१३११. Which point is consistent with Chapter 58's treatment of Singh Ilarani Singh?

- (A) The chapter notes that ilarani Singh Ilarani Singh is a Maithili woman writer, playwright, and poet whose work is associated with the Videha corpus and the broader line of inheritance of women's writing in Maithili.
- (B) At the end, a faint Śānta rasa (peace) emerges as the narrator refuses the bribe. b.
- (C) And out of fear of repercussions, historians of Maithili and Mithila have, to this day, only hinted at this subject but not advanced further.
- (D) Videha's Intervention Facing this historical absence, Videha's strategy is two-tiered: Immediate strategy: bringing translations of Dalit literature from other Indian languages and making Maithili readers familiar with the taste, language, and politics of...

१३१२. What does Chapter 58 most clearly emphasize about Prof. Premshankar Singh and Ilarani Singh?

- (A) Her book Maithili Rangmanch (archived in the Videha repository) is a contribution to Maithili theatre studies.
- (B) The essay praises his poetry collection Ucharri Baiso Kauaa and his subsequent works.
- (C) The chapter notes that secondary Sources, Videha Special Issue 428 Mishra, Dr.
- (D) Gangesa.” Stanford Encyclopedia of Philosophy.

१३१३. In the context of Prof. Premshankar Singh and Ilarani Singh, which statement is accurate?

- (A) Alongside karuṇa, Mandal's work activates vīra rasa (the heroic), understood not in the martial sense but in the sense of moral courage, the quiet heroism of the labouring person who persists with dignity under unjust conditions.
- (B) The chapter notes that 'Bandini Mahananda' is not just a technical book; it is a 'dirge' for the geography of Mithila and Seemanchal.
- (C) The chapter notes that this poem is among the most explicit articulations in the collection of the politics identified by the Videha Parallel History critical frame.
- (D) The chapter notes that ilarani Singh's theatre writings and poetry, as a woman writer, represent the parallel stream of gendered authorship.

१३१४. In the context of Prof. Premshankar Singh and Ilarani Singh, which statement is accurate?

- (A) The chapter notes that third, his editorial and organizational work, the MNSP, the Aena anthology, creates a parallel institutional structure that the VPHF recognises as essential for the survival of Maithili as a living literary language.
- (B) Maithili itself is a thirdspace language in his prose.
- (C) The chapter notes that lakshmi Das Satirist, Short Story Writer Labor rights, Leftist social critique, Bihani Kathā.
- (D) The section on folk drama (Lok Natya) traces the deep roots of Maithili theatrical line of inheritance.

१३१५. Which option correctly summarizes a point from Chapter 58?

- (A) The chapter notes that neither are the wealthy ones of Mithila becoming Maithili film-production producers-distributors, nor is support or sponsorship being provided to Maithili drama-staging.
- (B) The chapter notes that singh's survey of the twentieth century recognises it as a 'Varnayug' (Golden Age), not without irony, since the same period saw the suppression of Maithili's claim to independent linguistic status.
- (C) They give voice to marginalized communities (the subaltern) navigating new socio-political realities.
- (D) Then, is there any qualitative difference between the poetry of women poets of 2004 AD and 2022 AD?

१३९६. What is the best reading of the chapter's discussion of Harimohon Jha?

- (A) Arun Kumar Singh: Featured in Volume 26, their selected works represent the intellectual and critical output of the movement's early years.
- (B) The twentieth century saw the ghazal enter the gramophone and radio age: Begum Akhtar, Mehdi Hassan, Ghulam Ali, and Jagjit Singh each built mass audiences for the form, transforming it from a literary into a popular cultural institution while largely...
- (C) The chapter notes that but what I have is the love of this soil.' He credits his literary birth to Gajendra Thakur, who connected him to the Videha Facebook group around 2010, and his formal ghazal training to mentor Ashish Anchinhar, who guided him from...
- (D) The sections on Harimohon Jha (a landmark Maithili humorist and playwright), Jayakant Mishra (activist for Maithili language recognition), Mayanand's radio drama, and Chetna Samiti's theatre work provide rare critical documentation of institutions and...

१३९७. In the context of Prof. Premshankar Singh and Ilarani Singh, which statement is accurate?

- (A) The chapter notes that by writing in Maithili, a language that has long struggled for institutional recognition despite its ancient literary heritage, he is making an explicitly postcolonial choice.
- (B) The chapter notes that Singh's scholarly note draws attention to the relationship between Manasa worship in Mithila and its parallel traditions in Bengal, Jharkhand's adivasi communities, and South India, a comparative cultural-religious mapping of...
- (C) The chapter notes that neither are the wealthy ones of Mithila becoming Maithili film-production producers-distributors, nor is support or sponsorship being provided to Maithili drama-staging.
- (D) The story of migrants, of son, daughter-in-law, and granddaughter, of mother-in-law/daughter-in-law quarrels and love!

१३९८. In Chapter 58 (Prof. Premshankar Singh and Ilarani Singh), which option reflects the chapter's argument?

- (A) The chapter notes that dard (Pain) as an Enduring Mood (Sthāyī Bhāva): In classical Rasa theory, the enduring mood for Karuṇa (Pathos) is Śoka (Grief).
- (B) The chapter notes that this play is a Maithili translation of his work, intended to bring his artistry to Maithili readers.
- (C) Her headmaster at Rahika High School, Chandrika Prasad (himself a theatremaker), actively encouraged students to perform on Republic Day, Independence Day, and Saraswati Puja.
- (D) The chapter notes that formal Analysis: Geet and Ghazal Vijaynath Jha's Ahiṅk Lel brings together two forms: geet (Maithili song-lyric) and ghazal.

१३९९. What does Chapter 58 most clearly emphasize about Plot Summary?

- (A) The chapter notes that each stanza ends with a pivot, a turn that recontextualises the preceding images, producing what Brooks called 'paradox' as the defining property of poetic language.
- (B) The chapter notes that seema: A beautiful young woman. _____ Plot Summary (Translation of the Script) Scene 1: The Encounter The play opens in a simple hostel room where Manoj is lying on a bed, writing poetry.
- (C) The chapter notes that bechan Thakur, greatest living Maithili dramatist.
- (D) The chapter notes that both writers seem to sense that no single literary mode can contain the fullness of what they need to say; both create containers that are larger and more various than the conventional autobiography.

१४००. In the context of Prof. Premshankar Singh and Ilarani Singh, which statement is accurate?

- (A) These special issues, which Videha has devoted to writers including Ram Bharos Kapari 'Bhramar', Shivshankara Shrinivas, Hitnath Jha, and others, function as the primary site of critical appraisal inside the Parallel Literature line of inheritance...
- (B) The absence of Dalit autobiography in Maithili before 2014 is the most precise expression of this systematic exclusion: autobiography is the genre that most directly asserts the value and validity of an individual and community's self-knowledge.
- (C) The chapter notes that chhuā-Chhūt (Untouchability) The shortest and perhaps most compressed story in the collection, this micro-narrative is set during the Durgā Pūjā festival.
- (D) The chapter notes that CRITICISM literary criticism of the Maithili play Prem: Ek Kavita (Love: A Poem) looks closely at the work by way of the lenses of traditional Indian aesthetics, Western dramatic theory, the Videha Parallel History critical frame...

१४०१. What is the best reading of the chapter's discussion of Rabindra Narayan Mishra?

- (A) The chapter notes that introduction: Author and Context Rabindra Narayan Mishra is a contemporary Maithili author distinguished by the unusual combination of a distinguished legal career and a prolific literary output.
- (B) The chapter notes that Bertolt Brecht and the Didactic Function of Folk Art Bertolt Brecht's theory of Epic Theatre, with its insistence on the pedagogical function of drama, its Verfremdungseffekt (estrangement effect), and its direct address to the...
- (C) The chapter notes that part XI: Forever Friend (Jigiri) -A Telugu Novel Peddinti Ashok Kumar Prefatory Note Forever Friend (original Telugu: Jigiri) is structurally different from all the works studied so far in this review series.
- (D) His editorial work on the Vyadhibhakti-tarangini of Vidyapati, a Sanskrit text patronized by King Narasimha Deva Narayan, represents a major contribution to Maithili-Sanskrit textual scholarship.

१४०२. What does Chapter 59 most clearly emphasize about Gajendra Thakur?

- (A) The Videha platform, established and edited by Gajendra Thakur, has been a critical vehicle for preserving and disseminating Maithili literature in the digital age, and Mishra is among its major contributors.
- (B) Theoretical Frameworks Habermas: Pranav Jha's multi-form corpus spans all three of Habermas's rationality domains instrumental (medical essay, legal-social fiction), communicative (saṃsaraṇa, drama, fiction), and critical (feminist literary criticism...
- (C) In Kamal's case, the female-voiced songs raise interesting questions: a male poet ventriloquising the female perspective in a traditionally female song genre.
- (D) In Nilo Kaka, the protagonist is explicitly a man without land or title who operates in the city by way of village social capital.

१४०३. Which answer matches the critical direction of Chapter 59?

- (A) The memoir is valued not just for its personal content but for its sociological documentation: it records the social life of Patna's Maithili-speaking intelligentsia in the 1960s and 1970s, the emergence of women in the public cultural sphere, and the...
- (B) The Bahār Debate in Maithili Ghazal 8.1 Origins: The Persian-Urdu Bahār line of inheritance 8.2 Transposition into Maithili: Constraints and Controversies 8.3 Ramesh's Position and Contribution 8.4 Critical Evaluation: Authenticity versus Innovation 9.
- (C) The journal publishes poetry, prose, drama, criticism, and translation, and its book-archive (pothi.htm) preserves hundreds of Maithili works from classical texts such as Vidyapati's Padyavali to contemporary novels and story collections.
- (D) The chapter notes that third, she has produced this work in a period of genuine difficulty for Maithili literature when the institutional mechanisms of recognition and distribution remain controlled by networks that systematically exclude parallel-line of...

१४०४. In Chapter 59 (Rabindra Narayan Mishra), which option reflects the chapter's argument?

- (A) The chapter notes that rasa Theory: Bharata: Rasa is produced from the effect of drama.
- (B) Maithili winners include Upendranath Jha 'Vyas' ₹ (1990) to Ratneshwar Mishra (2022) .
- (C) They include: Fasaad, A collection of stories written approximately thirty-five years before their publication, dealing with life and culture in Mithilanchal, with a particular focus on the exploitation of women, the downtrodden, and the poor.
- (D) The rubaī (رباعی), a four-line poem with AABA or AAAA rhyme scheme, is structurally distinct from the ghazal but shares its prosodic critical frame (bahr) and its takhallus convention.

१४०५. According to Chapter 59, which statement best fits the discussion of Rabindra Narayan Mishra?

- (A) The chapter notes that 'A Fiberoptic Study of Stop Production in Maithili' (1979): Pioneering use of instrumental phonetics for an Eastern Indo-Aryan language, analyzing the laryngeal behaviour of Maithili stop consonants with direct physical evidence.
- (B) Artist/Practitioner Primary Contribution Key Themes Bechan Thakur Direction, Mentorship, Stage Theory Gender subversion, Social reform, Youth engagement.
- (C) The chapter notes that Jürgen Habermas: Journalism and the Public Sphere Jürgen Habermas's theory of the public sphere provides the most directly relevant Western critical frame for evaluating Maithili journalism.
- (D) The chapter notes that paralayak Parat, 'The Folds of Catastrophe': a novel with eschatological or crisis-driven thematics.

१४०६. What does Chapter 59 most clearly emphasize about Story Collections Fasaad?

- (A) The story “Ī Chī Hamr Majbūrī” (This is my compulsion) dramatizes the distinction between pravṛtilakṣaṇa (public knowledge, what is said) and nivṛtilakṣaṇa (private knowledge, what is known but cannot be said).
- (B) The chapter notes that 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 kind of cultural retrieval and re-narration that Fanon theorized as...
- (C) The chapter notes that this critical theory centers intersectionality, that is, viewing women's experiences in Maithili literature by way of the confluence of caste, class, region, and religion.
- (D) The chapter notes that short Story Collections Fasaad, As noted, the principal story collection.

१४०७. What does Chapter 59 most clearly emphasize about Rabindra Narayan Mishra?

- (A) The chapter notes that navya-Nyāya anumāna of the drama title: hetu = parents give birth; vyāpti = but birth does not determine action; sādhyā = therefore one's karma is one's own.
- (B) The chapter notes that kailash Kumar Mishra is one of the most versatile, prolific, and socially committed Maithili authors of the contemporary period.
- (C) The chapter notes that its key concept, rasa, literally 'taste' or 'essence', refers to the aesthetic emotion aroused in the sensitive reader or spectator by the art-work.
- (D) His novels, stories, and plays do not argue against upper-caste cultural dominance in the abstract, they simply present the Dhanuk community's world in all its specificity and richness, demonstrating by way of the pratyaksha of literary representation that...

१४०८. In Chapter 59 (Rabindra Narayan Mishra), which option reflects the chapter's argument?

- (A) The Navya-Nyāya critical frame is peculiarly appropriate for the evaluation of Maun's work: both Gaṅgeśa and Maun are products of the same soil.
- (B) The chapter notes that its proceedings, which include a landmark interview with Bechan Thakur, an extensive critical essay by Gajendra Thakur on parallel Maithili theatre, documentation of 25 years of stage productions directed by Bechan Thakur, and...
- (C) Her literary career began in 1965, with contributions to Maithili journals and magazines including Mithila Darshan, Mithila Mihir, Shikha, and Katha Pushpa.
- (D) The chapter notes that cE) holds that the highest poetry communicates by way of dhvani (resonance or suggestion), layers of meaning that exceed the literal.

१४०९. According to Chapter 60, which statement best fits the discussion of Rajdeo Mandal?

- (A) The chapter notes that Sagar is described as a multi-genre writer (poetry, stories, essays, criticism, interviews) who combines traditional values with modern thought and whose wife Shail Jha Sagar is also a writer.
- (B) The chapter notes that Jyotirishwar Thakur: Varnaratnakar, Maithili Dhurtasamagam.
- (C) The chapter notes that centres on Rajdeo Mandal, Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer.
- (D) The chapter notes that research shows that the area the Kosi traverses receives an average of 1456 mm of rainfall, making its flow and sediment management even more complex.

१४१०. In Chapter 60 (Rajdeo Mandal), which option reflects the chapter's argument?

- (A) In Suman's hands, this principle is retained but the subject matter broadens from ritual to include the contemporary Mithila life-world, giving his paintings both formal coherence and social documentation value.
- (B) Artist/Practitioner Primary Contribution Key Themes Bechan Thakur Direction, Mentorship, Stage Theory Gender subversion, Social reform, Youth engagement.
- (C) The chapter notes that key Story Analyses The story 'Chutki Bhari Noun' (A Pinch of Salt, Mithila Mihir, 10 September 1978) is cited by Chandresh as the finest example of Maun's fictional economy.
- (D) The chapter places Rajdeo Mandal inside the wider parallel history of Maithili literature.

१४११. Which point is consistent with Chapter 60's treatment of Rajdeo Mandal?

- (A) The story includes an extended conversation on the history, medicinal properties (vitamins, minerals, anti-bacterial agents), and cultural uses of pān.
- (B) The carnivalesque element, the 'upside-down world' of the play-within-a-play, where low-caste characters momentarily occupy canonical roles, is simultaneously liberatory and tragically curtailed.
- (C) The chapter notes that its discussion connects Rajdeo Mandal with critical appreciation, literary history and the Videha critical frame.
- (D) The chapter notes that 'Anil's songs in Videha demonstrate a mastery of the geet form: melodic construction, internal rhyme, imagistic economy, and the capacity to carry emotional weight by way of apparently simple diction.

१४१२. What does Chapter 60 most clearly emphasize about Rajdeo Mandal?

- (A) The chapter notes that can the Subaltern Speak?" In Marxism and the Interpretation of Culture, ed.
- (B) A poet, novelist, short-story writer, dramatist, and screenplay author whose work spans over three decades, he represents the fullest literary expression of the Videha Maithili Parallel Literature Movement, the movement that has sought to recover, validate...
- (C) Mandal offers a parallel history, a chronicle of the "other" India.
- (D) The work that drama does in awakening the dormant consciousness of human beings collectively, no other literary form can do as effectively.

१४१३. Which answer matches the critical direction of Chapter 60?

- (A) The Navya-Nyāya school, following Gaṅgeśa, insists that the reliability of śabda depends on the trustworthiness of the source (āptatva) and the clarity of its expression (abhihitatva).
- (B) The chapter notes that may 01, 2023 Lok-Gatha (Folk Ballads): Re-interpreting oral traditions like Lorika as literary assets.
- (C) The chapter notes that together these constitute a representative cross-section of one of the most socially engaged, linguistically vibrant, and formally versatile bodies of work in post-independence Maithili literature.
- (D) The chapter notes that ghazal 11 continues this self-reflective strand: 'Dosarakar gīta ugabai achi cāna mītā / Hamara ghazalo gabai bhūkhaka gāna mītā'.

१४१४. In the context of Rajdeo Mandal, which statement is accurate?

- (A) The chapter notes that vibha Rani ever wrote Dalit life's outrage in poetry, and now she has left writing poetry.
- (B) The chapter notes that chapter I: The World of Rajdeo Mandal, Biography, Community, and Context 1.1 Biographical Profile Rajdeo Mandal was born on 15 March 1960 to Sonelal Mandal (Sonai Mandal) and Fulwati Devi in the village of Musaharniyar...
- (C) The chapter notes that classical raudra rasa takes krodha as its sthāyibhāva.
- (D) The village has become a simulation of itself, hollowed out by modernity.

१४१५. Which option correctly summarizes a point from Chapter 60?

- (A) The chapter notes that neither are the wealthy ones of Mithila becoming Maithili film-production producers-distributors, nor is support or sponsorship being provided to Maithili drama-staging.
- (B) The RTI Exposé and Institutional "Abhava" The Parallel History movement, which Mandal supports, used Right to Information (RTI) data (2011-14) to show that over 90% of Sahitya Akademi assignments went to relatives or friends of the advisory board, with...
- (C) The chapter notes that mati / Maati (2021), His most recent story collection, described as engaged with the earth, ecology, and cultural roots of Maithil identity.
- (D) The chapter notes that he holds advanced degrees: M.A. in Maithili, M.A. in Hindi, and LL.B.

१४१६. What is the best reading of the chapter's discussion of Shruti Prakashan?

- (A) His email rajdeokavi@gmail.com and his publications by way of Shruti Prakashan, New Delhi (headed by Gajendra Thakur), together indicate both his literary seriousness and his institutional connection to the Videha parallel literary movement.
- (B) The apparent Vyapti 'where there is a daughter, there is a debt' (the dowry economy's cultural logic) is the false universal that Takak Mol subjects to dramatic testing.
- (C) Gaṅgeśa and Udayana: Innovation inside line of inheritance The relationship between Gaṅgeśa and his most major predecessor Udayana (fl.
- (D) The chapter notes that unlike the traditional Brahminical intellectual of the Sahitya Akademi establishment (educated, institutionally affiliated, caste-privileged), Manu is an organic intellectual: he writes from inside the experience of the Maithili...

१४१७. According to Chapter 60, which statement best fits the discussion of Rajdeo Mandal?

- (A) The Dhanuk jati occupies a middle position in the hierarchical caste structure of Mithila, neither the extreme social exclusion of Dalit communities nor the institutional privilege of the Brahmin-Kayastha elite.
- (B) The chapter notes that raut's stories are anchored in specific agricultural and seasonal knowledge; Kamini Kamayini's poetry more often moves in the realm of emotional and social abstraction.
- (C) The chapter notes that this book is historically major because it remains the only collective anthology of Maithili women's poetry.
- (D) The chapter notes that gaam Gel Chhalahun's dominant rasa is Karuna (pathos, the grief of loss, separation, and time's passage), but the novel's deeper movement, as the Praasangiki suggests, is toward Shanta (spiritual peace by way of acceptance of...

१४१८. In Chapter 60 (Rajdeo Mandal), which option reflects the chapter's argument?

- (A) The specific sociocultural situation of the Dhanuk community, their agricultural and artisan traditions, their folk cultural life, their relationship to both upper-caste patronage and lower-caste solidarity constitutes the social world from which Mandal...
- (B) The chapter notes that he was simultaneously a prolific essayist and journalist.
- (C) The chapter notes that its discussion connects Voices from Mithila with critical appreciation, literary history and the Videha critical frame.
- (D) The chapter notes that 3.3.2 Applying Navya-Nyāya to Kamat's Literary Practice.....

१४११. Which point is consistent with Chapter 60's treatment of Mithilesh Kumar Jha?

- (A) Gaṅgeśa's Navya-Nyāya anumāna: each poem proceeds from a specific observed social fact (unemployment, flood, political dysfunction) by way of a vyāpti (general principle of social injustice) to a sādhyā (the indictment of the system).
- (B) The official history of Bengali and Assamese literature often absorbs these developments, while the official history of Maithili often overlooks them.
- (C) The chapter notes that bāt Tākait Ekta Sehantā (A Hawk Waiting by the Road) Discontentment, Ramanu, the village school.
- (D) The India Seminar profile of Videha (Mithilesh Kumar Jha, 2021) explicitly recognises Mandal as one of 'the most notable' writers given a platform by Videha alongside Jagadish Prasad Mandal, Umesh Paswan, Munnaji, and Ashish Anchinhar.

१४१०. What does Chapter 60 most clearly emphasize about Rajdeo Mandal?

- (A) The chapter notes that gāme berosgārī baṛhi gael / āzād deśame ke āzād bhaeal” (Unemployment has grown in the village / in the free country who has become free).
- (B) The chapter notes that this recognition situates Rajdeo Mandal as a pillar of the parallel literature line of inheritance, the line of inheritance that Gajendra Thakur defines as arising from 'the missing portions, the ignored and non-represented aspects...
- (C) The chapter notes that this is a genuine philosophical-literary insight: a poet of Udayanacharya's village, living in a line of inheritance that denied Sphota, nonetheless practices Sphota-based poetics.
- (D) In that society, women of all caste-classes have become (neglected).

१४११. Which answer matches the critical direction of Chapter 60?

- (A) The chapter notes that 'Dalita Chī Hama' is not a lament but an identity declaration, the 'I am Dalit' statement is assertive, not apologetic.
- (B) The chapter notes that oommen's sociological observation, that 'the Maithili region is found to be economically and culturally dominated by Brahmins', frames the political context of Mandal's parallel literary project.
- (C) The chapter notes that first, he has produced work across multiple genres, short story, micro-fiction, critical review, social essay, poem, demonstrating versatility and commitment to the literary enterprise that goes beyond a single form.
- (D) Applying Navya-Nyaya Categories to Karigar's Poetry In Navya-Nyaya logic, a valid cognition (prama) is distinguished from a pseudo-cognition (aprama) by its conformity to the actual state of affairs (yatharthanubhava).

१४१२. In the context of Rajdeo Mandal, which statement is accurate?

- (A) Indian Aesthetics (Rasa-Dhvani): The dominant sthāyi bhāva is karuṇa (pathos) and raudra (fury).
- (B) The chapter notes that second, she writes exclusively in poetry, a gendered specialisation that reflects both the line of inheritance of women's song and lyric expression in Mithila and the specific conditions of literary production in the diaspora.
- (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) Against this background of Brahmin cultural hegemony, his emergence as the first Dhanuk-caste novelist in Maithili, his sustained output across multiple genres, and his consistent thematic focus on OBC community life constitute a literary-political act of...

१४२३. Which option correctly summarizes a point from Chapter 60?

- (A) The chapter notes that dinesh Kumar Mishra is introduced as an engineer trained at IIT Kharagpur, but his identity is more firmly established as a 'historian' and 'folk engineer' of Mithila's rivers.
- (B) The chapter notes that year Title (Maithili) Theme / Note 2004 Chameli Rani The first novel; introduces his signature narrative mode of female interiority.
- (C) Gangesa Upadhyaya and the Mithila Epistemological line of inheritance The Navya Nyaya school of Gangesa Upadhyaya (Mithila, c.
- (D) The Nach (नाच) line of inheritance, a distinctively Mithila form of musical theatre combining dialogue, song, dance, satire, and social commentary, performed at festivals and occasions by semiprofessional village troupes, is the immediate performative...

१४२४. What is the best reading of the chapter's discussion of Rajdeo Mandal?

- (A) The chapter notes that proof of this is the appendix of Mithila's panji, the Dushan Panji.
- (B) The Videha Parallel History: Thakur's decadeslong commitment makes him one of the archive's most durable voices.
- (C) The chapter notes that th century), whose Tattvacintamani provides the systematic analysis of the four pramanas (pratyaksha, anumana, upamana, shabda), is not merely an abstract philosophical critical frame but a lived intellectual heritage of Mithila.
- (D) The chapter notes that paswan's fiction, by showing that the real guilt lies elsewhere, establishes the prama, the valid cognition, that corrects this bhrama.

१४२५. According to Chapter 60, which statement best fits the discussion of Rajdeo Mandal?

- (A) The chapter notes that its discussion connects Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Anil Mallik, Amrendra Yadav and Pranav Jha with critical appreciation, literary history and the Videha critical frame.
- (B) The chapter notes that volumes 1 by way of 25 function as general parallel collections of prose and verse, while Volumes 26 by way of 37 are organized around specific authors or literary themes.
- (C) The chapter notes that this biographical detail is not incidental, it is key to the critical critical frame of this appreciation.
- (D) A visual symbol of this parallel movement is a specific sketch of Vidyapati created by Sh.

१४२६. In Chapter 60 (Rajdeo Mandal), which option reflects the chapter's argument?

- (A) The Videha Parallel History critical frame is directly relevant here.
- (B) The Videha Sadeha (विदेह-सदेह) series is the physical or "embodied" archive of this digital movement.
- (C) Ashok's Place in the Maithili Literary line of inheritance 1 The Three Ashoks: Poet, Storyteller, Prose Writer Gajendra Thakur's structural insight, 'there are three Ashoks: Kavi Ashok, Kathakar Ashok, and Katheter Gadya ka Lekhak Ashok' (Poet Ashok...
- (D) The founder of Mithila's greatest philosophical line of inheritance was himself socially marginalised by the Brahmin caste apparatus.

१४२७. Which point is consistent with Chapter 60's treatment of Rajdeo Mandal?

- (A) The chapter notes that 'Anil' published children's poetry in Videha from its 50th to 100th issues, indicating an early and sustained engagement with the journal.
- (B) The preface, a substantial critical essay by Thakur published inside the collection, establishes the critical critical frame for reading Mandal's poetry: it is poetry that arises from existential social necessity rather than aesthetic fashion or careerist...
- (C) The chapter notes that gajendra Thakur Theory, Historiography, Playwright Navya Nyāya critique, Revisionist history, Magic realism.
- (D) The chapter notes that jHARUDAR AND NAGARJUNA (YATRI): TWO 'PEOPLE'S POETS' COMPARED The comparison of Jharudar with Nagarjuna (Vaidyanath Mishra, 1911-1998), Maithili's most celebrated Jan Kavi, known as 'Yatri' in his Maithili work and 'Nagarjun' in his...

१४२८. What does Chapter 60 most clearly emphasize about Rajdeo Mandal?

- (A) The chapter notes that its discussion connects Dalit Literary Criticism with critical appreciation, literary history and the Videha critical frame.
- (B) The chapter notes that pramāṇa Analysis of the Interview as Genre Munnaji's interview collection Hum Puchhait Chhi can be analyzed by way of Navya-Nyāya's śabdapramāṇa (verbal testimony as valid knowledge).
- (C) The chapter notes that this thematic range, from personal lament to existential questioning, from nature imagery to social critique, shows the full emotional and intellectual spectrum of Mandal's poetic vision.
- (D) The chapter notes that dhvani Theory: The Resonant Unsaid Ānandavardhana's Dhvanyāloka (c).

१४२९. Which answer matches the critical direction of Chapter 60?

- (A) The species of the poetics of the poet or the species of that bird?
- (B) The Vyabhicāribhāvas (transient emotional states), anxiety, hope, despair, indignation, traverse the dramatic action, enriching the dominant Rasa.
- (C) In Sharan's Manas translation, the Aranyakanda (Forest Section) carries the highest concentration of Karuna-rasa (Sita's abduction; Jatayu's sacrifice; Rama's lamentation), but this too resolves into Vira-rasa (heroic action) and ultimately Shanta.
- (D) The chapter notes that chapter III: The Poetry, Kavita Khand 3.1 The Formal Character of Safi's Poetry The poetry section of Baishakh Me Dalan Par contains nineteen poems spanning a remarkable thematic range.

१४३०. In the context of Rajdeo Mandal, which statement is accurate?

- (A) The chapter notes that brecht on Theatre: The Development of an Aesthetic.
- (B) The chapter notes that no cartel or crutches of ideology are required for this creation.' This critical observation, that Mandal's best poetry achieves its effect by way of intrinsic power rather than ideological scaffolding, is the key to understanding...
- (C) The chapter notes that colonial-era protest poetry, The famine verses of Faturilal (1873-74) document agrarian suffering in visceral detail and represent a "literature from below" that never entered the canon.
- (D) The chapter notes that the Maithili Literary Tradition and the Videha Platform To situate Arvind Thakur inside the appropriate literary and cultural coordinates, it is necessary to recall both the depth and the...

१४३१. Which option correctly summarizes a point from Chapter 60?

- (A) The chapter notes that hamar Tol (My Quarter of the Village), Novel Hamar Tol is Rajdeo Mandal's landmark novel and the work that most fully establishes his position in Maithili literary history.
- (B) The chapter notes that kamat's four works, in their persistent concern with vision (dṛiṣṭi, najari), with the perceptual conditions of truth, and with the voices of ordinary rural people, are situated squarely inside this long line of inheritance.
- (C) The "Dooshan Panji" or Blackbook, digitized and released by Videha in 2009, serves as a primary tool of archival resistance, exposing genealogical "secrets" such as the marriage of the philosopher Gangesh Upadhyaya to a woman from a lower caste...
- (D) The chapter notes that second, a comparative analysis situates each body inside the broader pan-Indian and South Asian literary awards landscape.

१४३२. What is the best reading of the chapter's discussion of Rajdeo Mandal?

- (A) Historical and Sociological Foundations of the Parallel Movement To understand the necessity of the Videha Parallel Audio Video Archive, one must first examine the historical and sociological landscape of Mithila.
- (B) The chapter notes that gajendra Thakur's extended critical analysis in Rajdeo Mandal: Maithili Writer places it in direct comparison with Nagarjun-Yatri's Paro, the only earlier Maithili novel that attempted a first-hand account of a specific caste...
- (C) In this short poem -in merely thirty-odd lines -so much poetic complexity, such historical-mythological density, and such political courage are assembled that it occupies a distinctive position in its own class.
- (D) The chapter notes that 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 line of...

१४३३. According to Chapter 60, which statement best fits the discussion of Maithil Brahmin?

- (A) The chapter notes that parallel agrarian & protest voices: Faturilal, Famine poetry of 1873-74 (Akali Kavitt), documenting the Famine in vivid Maithili verse.
- (B) The critical comparison is illuminating: 'Paro of Nagarjun-Yatri did depict first-hand account of the dwindling culture of his Maithil Brahmin caste of contemporary times...
- (C) Her work on food vocabulary and folktale documentation preserves cultural knowledge that is at risk of extinction by way of modernisation and urbanisation.
- (D) The chapter notes that 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 line of inheritance and the...

१४३४. In Chapter 60 (Rajdeo Mandal), which option reflects the chapter's argument?

- (A) The chapter notes that for the ghazals, the appropriate Indian aesthetic critical frame is the theory of vakrokti (oblique expression) developed by Kuntaka in the Vakroktijivita (c.
- (B) The chapter notes that now see the development-sequence of Maithili female-poetry.
- (C) The difference is that Mandal's community had never before had a novelist who could render its world in literary form.
- (D) A separate, independently attributed work is the Nyāyasūtravṛtti 'Anvīkṣanyayatattvabodha'.

१४३५. Which point is consistent with Chapter 60's treatment of Georg Luk?

- (A) The story's power derives from the contrast between this moral clarity and the total material powerlessness of the speaker: Budhni has no institutional recourse, but she speaks the truth that others will not.
- (B) Areas of Critical Complexity Tonal unevenness: Some poems in Book 1 are direct to the point of being polemical rather than poetic, the political argument is stated rather than enacted by way of image or metaphor.
- (C) The novel's ending, described as necessarily tragic because 'the author, being a realistic writer, has been forced to make the ending a tragic one', marks Mandal as a practitioner of social realism in the line of inheritance that Georg Lukács theorised...
- (D) The chapter notes that pratyakṣa (Perception) and Experimental Phonetics In the Navya-Nyāya epistemology, pratyakṣa (perception) is the most direct form of valid knowledge.

१४३६. What does Chapter 60 most clearly emphasize about Rajdeo Mandal?

- (A) The tree sees the fight between Crow and Myna, but remains silent, unable or unwilling to intervene.
- (B) The chapter notes that he does not dramatise the pain; he reports it.
- (C) His plays staged their concerns (corruption, unemployment, educational deprivation, the rural-urban divide) in their own language and cultural idiom.
- (D) The chapter notes that c o n c l u s i o n Jagdish Chandra Thakur 'Anil' is a distinctive voice in contemporary Maithili literature: a lyric poet who deploys the traditional forms of geet and ghazal with both technical mastery and creative independence, a...

१४३७. Which answer matches the critical direction of Chapter 60?

- (A) The chapter notes that ghazal 8: 'Kona-kona kohbar se Kolkata elai / Rukabo nai karai film jeka bhagaie besi' ('Somehow from the kohbar (wedding chamber) came to Kolkata / Without stopping, runs like a film').
- (B) The poet's persona is that of an utterly destitute devotee (parama anatha) who has been failed by gods, kings, and kinsmen alike.
- (C) The chapter notes that linguistic Period Developmental Stage Key Characteristics in Parallel History 500 BC, 100 BC Pali (Early Prakrit) Canonical Buddhist language; early vernacular shifts.
- (D) The chapter notes that this is Mandal's most sophisticated narrative device: the silent witness who knows but cannot speak represents the structural impossibility of articulating the full complexity of subaltern experience inside the available social language.

१४३८. In the context of Rajdeo Mandal, which statement is accurate?

- (A) His journalistic base in Janakpur places him at the geographical and cultural heart of Nepalese Mithila, the trans-border cultural zone that the Videha Parallel History critical frame consistently treats as a single cultural unity spanning the India-Nepal...
- (B) The chapter notes that this suggests either: A genuine scarcity of quality Maithili children's literature, or A network effect where the same small circle of writers is recognized repeatedly.
- (C) The choice of the devotional-folk Vidyapati, rather than the courtly Sanskrit Vidyapati, is a statement about which line of inheritance the anthology considers foundational.
- (D) Applying the Navya Nyaya distinction between pratyaksha (direct perception/first-hand knowledge) and anumana (inference/second-hand knowledge): Lalit's Prithviputra offers anumanabased knowledge of the subaltern world, the intelligent inference of an...

१४३९. Which option correctly summarizes a point from Chapter 60?

- (A) Videha's Epistemological Counter-Proposal The Videha Samman's implicit vyāpti is: cultural value = contribution to the living practice of Maithili language and culture, irrespective of the medium (print, digital, oral, visual), social position of the...
- (B) The chapter notes that feminist Theory and Gender Studies Mishra's engagement with feminist concerns is evident across all his works.
- (C) The chapter notes that navya Naiyayikas developed an extraordinarily precise technical vocabulary for distinguishing genuine Vyapti from apparent concomitance, handling exceptions, and dealing with counter-examples.
- (D) In Gangesa's epistemological critical frame, pratyaksha is the most foundational pramana; anumana, however valid, is always derivative.

१४४०. What is the best reading of the chapter's discussion of Rajdeo Mandal?

- (A) The screenplay form is major in itself: Maithili screenplay writing is a rare genre, and Mandal's preface to Jaal notes that he undertook screenplay writing 'seeing the absence of screenplays in Maithili literature.' This act of genre-pioneering...
- (B) The Videha Parallel History critical frame The Videha Parallel History critical frame's project of documenting the democratic, institutionally independent Maithili line of inheritance includes not just poetry, fiction, and literary criticism but journalism...
- (C) The chapter notes that daag Dehlvi (1831-1905) was the great populariser of this era: his ghazals were melodious, clear, emotionally immediate, and ideally suited to musical performance.
- (D) The chapter notes that +) Ram Sogarth Yadav is one of the most major OBC (Other Backward Class) voices in the Videha archive.

१४४१. According to Chapter 60, which statement best fits the discussion of Rajdeo Mandal?

- (A) The chapter notes that methodological sophistication: The combination of experimental phonetics, generative phonology, structural morphology, and syntactic theory places Yadav's work at the intersection of multiple theoretical traditions, ensuring its...
- (B) The chapter notes that he is not merely responding to individual creative impulses but actively mapping and developing the generic landscape of Maithili literature.
- (C) The chapter notes that gajendra Thakur (editor, Videha) The volume functions as an oral archive of the Maithili parallel line of inheritance: the interviewees are almost without exception writers whom the Videha Parallel History recognises as belonging to...
- (D) The Nāṭyaśāstra's fourteenth chapter recognises the four purposes of drama as dharma, artha, kāma, and mokṣa (right conduct, wealth, pleasure, and liberation).

१४४३. In Chapter 60 (Rajdeo Mandal), which option reflects the chapter's argument?

- (A) The chapter notes that dhvani (Suggestion): The title Khebaiya (The Boatman) carries a Dhvani of navigating the unpredictable currents of socio-political change, mirroring the struggle of the Maithili language itself in the 1st century.
- (B) The screenplay, as a genre that anticipates cinematic realisation, engages with a specifically modern form of natyadharmi that Bharata could not have anticipated but whose fundamental principle, the transformation of lived experience into performable...
- (C) The essay situates Jha inside the Nepal Maithili short-story line of inheritance by comparing him favourably with Dr.
- (D) The chapter notes that cE, Mithila) is the founder of Navya-Nyaya, the new logic that revolutionised Indian epistemology by providing a rigorous technical vocabulary for the analysis of valid cognition (pramana).

१४४३. Which point is consistent with Chapter 60's treatment of Rajdeo Mandal?

- (A) The Natyashastra's concept of 'artha' (purpose/meaning), that dramatic representation must serve a social and spiritual purpose, is directly relevant to Mandal's screenplay writing.
- (B) The Maithili Dalit literary line of inheritance will achieve its full potential when it includes the direct testimony of Dalit women from inside their own experience.
- (C) Jha's translation of Gibran participates fully in this movement.
- (D) The chapter notes that 'Constituent Structure and Discourse Strategies in Maithili'.

१४४४. What does Chapter 60 most clearly emphasize about Rajdeo Mandal?

- (A) In the foreword to Jaal, he states: 'I have made a small effort, even without being skilled in the subject.' This characteristic modesty is accompanied by a clear awareness of purpose: to contribute to the development of a Maithili screenplay line of...
- (B) The chapter notes that diversity of Maithili Literature: Maithili literature, from Vidyapati to the present, is immensely diverse, epics, Padyāvalī (lyrics), folk theatre, modern poetry, novels, short stories, Dalit writing, women's writing, diasporic writing.
- (C) Anandavardhana: Dhvanyaloka, Theory of dhvani (poetic resonance/suggestion).
- (D) Maithili spent the mid-20th century as an unrecognized language, excluded from the Eighth Schedule of the Indian Constitution until 2003, fighting for institutional recognition against the hegemony of Hindi.

१४४५. Which answer matches the critical direction of Chapter 60?

- (A) Maithili Literature. 'Hum Mithilawasi.' Maithili Literature and Famous Maithili Writers. hummithilawasi.blogspot.com 'A Critical Analysis of Maithili Short Stories: Twenty-First Century.' International Journal of Creative Research Thoughts 13.10 (Oct.
- (B) The apparent paradox, a form that is fragmented at the macro level but unified at the micro level, is itself an instance of the New Critical virtue of holding contradictions in tension.
- (C) The chakravayuha, the entrapment of language, culture, social life, and political possibility inside structures of domination, has not been dissolved.
- (D) The chapter notes that laj (Shame), One-Act Play, 2015 Laj (27 pages, dated 14 January 2015) is Rajdeo Mandal's most direct dramatic work a one-act play that addresses two key social problems in rural Mithila: the dowry system and the exploitation of...

१४४६. In the context of Rajdeo Mandal, which statement is accurate?

- (A) The character list includes Haricharan (a farmer), Dhirba (his son), Kulanand (a rich landlord), Bhogendra (his son), Bisekhi (a labourer), Shyambabu (a teacher); and women: Chanpatiwalī (Haricharan's wife) and Sabita (his daughter).
- (B) In the perspective, modernity, scientificity, and progressive thinking, for women poets, is extremely necessary.
- (C) The collection belongs to the line of inheritance 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.
- (D) Mandal's Sanchiyka is an unusually self-aware instance of this: it explicitly dates several of its items (the 2003 Koshi bridge story, the 2012 Tagore Literature Award journey), it names specific places (Nirmal, Jhitki, Godhanapur, Madhubani), and it...

१४४७. Which option correctly summarizes a point from Chapter 60?

- (A) The chapter notes that 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 inside the Parallel line of inheritance.
- (B) The chapter notes that this social panorama, spanning the spectrum from landless labourer to landlord, is characteristic of Mandal's dramaturgy.
- (C) The chapter notes that nagendra Kumar, Sasarpānī Bibliographic Details Title: Sasarpānī.
- (D) The chapter notes that swarooparani transforms this indigenous symbolism into a metaphor of Dalit-women's consciousness.

१४४८. What is the best reading of the chapter's discussion of Rajdeo Mandal?

- (A) The Vividh Bhajnavali's title page, bears the invocation "ॐ Shri Ganeshaya Namah" and describes the author as: "Pt Shri Ramji Chaudhary, Gram, Rudrapur, Post, Andharathadi, Jila Darbhanga." The text consists of 22 raga-classified compositions in Maithili...
- (B) The chapter notes that pART III: CRITICAL APPRECIATION by way of MULTIPLE FRAMEWORKS 3.1 Genre Theory and Munnaji's Multi-Generic Achievement What is immediately striking about Munnaji's output, seven distinct books published in a single year (2012) across...
- (C) The collection's Dalit consciousness is its most major feature.
- (D) The chapter notes that whether it succeeded or failed, the decision is for society to make.' This deferral to social judgment, not to academic critics or literary establishments but to 'society' (samaj), reflects Mandal's understanding of literature as a...

१४४९. According to Chapter 60, which statement best fits the discussion of Rajdeo Mandal?

- (A) The play proceeds by way of the recognition of this social disparity toward its dramatic confrontation, the moment of 'laj' (shame) that gives the play its title.
- (B) The rereading of Subhashchandra Yadavji's stories and the rereading of his language attract us more.
- (C) The chapter notes that this biographical suppression is directly relevant to understanding the epistemic politics of Lallan Prasad Thakur's theatre: a theatre that gave voice to non-Brahmin villagers (the Ghutar of Loangia Miarchai, the Chheddi of Badka...
- (D) Thematic & Critical Analysis Verma's thematic range is striking: from the personal-psychological (Ātmabala, inner courage as a response to adversity) to the social-political.

१४५०. In Chapter 60 (Rajdeo Mandal), which option reflects the chapter's argument?

- (A) The chapter notes that meena Jha's narrative vakrokti is visible: In her fiction, the vakrokti operates at the narrative level: encroachment is approached not by way of polemic but by way of the precise accumulation of observed social detail.
- (B) The Dakhni line of inheritance established the ghazal as the prestige lyric form of the Urdu-medium literary world.
- (C) And Mundalā mukula kataya makaranda Jyotirishvara (1275-1350) mentions him in the Sixth Kallola, "Atha Vidyāvanta Varṇanā" and in the Eighth Kallola, "Atha Rājya Varṇanā." In the Bidapat Nach of the parallel line of inheritance, the Vidyapati Padavali...
- (D) The chapter notes that from the Natyashastra's analysis of the six 'sandhi' (joints/junctures) of dramatic structure, mukha (opening), pratimukha (movement toward complication), garbha (intensification), vimarsha (deliberation), and nirvahana (resolution)...

१४५१. Which point is consistent with Chapter 60's treatment of Village Panchayat?

- (A) The chapter notes that dulari, a village girl, achieves the highest marks in her district in the board examination, but her mother Phuladai has already torn up her mark sheet, beaten her, and tried to suppress her education in favour of marriage and...
- (B) The kāmā and mokṣa registers are less prominent, Jharudar is not a mystical poet like Kabir or Vidyapati, but his prayer poem (Prārthanā) reaches toward mokṣa in its aspiration for a world freed from ignorance and greed.
- (C) The chapter notes that panchaiti (Village Panchayat), Short Screenplay, 2013 Panchaiti (16 pages, 2013; Shruti Prakashan) is a compact but powerful short screenplay addressing inter-caste elopement and the role of the village panchayat in adjudicating...
- (D) The Videha Context Videha, Pratham Maithili Paksik E-Patrika (ISSN 2229-547X), founded 1 January 2008 (building on the Bhaalsarik Gaachh blog from 2004), is the first Maithili fortnightly e-journal.

१४५२. What does Chapter 60 most clearly emphasize about Master Sahib?

- (A) The ghazal's origins in Arabic-Persian culture, its transmission by way of Urdu to Hindi and Maithili, means that Muslim practitioners of the Maithili ghazal are in one sense returning the form to its cultural source, using an Islamic-origin literary form...
- (B) And Sushil dedicates this novel to his maternal home.
- (C) The character list is clear: Dhanesr, Ramua (Lalita's father), four villagers, Sahdev (Kishan's father), Master Sahib, the Panch Pramukh, three Panchas, a Jamadar, Kishan; and women: Dhanesr's wife, Geeta (his daughter), Kishan's mother.
- (D) The chapter notes that BCE-200 CE) provides the classical Indian critical critical frame inside which Paswan's literary achievement must be understood.

१४५३. Which answer matches the critical direction of Chapter 60?

- (A) The chapter notes that centres on The Videha Maithili Parallel Drama Theatre, Critical Historiography and Epistemological Analysis.
- (B) The dramatic action: Kishan and Geeta (from different castes) are in love and have apparently eloped or been found together.
- (C) The chapter notes that 'Jagdish Prasad Mandal: Ekta Biography.' Cited in Umesh Mandal, Jagdish Prasad Mandalak Kavya Sansar (2022).
- (D) The chapter notes that 'Dalit upejhit vargak pahichan chhi Virnit Ras.', Umesh Paswan

१४५४. In the context of Rajdeo Mandal, which statement is accurate?

- (A) Anuvyavasāya (Apperceptive Meta-Cognition) and Self-Reflexive Writing Anuvyavasāya, the cognitive act that perceives a preceding cognition, the meta-awareness that 'I am perceiving', is a special type of perception in Navya Nyāya, crucial to debates about...
- (B) The chapter notes that similarly Videha's practice of publishing special issues devoted to Organisations serves a dual function: critical documentation and recognition.
- (C) The village panchayat is convened to adjudicate.
- (D) 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.

१४५५. Which option correctly summarizes a point from Chapter 60?

- (A) The chapter notes that rāmlīlā literalises this: it IS the fifth Veda in action, and Nachiketa's play-about-Ramlila interrogates the status of that fifth Veda in modern Mithila.
- (B) The two share a birth year, a commitment to short fiction, and a relationship of mutual literary friendship, Ashok encouraged Srinivas in his early career.
- (C) The chapter notes that identity and Location Jitendra Kumar Jha, known by his journalistic nickname 'Jītū' (जीतू), is a Maithili journalist and cultural reporter based in Janakpur, Nepal, the sacred city of Mithila, the ancient capital of King Janaka and...
- (D) The crucial dramatic moment arrives when Sahdev tells Kishan to send Geeta home: 'If you want your own good, send her back to her home, or they will make your life miserable.' Kishan responds with a remarkable statement: 'What should I say?'

१४५६. What is the best reading of the chapter's discussion of Rajdeo Mandal?

- (A) The chapter notes that 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) The chapter notes that 'I have the right to marry by law.' This assertion of legal rights against caste custom, the appeal to the constitutional right to inter-caste marriage against the authority of the panchayat, is the play's key dramatic action.
- (C) The chapter notes that chapter VII: Synthesis and Conclusions Bechan Thakur occupies a unique and major position in the history of contemporary Maithili theatre.
- (D) The chapter notes that from a Western Formalist perspective (Russian Formalism, New Criticism), the distinguishing feature (or 'literariness', Jakobson's literaturnost) of poetry as against prose lies in its foregrounding of the poetic function of language...

१४५७. According to Chapter 60, which statement best fits the discussion of Rajdeo Mandal?

- (A) Mandal's dramatisation of this conflict by way of the medium of a village panchayat scene gives it both legal weight (the appeal to constitutional rights) and local specificity (the recognisable social dynamics of Mithila village governance).
- (B) Maithili, spoken by approximately fifty million people, is one of the twenty-two scheduled languages of the Indian Constitution.
- (C) The chapter notes that to move beyond impressionistic praise and construct a rigorous scholarly evaluation, The analysis synthesizes multiple critical frameworks: 1.
- (D) The chapter notes that navya-Nyāya Epistemology: The pramāṇa critical frame of Gaṅgeśa (pratyakṣa, anumāna, śabda).

१४५८. In Chapter 60 (Rajdeo Mandal), which option reflects the chapter's argument?

- (A) The story tracks three generations of a rural-to-urban migrant family in Nepal: Bhavani Shankar's sons who have grown up to become traders, engineers, politicians, and entrepreneurs, each in a different Nepali or Indian city.
- (B) 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 chapter notes that from Aristotle's Poetics, the play employs 'anagnorisis' (recognition/discovery), the moment when a character or the audience recognises a truth previously hidden.
- (D) The chapter notes that it is genuine micro-historical writing, not promotional literature.

१४५९. Which point is consistent with Chapter 60's treatment of Rajdeo Mandal?

- (A) The chapter notes that social poetry: The collection addresses caste (Dom ki āgi, the Dom's Fire), agrarian poverty, inflation (mahagāi), the farmer's suffering (droughts, floods, the Koshi floods specifically), corruption in governance, dowry violence...
- (B) His own synthesis proposes a three-part division: the Giti-Kaavya Yug (lyric poetry age), the Naatak Yug (drama age), and the Gadya Yug (prose age), which in spiritual-aesthetic terms correspond to Shringaar Yug, Bhakti Yug, and Aadhunika Yug respectively.
- (C) The discovery in Panchaiti is not of individual identity but of social truth: the discovery that caste-based panchayat authority is illegitimate when it conflicts with the constitutional right to marry; and the recognition that two young people in love...
- (D) The activist had organized across caste lines but died in ambiguous circumstances; the story explores the gap between political rhetoric and social practice.

१४६०. What does Chapter 60 most clearly emphasize about Rajdeo Mandal?

- (A) His work is remarkable for combining three distinct literary modes: bīhani kathā (very short fiction), the qatā (short lyric poem), and the ghazal.
- (B) The Two Primary Texts Manak Haat (मनक हाट, lit. "Standard Market" or "A Marketplace of Standards") is a Maithili poetry anthology published in 2021 at a price of 175.
- (C) The title, 'Colours of the Triveni', suggests a collection that brings together multiple narrative strands, each distinct in colour (tone, theme, mood) but flowing toward a common confluence.
- (D) As Thakur has documented, the Maithili Akademi of Patna, the Sahitya Akademi of Delhi, and associated institutions have consistently foregrounded the BrahminKayastha mainstream at the expense of the plural social reality of Mithila.

१४६१. Which option correctly summarizes a point from Chapter 61?

- (A) The chapter notes that preeti Thakur's chitrakatha are primarily aimed at the preoperational and concrete operational stages: the picturestory format is ideally suited to the preoperational child's thinking in images and narratives rather than abstract...
- (B) The chapter notes that pART III: CRITICAL APPRECIATION by way of MULTIPLE FRAMEWORKS 3.1 Genre Theory and Munnaji's Multi-Generic Achievement What is immediately striking about Munnaji's output, seven distinct books published in a single year (2012) across...
- (C) The sheer number and diversity of these testimonies constitute a rich, multi-perspectival portrait of a man who was, in the words of one contributor, 'Maithilaak Dadhichi', the Dadhichi of Mithila, who sacrificed everything for his language.
- (D) The chapter notes that mishra's writing in Maithili, in Kathmandu, in books published by Nepali-registered organizations, is an act of what Homi Bhabha calls 'third space' articulation: neither simply 'Nepali' nor simply 'IndianBihari,' but a third...

१४६२. In Chapter 61 (Rajnandan Lal Das), which option reflects the chapter's argument?

- (A) The chapter notes that pushpa's ghazal connects to that documentation line of inheritance: the poet's complaint is the cultural critic's lament in compressed form.
- (B) The chapter notes that bourdieu's habitus (Distinction, 1979): the drama potentially explores how inherited social position (habitus) can be transformed by way of conscious agency.
- (C) His ancestral (patrik) village was Gonoun (Gonon) in Ghanshyampur, Darbhanga, the cultural heartland of Mithila.
- (D) The chapter notes that this is a modernist Maithili innovation: political prose-poetry.

१४६३. What does Chapter 61 most clearly emphasize about Rajnandan Lal Das?

- (A) The chapter notes that on every trip to any city, he would visit Maithili-speaking diaspora communities, cultivate interest in Maithili literature, and secure new subscribers.
- (B) The chapter notes that this originary context, festival performance by an amateur village troupe, for a village audience, is the constitutive performative context for all of Jha's plays and determines their dramaturgy, language register, and social function.
- (C) The form's preference for the concrete, politically observed, and satirically sharp over the aesthetically elaborate or culturally nostalgic aligns it perfectly with the Parallel History's democratic orientation.
- (D) The Maithili language itself functions as a vehicle of subaltern expression here, since Maithili, as a language marginalised in the public sphere relative to Hindi and English, carries inside it the social positions of those who speak it.

१४६४. In the context of Rajnandan Lal Das, which statement is accurate?

- (A) In 1958, he enrolled as a volunteer (swayamsevak) in the then Mithila Lok Sangh.
- (B) The chapter notes that radio Theatre Her radio theatre work was prolific across All India Radio's Maithili programmes 'Bharati' and Hindi programme 'Chaupaal', performing two plays per month.
- (C) The story documents, with scrupulous attention to the child's subjective experience of pain, the failure of the adult world's care structures, parental inattention, inadequate medical access, while simultaneously capturing the texture of rural-to-urban...
- (D) In Brahmanical religious scripture, the cobbler's work is considered sin -the fruit of the karma of a previous birth.

१४६५. What is the best reading of the chapter's discussion of Lal Das?

- (A) The chapter notes that pratyakṣa (Perception) and Experimental Phonetics In the Navya-Nyāya epistemology, pratyakṣa (perception) is the most direct form of valid knowledge.
- (B) The chapter notes that rajnandan Lal Das served as Secretary of the Akhil Bharatiya Mithila Sangh, 1962 onward.
- (C) The chapter notes that jitamitramalla Multi-lingual playwright Demonstrated Maithili's role as a regional bridge.
- (D) Jha's "Grāmīṇ mahilāk pahichān" (Rural Woman's Identity) shows the subaltern negotiating multiple roles: "māy, bahin, patnī, ā beṭime ojhāyāl chhī", lost in mother, sister, wife, daughter.

१४६६. In Chapter 61 (Rajnandan Lal Das), which option reflects the chapter's argument?

- (A) The Himalaya Press, Patna, as printer, and the literary publisher Sahitya Karyalay as distributor, together suggest the mid-20th-century network of small Maithili publishers who constituted the backbone of the Parallel line of inheritance before the...
- (B) Jha's persistent return to this theme across multiple plays serves as a sustained, multi-angled dramatic indictment of this system. b.
- (C) The chapter notes that c R I T I C A L S Y N T H E S I S : S I G N I F I C A N C E A N D L E G A C Y Hriday Narayan Jha's contribution to the Videha archive, while constituting a single major essay, is of disproportionate significance inside the Parallel...
- (D) Mithila Darshan Company and Akhar Journal He served as Secretary of Mithila Darshan Pra.

१४६७. Which answer matches the critical direction of Chapter 61?

- (A) Akhar ran for approximately one year, the Visheshank notes it was 'very popular for a while, but like most Maithili journals, it was short-lived.' This experience taught Rajnandan Lal Das that the survival of a Maithili journal required extraordinary...
- (B) The chapter notes that singh's scholarly criticism and textual recovery work represents the recovery of Maithili's own intellectual heritage, including its most sophisticated philosophical line of inheritance (Navya Nyāya, born in the same Mithila soil)...
- (C) The detailed attention to raga, the stage directions that mark entrances and exits, the interactions between characters and audience (the traveler gestures toward the audience in Scene 7), all indicate a performance line of inheritance that cannot be...
- (D) The chapter notes that preserving folk literature is not only necessary because it is an object of the past; it also engages with the discourse of its time and self-reflection, and sets out a paradigm.

१४६८. Which option correctly summarizes a point from Chapter 61?

- (A) His consistent association with multiple organizations across two decades before founding Karnamrit shows that his commitment to the Maithili cause was deep-rooted and long-standing, not a late-life avocation.
- (B) The digital medium thus enacts in practice the democratic literary culture that the Parallel Literature Movement advocates in theory.
- (C) In Navya-Nyaya terms, the devotional geet as a genre makes a specific epistemological claim: it asserts śabda-pramāṇa (verbal testimony as a source of valid cognition) by way of the medium of prayer, in which the human worshipper's verbal address to the...
- (D) The chapter notes that by choosing this as his play's title, Nachiketa opens an intertextual dialogue with both the Sanskrit dramatic line of inheritance and Kālidāsa's greatest play.

१४६९. What is the best reading of the chapter's discussion of Rajnandan Lal Das?

- (A) The journal also published special thematic issues, issues devoted to folk art, women's writing, drama, children's literature.
- (B) In the Videha Parallel History's terms, children's literature in Maithili is a form of language maintenance, the mechanism by way of which Maithili reproduces itself across generations in contexts where the language faces pressure from Nepali, Hindi, and...
- (C) His Videha connection, beginning with the online feedback column and developing by way of the publication of both his books under Shruti Prakashan (Videha's affiliated press), locates him institutionally inside the parallel movement, even as his caste...
- (D) The chapter notes that volume Mapping and Genre Distribution Volume Focus / Genre Key Thematic Content 1 General Collection Selection of prose and poetry from early journal issues.

१४७०. In Chapter 61 (Rajnandan Lal Das), which option reflects the chapter's argument?

- (A) The inclusion of a section on English spelling rules (Śuddha-Śuddha Aṅgrezī Lilek Niyam) is a remarkable structural hybrid, acknowledging the new linguistic reality while asserting Maithili's grammatical critical frame.
- (B) The Visheshank notes that 'many a writer's first Maithili composition was published in Karnamrit,' and these writers later went on to become major contributors to the language.
- (C) The chapter notes that sahu is not merely writing about farming; he is a farmer-writer, one who combines agricultural work with literary work.
- (D) The chapter notes that kshemendra's Auchitya (contextual propriety) is particularly relevant to Jha's village-theatre aesthetics.

१४७१. Which point is consistent with Chapter 61's treatment of Rajnandan Lal Das?

- (A) The translation achieves Benjamin's 'pure language' precisely because Maithili and Hindi share so much cultural territory, the two languages' meeting in these stories produces a synthetic literary text that illuminates both.
- (B) The dominant rasa in his critical work is what the line of inheritance might call Jugupsaa-transformed-into-Vira: the scholarly recording of social pathology (poverty, child marriage, sexual exploitation) with a reformist energy that transforms the initial...
- (C) A defining feature was the covers: Mithila painting (Madhubani art) consistently graced the cover of Karnamrit, making visual promotion of the traditional art form an intrinsic part of the journal's identity.
- (D) The chapter notes that durganand Mandal: A researcher and writer focused on Maithili theater and literature.

१४७२. In Chapter 62 (Ram Sogarth Yadav, Shashidhar Kumar 'Videh', Shivshankar Singh Thakur, Sant), which option reflects the chapter's argument?

- (A) The chapter notes that concluding Assessment Rajdeo Mandal stands as one of the most major literary figures in contemporary Maithili literature, a poet of genuine excellence, a novelist of social-realist power, a dramatist of community insight, and a...
- (B) The chapter notes that SHASHIDHAR KUMAR 'VIDEH' डॉ॰ शशिधर कुमार 'विदेह' Science Writer · Children's Poet · Literary Critic · Multi-Genre Renaissance Figure Archive Presence & Works Sadeha 7: Kī Iēha Kahābaichha Sunnaratā (poetry) | Sadeha 9: Dākṣiṇī Dhruva...
- (C) The chapter notes that review of Bechan Thakur's Play 'Beṭīk Apmānpar ek Najari' Durganand Mandal's review of Bechan Thakur's play on the dishonour done to daughters ('Beṭīk apmān āo chīnardevī') is a major critical document.
- (D) The chapter notes that nyaay Kee Guhaar, A novel engaging with the theme of seeking justice, likely drawing on the author's legal experience.

१४७३. In the context of Ram Sogarth Yadav, Shashidhar Kumar 'Videh', Shivshankar Singh Thakur, Sant, which statement is accurate?

- (A) The chapter notes that benjamin's 'The Storyteller': the tension between oral line of inheritance (Videh's folk-cultural content) and modern information (his science writing) in a single corpus enacts Benjamin's analysis of the two great narrative traditions.
- (B) The chapter notes that it received the Best Maithili Film award at the 63rd National Film Awards (2016), with the jury headed by Ramesh Sippy.
- (C) The chapter notes that shrimati Premlata Mishra receives the Sangeet Natak Akademi Award for the year 2022 for her contribution to Indian theatre as an actor." The award was conferred by the President of India at a ceremony held at Vigyan Bhawan, New Delhi.
- (D) All quotations from Maithili primary texts are the author's translations.

१४७४. In Chapter 62 (Ram Sogarth Yadav, Shashidhar Kumar 'Videh', Shivshankar Singh Thakur, Sant), which option reflects the chapter's argument?

- (A) The chapter notes that prose Style Jha's prose style in this essay is that of the educated Maithili cultural insider writing for a community audience rather than for an academic journal.
- (B) The chapter notes that women and Gender in Renu's Fiction Renu's female characters are among the most complex and memorable in Hindi literature.
- (C) His Sadeha 36 contributions are among the most culturally specific in the Parallel History: Kohbaraका Hāla Kahalo Ne Jāya (The State of the Kohbar Cannot Be Told), the kohbar is the ritual wedding chamber of Mithila, decorated with Madhubani paintings of...
- (D) The chapter notes that nyāya Category Definition Application in Parallel Theatre Pratyakṣa Direct Perception Observational realism; tracking material social conditions.

१४७५. In the context of Ram Sogarth Yadav, Shashidhar Kumar 'Videh', Shivshankar Singh Thakur, Sant, which statement is accurate?

- (A) His specification of shadow-play effects and slide projections (in Badka Saheb) extends the aharya category into the modern theatre's use of projected imagery, anticipating the multimedia drama of the 1990s.
- (B) His Sadeha 22 reportage on the Kamala-Balan floods (Kamalā-Balānak Mārālā, Killed by the Kamala-Balan Rivers) is the most direct journalistic literary engagement with Mithila's perennial flood crisis.
- (C) His English book Mithila Rising (2014) brings this argument to a national and international readership.
- (D) The chapter notes that vibha Rani: Works and Critical Appreciation IV.

१४७६. Which point is consistent with Chapter 63's treatment of Acharya Ramanand Mandal?

- (A) Her identification of 'madhyamarg' as the collection's unifying thematic is a New Critical argument for organic unity: the claim that a collection's fifteen stories are unified by a single vision or aesthetic commitment.
- (B) The Natyashastra's comprehensive account of the elements of theatrical production, rasa (emotional flavour), bhava (emotion), abhinaya (expression/representation), vritti (style), siddhi (theatrical success), and the technical specifications of stage space...
- (C) The chapter notes that its discussion connects Acharya Ramanand Mandal with critical appreciation, literary history and the Videha critical frame.
- (D) The chapter notes that each season has its traditional song-types, melodic modes (Raga-Bhas), performative occasions, and emotional registers.

१४७७. In the context of Acharya Ramanand Mandal, which statement is accurate?

- (A) The chapter notes that he writes under the abbreviated name 'Rāmā' in his poetry.
- (B) The chapter notes that similarly, the violent shaking of a vehicle is the liṅga from which the characters infer they have crossed the border into the neglected roads of Mithilanchal.
- (C) The Prasbhangiki (Contextual Essay) included in the novel reveals that the narrative grew from serial publication in Purvanchar Maithil before being encouraged into book form by his friend Ravikant Neeraj.
- (D) The chapter notes that no Entry: Mā Pravish is the fullest dramatisation of this theme: a play whose very title, in two languages simultaneously, enacts the linguistic situation it critiques.

१४७८. Which point is consistent with Chapter 63's treatment of Bhāsā Ke Na Bā?

- (A) The Ramlila, the performative reenactment of the Ramayana narrative, is itself a theatrical line of inheritance inside a theatrical line of inheritance, a meta-performance in which the performers know they are performing a performance.
- (B) The chapter notes that dictionary of the Theatre: Terms, Concepts, and Analysis.
- (C) Mithila remains economically marginalised; caste violence persists; Maithili language continues to struggle for the institutional support it deserves; the gap between the democratic aspiration of the Parallel Literature Movement and the gatekeeping power...
- (D) The title poem, 'Bhāsā Ke Na Bāmṭiyo' ('Do Not Divide the Language'), is both an aesthetic manifesto and a socio-political protest, a passionate plea against fracturing the Maithili linguistic continuum by treating Bajjika, Angika, and standard Maithili as...

१४७९. Which option correctly summarizes a point from Chapter 63?

- (A) The Videha critical frame's critical insight is that Maithili literary canonisation has functioned as a 'sieve' that filters out non-elite voices, regardless of literary merit.
- (B) The chapter notes that premlata Mishra Prem was perhaps born to change society's thinking.' Shubhnarayan Jha's title for her, 'मैथिली रंग मंच के पितामही' (Grandmother of Maithili Stage), has become the recognised honorific.
- (C) The poems' topicality, their engagement with specific political events, reflects the journalist's habit of engagement with the present moment.
- (D) The chapter notes that he also interviewed Kishorikant Mishra (former president, Mithila Sanskritik Parishad, Kolkata) and Dr.

१४८०. Which option correctly summarizes a point from Chapter 63?

- (A) The chapter notes that this generic hybridity is not a failure of craft but a deliberate adaptation of classical forms to a modern, village-based, social-realist theatrical context.
- (B) Mandal's response is to write in the everyday language of his community, the register of the OBC village schoolteacher, without apology or mediation.
- (C) The chapter notes that navya-Nyāya Applied: Poetry (Bhāsā Ke Na Bāṃṭiyo) 5.2.1 Pramāṇa and the Validity of the Dialectal Voice In Navya-Nyāya, knowledge is validated not intrinsically (the Mīmāṃsā position) but by way of practical success, 'Paratah Pramāṇya'.
- (D) The chapter notes that), has titled him 'Mithila's Bhikhari Thakur', invoking the legendary Bhojpuri playwright-poet Bhikhari Thakur (1887-1971), the low-caste barber who became the most celebrated voice of Bhojpuri folk theatre.

१४८१. According to Chapter 63, which statement best fits the discussion of Bhāsā Ke Na Bā?

- (A) The chapter notes that comprehensive Index of Featured Authors The Videha archive is notable for its expansive contributor list.
- (B) The generosity of the Vedic narratives gave birth to dialogue, which the orthodoxy of Puranic literature destroyed.
- (C) In 'Bhāsā Ke Na Bāṃṭiyo', the logical structure can be formalised thus: Wherever there is language fragmentation (Hetu), there is cultural impoverishment and political subjugation (Sādhyā).
- (D) Augusto Boal: Theatre of the Oppressed Augusto Boal's Theatre of the Oppressed (1979) developed from his experience with oppressed Brazilian communities: it uses theatrical techniques (forum theatre, invisible theatre, image theatre) to give communities...

१४८२. Which answer matches the critical direction of Chapter 63?

- (A) The chapter notes that hetvābhāsa (Fallacy Analysis) in Political Satire Several of Mandal's satirical poems ('Mithilā Rāj Banā Dā', 'Pañcāyat Cunāv', 'Rāj Karaī Chī') expose what Navya-Nyāya calls Savyabhicāra (deviating reason, the middle term does not...
- (B) The Maithili literary blog commentary preserved at sites associated with Videha notes that Thakur is among those who maintain 'reedh ki haddi' (a backbone)' in a literary milieu where institutional pressures frequently compromise creative freedom.
- (C) The chapter notes that ram Bharos Kapadi 'Bhramar', arguably the most prolific living Maithili writer across genres; his 15+ books span drama, fiction, poetry, ghazal, travel writing, and folk culture documentation.
- (D) The chapter notes that this tragedy is not just of one village, but of hundreds trapped inside embankments.

१४८३. What is the best reading of the chapter's discussion of Acharya Ramanand Mandal?

- (A) The chapter notes that dr. Ābhā Jhā, in her essay "Bhāṣāntarak Utkṛṣṭ Prayās, Kavita Śambhu Bādalak" (Videha 405), applies the Sanskrit concept of anuvāda-dharma (the ethics of translation) to evaluate the work.
- (B) His longer screenplays (Jal Bhanwar, Jaal, Waapsi) engage with the natika form, a shorter nataka (heroic drama) dealing with realistic social themes rather than mythological or historical subjects.
- (C) As a result of the movement led by Shri Sachchidananda Sinha, Babu Shaligram Singh, and Babu Visheshwar Singh, Bihar and Odisha became a separate state in April 1912.
- (D) The story 'Maithili' is formally a dialogue about mother tongue, a wife initially dismisses the language as irrelevant but gradually discovers its beauty, utility, and identity-forming power.

१४८४. In Chapter 63 (Acharya Ramanand Mandal), which option reflects the chapter's argument?

- (A) His eldest son, Subhash Kumar Kamat, is an active campaigner, and his middle son, Kailash Kumar Anand, is emerging as a major voice in contemporary Maithili literature.
- (B) The chapter notes that raghunātha's Dīdhiti on the TattvaCintāmaṇi is the single most major secondary text of the line of inheritance, generating its own vast commentary literature from Jagadīśa and Gadādhara onwards.
- (C) The sustainability of this project is driven by a non-commercial ethos, relying on the dedication of scholars and writers who view the preservation of their language as an ethical imperative.
- (D) Mandal thus dramatises epistemological error by way of narrative.

१४८५. What does Chapter 63 most clearly emphasize about Acharya Ramanand Mandal?

- (A) The chapter notes that part III: Dalit Women's Poetry -Comparative and Synthetic Study 9.
- (B) His attraction grows into Savikalpaka cognition only when he applies the caste-limitor (dalitavāvacchinna), and at that point social conflict begins.
- (C) The section on folk drama (Lok Natya) traces the deep roots of Maithili theatrical line of inheritance.
- (D) At one level it clearly signals caste violence: the history of collective violence upon Dalits, skulls being severed, being burned.

१४८६. Which answer matches the critical direction of Chapter 63?

- (A) The chapter notes that t H E D R A M A T I C W O R K S : S U R V E Y A N D A N A L Y S I S 3.1 The Playwright's Arc: Twelve Plays Across Four Decades Nachiketa's career as a playwright spans from 1971 to 2008, encompassing twelve plays that chart both his...
- (B) The collection, introduced by a substantive critical preface by the eminent Maithili scholar and litterateur Prof.
- (C) Mandal's essay 'Babuavādi Saṃskṛti Banam Hāsiye kā Samāj' makes this Spivakian argument explicitly, citing the Bajjika writer who brought her manuscript to the Maithili Sahitya Akademi only to be told it was 'not Maithili'.
- (D) The chapter notes that boal's concept of 'poetics of the oppressed', the project of making the oppressed the subject rather than the object of theatrical representation, perfectly describes Thakur's project in this play.

१४८७. What does Chapter 63 most clearly emphasize about Acharya Ramanand Mandal?

- (A) The chapter notes that its phonological features include: a rich system of front vowels (including the distinctive Maithili schwa-like vowels), nasalisation patterns (including chandrabindu and anusvara whose distribution differs from Hindi), consonant...
- (B) The same essay appears in Videha Sadeha 30 (Prelim_30) at pages 1154-1183, confirming that his work was considered major enough to be included in a subsequent Sadeha collected edition covering material from issues 1-350.
- (C) The play is neither fully devotional theater (bhakti rangmanch) nor fully secular folk drama (lok natya).
- (D) Mandal's best poems operate by way of dhvani of the Rasadhvani type, suggested emotional meaning.

१४८८. Which option correctly summarizes a point from Chapter 63?

- (A) The chapter notes that malla Period (Post-1450) Malla Kings of Nepal Musical Drama (Kirtaniya) Geographic shift to Nepal; dominance of music over prose.
- (B) The chapter notes that he distinguishes between two main approaches to flood control: the modern hydrological approach and the traditional approach.
- (C) His mother was the late Chandrakala Devi, who also composed Maithili verse.
- (D) The chapter notes that vakrokti Theory (Kuntaka) Kuntaka's Vakroktijīvitā (c.

१४८९. Which point is consistent with Chapter 63's treatment of Ambedkarian Literary Criticism Contemporary Indian?

- (A) A sustained monograph-length study of his Buddhacharitam restoration, a full philological analysis of his Agastya Samhita edition, a critical edition of Bhrunapanchasika with Sanskrit commentary, these are the scholarly projects that the present report...
- (B) The play premiered on stage in Patna on 21 February 2011 (Maithili Day / International Mother Language Day), a date whose symbolic resonance is exact: the play about language, exclusion, and cultural rights premiered on the day dedicated globally to the...
- (C) The chapter notes that dalit Aesthetics and Ambedkarian Literary Criticism Contemporary Indian Dalit literary criticism, rooted in B.R.
- (D) The chapter notes that below is the selected English translation of the provided text, organized by section.

१४९०. Which option correctly summarizes a point from Chapter 63?

- (A) The chapter notes that viyogi's Science Writing as Pramāṇa-Establishment Navya-Nyāya recognises four pramāṇas (sources of valid knowledge): pratyakṣa (perception), anumāna (inference), upamāna (analogy/comparison), and śabda (verbal testimony).
- (B) The chain from pratyakṣa to anumāna to śabda-pramāṇa is the structure of theatre journalism: the journalist perceives the performance (pratyakṣa), infers its quality and significance (anumāna), and communicates that judgment to readers who cannot attend...
- (C) Jha and Jagdish Prasad Mandal: Subaltern Voices Jagdish Prasad Mandal, the OBC farmer-writer who won the Sahitya Akademi Award 2021, writes in social realist prose fiction.
- (D) The Videha Parallel History's inclusion of Dalit Telugu, Gujarati, and Odia literature in Maithili translation (Parts 11-15) provides the larger frame inside which Mandal's fiction is a Bihar-specific contribution.

१४९१. According to Chapter 64, which statement best fits the discussion of Prof. Dr. Ramawatar Yadav?

- (A) The chapter notes that works in Videha Sadeha 7 (Prelim_7), Sadeha 36 (Prelim_36).
- (B) The chapter notes that centres on Prof. Dr. Ramawatar Yadav, Linguist, Phonetician, Grammarian and Scholar of Maithili.
- (C) The chapter notes that t h e a t r e C a r e e r Premlata Mishra's contribution to Maithili theatre is foundational and transformative.
- (D) The chapter notes that this research report forms part of the Videha Parallel History series on Maithili literature.

१४९२. In Chapter 64 (Prof. Dr. Ramawatar Yadav), which option reflects the chapter's argument?

- (A) The chapter places Prof. Dr. Ramawatar Yadav inside the wider parallel history of Maithili literature.
- (B) His editorial work on the Vyadhibhakti-tarangini of Vidyapati, a Sanskrit text patronized by King Narasimha Deva Narayan, represents a major contribution to Maithili-Sanskrit textual scholarship.
- (C) Theatrical Dimension and the Parallel Stage The Videha Parallel History recognises Bechan Thakur as the pre-eminent figure of the 'parallel Maithili stage', a counter-hegemonic theatrical line of inheritance that challenges the caste-hierarchyreinforcing...
- (D) The chapter notes that subsequently he released approximately fifteen cassettes by way of Purvaanchal Musical Records, Patna (1977-78), containing Maithili and Bhojpuri bhajans and dual-language songs.

१४९३. Which option correctly summarizes a point from Chapter 64?

- (A) The chapter notes that p a r t I : B i o g r a p h i c a l a n d I n t e l l e c t u a l P r o f i l e 1.1 Life and Institutional Trajectory Ramawatar Yadav was born in 1942 in the Mithila region.
- (B) The chapter notes that c Balchandā: A Feminist Dramaturgy Structure and Performance Balchandā (a mono-drama; also published in Bhāg Rau āā Balchandā, 2009, Shruti Prakashan) is performed by a single actress who embodies multiple roles: the unborn female...
- (C) The chapter notes that yet these are the forms that have sustained Maithili cultural identity across generations, that have marked every major moment of Maithili social life (birth, marriage, death, harvest, monsoon, dawn), and that constitute the living...
- (D) The chapter notes that may 1955, Kushmaul, Madhubani) With Reference to Indian and Western Critical Theory Including Navya Nyaya Epistemology of Gaṇgeśa TA B L E O F C O N T E N T S I.

१४९४. What is the best reading of the chapter's discussion of Patan College?

- (A) His early academic formation was inside the teaching of English language and literature, which he practiced at the College of Education and Patan College from 1965 to 1973.
- (B) The chapter notes that secondary Sources: Linguistic Theory Chomsky, Noam.
- (C) The chapter notes that (Janak and Other One-Acts) 1988 Priyamvadā Natika Major dramatic work 1988 Andolan Revised edition Mithila Darshan 2008 No Entry: Mā Pravish Full play Shruti Publications, Delhi.
- (D) The chapter notes that navya-Nyāya anumāna: the Matadāna (Voting) poem's implicit argument, that democratic participation should produce genuine representation follows the inferential structure of civic poetry.

१४९५. In Chapter 64 (Prof. Dr. Ramawatar Yadav), which option reflects the chapter's argument?

- (A) The chapter notes that navya Nyaya Epistemology Applied to Drama 8.1 Pramana in Theatrical Cognition 8.2 Vyapti and Dramatic Logic 8.3 Anumana and Inference in Dramatic Structure 8.4 Tarka and Counter-argument in the Plays 9.
- (B) The chapter notes that 'Hama Nai Khelab Holī' is particularly major: the refusal to play Holi, the most communal and festive of North Indian/Maithili celebrations, is a powerful political-moral gesture, comparable to the line of inheritance of social...
- (C) The chapter notes that yadav received his MPhil (1977) and PhD (1979) in linguistics from the University of Kansas, Lawrence, USA, where his doctoral dissertation, Maithili Phonetics and Phonology, established him as a leading voice in experimental...
- (D) The chapter notes that chhinardevi and Vishwaasghaat: Radical Materialism Directed by Bechan Thakur, these plays address the immediate material and psychological crises of rural Mithila.

१४९६. What does Chapter 64 most clearly emphasize about Reference Grammar?

- (A) The preface positions Sukanya inside the line of inheritance of the Maithili women's novel, a line of inheritance that the Videha Parallel History has identified as systematically underrepresented in official literary history.
- (B) The chapter notes that stump's engagement with the manuscript of A Reference Grammar of Maithili and his incisive editorial contributions are acknowledged in the grammar's preface as indispensable.
- (C) The chapter notes that baitha infers that his daughter's elopement represents a practical solution; the village infers that it represents a moral catastrophe.
- (D) The chapter notes that early Years and Path to the Stage Premlata Mishra grew up in Rahika, a village historically known as a centre of drama, in Madhubani district.

१४९७. According to Chapter 64, which statement best fits the discussion of Prof. Dr. Ramawatar Yadav?

- (A) The chapter notes that he traces the bahrspecifically the metre 2122+2122+2122+212, from its earliest Maithili practitioners to Pushpa's generation.
- (B) The chapter notes that premlata Mishra's contribution to Maithili theatre is both foundational and epoch-making.
- (C) The chapter notes that bīhani Kathā as Form The bīhani kathā (बीहनि कथा), Maithili's 'very short story' or flash fiction form, is one of the Videha archive's most characteristic contributions to Maithili literary innovation.
- (D) As early as 1976, Yadav had applied this critical frame to the question of aspirated consonants in colloquial Maithili, arguing against the 'unit' interpretation in favour of a cluster interpretation, a position elaborated in a series of papers (1976, 1979...

१४९८. In the context of Prof. Dr. Ramawatar Yadav, which statement is accurate?

- (A) The chapter notes that nasalization in Maithili operates at the phonemic level, a distinction between oral and nasal vowels is grammatically major, and Yadav's acoustic evidence (1982) demonstrated that nasal coarticulation patterns in Maithili differ...
- (B) His songs are songs of longing: for the beloved, for the homeland, for the language itself.
- (C) The chapter notes that b i n d e s h w a r T h a k u r : W o r k s a n d C r i t i c a l A p p r e c i a t i o n IV.A Biographical and Literary Profile Bindeshwar Thakur is a Nepali-side Maithili writer working as a migrant labourer in Qatar (Gulf diaspora).
- (D) The Rasa critical frame Applied to Nachiketa's Drama The rasa sutra, "Vibhava-anubhava-vyabhichāri-samyogād rasa niṣpattih", provides the foundational analytical tool.

१४९९. According to Chapter 64, which statement best fits the discussion of Prof. Dr. Ramawatar Yadav?

- (A) The chapter notes that while Aristotle's critical frame is specifically oriented toward dramatic poetry, his core insights apply broadly: poetry achieves its effect by way of carefully organized representation of human experience, and its ultimate value...
- (B) The chapter notes that 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.
- (C) His characters and institutional figures are known by way of their visheshana (social qualifiers) rather than by way of psychological depth, a relational epistemology that reflects both his cultural world and his aesthetic instincts.
- (D) The chapter notes that while Sanskrit has three genders (masculine, feminine, neuter) and Hindi retains two (masculine, feminine), modern Maithili's gender system is, as Yadav documents, 'governed mainly by the sex of the animate object; it is not...

१५००. Which point is consistent with Chapter 64's treatment of Prof. Dr. Ramawatar Yadav?

- (A) His treatment of the 'dative subject' construction, wherein an experiencing subject takes what looks like accusative-dative case marking, while the verb agrees with a non-nominative argument, is particularly sophisticated, and anticipates later work in...
- (B) The dramatis personae of Parī Nagar include a Fairy Queen (Parīrānī), a Doorkeeper, a Landlord/Landlady, four prince-friends (Jay, Vijay, Ajay, Sanjay), and supporting characters, a universe of inter-generational conflict, adventure, and moral testing.
- (C) The chapter notes that th cent.) proposed dhvani (resonance or suggestion) as the soul of poetry: the power of language to evoke meanings beyond what is explicitly stated.
- (D) The line of inheritance divides geographically into three paramparās: Maithila, Baṅgāla (Navadvīpa), and Dakṣiṇa.

१५०१. According to Chapter 64, which statement best fits the discussion of South Asian?

- (A) The chapter notes that bechan Thakur's parallel theatre is, in Navya Nyaya terms, an exercise in correcting this bhrama, of achieving prama (valid cognition) about Maithili social reality by way of the pratyaksha of direct theatrical representation of...
- (B) The chapter notes that this duality of rootlessness and belonging maps directly onto Chaudhary's own biography as a returned diaspora writer.
- (C) The chapter notes that this analysis contributed to the growing comparative literature on South Asian 'light verb' constructions, and aligns with the general typological insight, made explicit in Haspelmath (1993) and Butt (2003), that complex predicates...
- (D) The chapter notes that it is the third level, dhvani, that serves as genuine poetic achievement.

१५०२. According to Chapter 64, which statement best fits the discussion of Prof. Dr. Ramawatar Yadav?

- (A) The chapter notes that postcolonial Theory and Social Drama Frantz Fanon's analysis of colonial violence and its internalisation (The Wretched of the Earth, 1961) provides a critical frame for reading the political drama in Badlait Samaj.
- (B) The chapter notes that yadav's data on Maithili conditionals shows that the language encodes this logical distinction morphologically, by way of the presence or absence of the conditional mood marker providing empirical material for the Naiyāyika's analysis...
- (C) The purpose is not merely to describe but to evaluate: to assess where Mishra's work achieves genuine literary distinction and where it reflects the constraints of the Maithili diaspora literary milieu in which it was produced.
- (D) The ujāra (light) sought by the poet is inseparable from the ecological rhythms of the Koshi flood plain.

१५०३. What does Chapter 65 most clearly emphasize about Ramdeo Prasad Mandal 'Jharudar'?

- (A) The back cover recognises Jha as the journalist who has 'alaṃga pahacāna sthāpit karavāk' (established a distinctive identity) in Nepali journalism while simultaneously writing Maithili literature without stopping, noting as evidence that inside three...
- (B) The chapter notes that jagajyotirmalla Authored "Haragaurivivaha" (1629) Integrated Shiva-Parvati themes with court drama.
- (C) His translations do not merely transfer content; they assert the parity of Maithili as a literary medium capable of receiving and transforming any experience.
- (D) The chapter notes that biographical Introduction: The Farmer-Bard of Mithila III.

१५०४. Which answer matches the critical direction of Chapter 65?

- (A) The chapter notes that from a Western Formalist perspective (Russian Formalism, New Criticism), the distinguishing feature (or 'literariness', Jakobson's literaturnost) of poetry as against prose lies in its foregrounding of the poetic function of language...
- (B) The chapter notes that), has titled him 'Mithila's Bhikhari Thakur', invoking the legendary Bhojpuri playwright-poet Bhikhari Thakur (1887-1971), the low-caste barber who became the most celebrated voice of Bhojpuri folk theatre.
- (C) Adorno, Theodor W. 'Commitment.' In Notes to Literature, vol.
- (D) The essay's consistent return to the specific social conditions of Mithila, the taamasik pati (oppressive husband), the saas-sasur (in-laws), the baal-vaivya (child widowhood), insists on the situatedness of the theoretical claim.

१५०५. Which option correctly summarizes a point from Chapter 65?

- (A) Applying rasa theory: the dominant rasa is śṛṅgāra (in its sambhoga, or union, as well as vipralambha, or separation, modes), supported by the śānta rasa in the more philosophically oriented ghazals.
- (B) The collection contains a Prārthanā (prayer), a Jhaṇḍā Gīt (flag song celebrating Indian national identity by way of Mithila's perspective), multiple gīt, and numerous jhārū poems.
- (C) The chapter notes that this is the ordinary linguistic politics of the parallel line of inheritance: not the grand gesture of literary awards but the daily insistence on the language's dignity in the most intimate social rituals.
- (D) The chapter notes that navya Nyaya Applied to the Critical Analysis of Drama 6.2.1 Vyapti (Invariable Concomitance) in the Theatre of Social Reality In Navya Nyaya, vyapti is the invariable concomitance between two properties, the logical foundation of...

१५०६. In Chapter 65 (Ramdeo Prasad Mandal 'Jharudar'), which option reflects the chapter's argument?

- (A) The chapter notes that it inverts the hierarchy of Mithila's classical literary culture, in which the world derives meaning from the king's patronage, the Brahmin's learning, or the deity's grace.
- (B) The chapter notes that i have the right to marry by law.' This assertion of legal rights against caste custom, the appeal to the constitutional right to inter-caste marriage against the authority of the panchayat, is the play's key dramatic action.
- (C) The chapter notes that he deploys compound verbs and idiomatic expressions that give his language a strongly oral character, sentences that feel spoken rather than written, a quality crucial for both the geet (which is sung) and the ghazal (which is...
- (D) The chapter notes that rECEPTION AND AWARDS Jagdish Prasad Mandal received the Sahitya Akademi Award for 2021 for his novel Pangu (2018) at Sahityotsav, the Festival of Letters, in New Delhi in March 2022.

१५०७. In the context of Ramdeo Prasad Mandal 'Jharudar', which statement is accurate?

- (A) The chapter notes that ravindra Nath Thakur Song/Drama Conferred title "Abhinav Vidyapati"; transformed Maithili performance culture.
- (B) The chapter notes that pA R T V: C O N C L U S I O N The critical appreciation of Ravibhushan Pathak and Kumar Manoj Kashyap reveals two writers of major literary distinction who have chosen to work inside the Maithili literary line of inheritance at a...
- (C) They are not abstract political tracts but embodied social poems: the empty village, the young men fled to cities, the drunk men in the village square, the women weeping for absent husbands, the politician who feeds on public misery.
- (D) The chapter notes that environmental Consciousness: The Poet as Ecological Activist One of Jharudar's most distinctive contributions is his sustained attention to environmental degradation.

१५०८. According to Chapter 65, which statement best fits the discussion of Folk Culture Antonio Gramsci's?

- (A) The chapter notes that chaudhary represents the oral-folk-devotional line of inheritance: non-institutional, composed in performance contexts (raga-classified bhajans, thumris, Maheshvanis), drawing on the inherited grammar of the singing grandfather and...
- (B) The chapter notes that unmaking Mimesis: Essays on Feminism and Theatre.
- (C) The chapter notes that gramsci: The Organic Intellectual and Folk Culture Antonio Gramsci's concept of the 'organic intellectual' (Prison Notebooks, 1929-35), the intellectual who emerges from inside a subaltern class and develops the class's own...
- (D) The chapter notes that it reflects the Videha movement's counter-canonical epistemology.

१५०९. Which point is consistent with Chapter 65's treatment of Ramdeo Prasad Mandal 'Jharudar'?

- (A) Jharudar's identity as a farmer who composes poetry on his buffalo's back, on field boundaries, and on village paths, is not incidental to his literary authority but constitutive of it.
- (B) The chapter notes that navya-Nyaya: Shabda-Pramana and Cultural Testimony The Videha Samman nomination serves as institutional shabda-pramana- the testimony of the Videha editorial board that Aparna Kumari's acting merits cultural recognition.
- (C) Theatre and Performance Theory 3.6.1 Stanislavski and the Realist line of inheritance Constantin Stanislavski's system, particularly his emphasis on 'living by way of' the role, on finding the 'given circumstances' of the character, and on the 'by way...
- (D) The Anxiety of Influence: A Theory of Poetry.

१५१०. Which answer matches the critical direction of Chapter 65?

- (A) The chapter notes that how much liquidity is inherent in the personality of the poet or woman poet, that holds the most importance.
- (B) The chapter notes that he distinguishes the vihinikathā from the Hindi laghu kathā, arguing that the Hindi form's adoption in Maithili was a case of blind imitation (andhānukaraṇ) of a form that Maithili already possessed natively under the name kathā/galp.
- (C) The question of who counts as Apta in Maithili dramatic culture is a cultural-political question: whose testimony about social reality is authorised to be heard on the public stage?
- (D) The chapter notes that gramsci also wrote extensively on folklore as a 'conception of the world' of the subaltern classes, not a merely decorative survival but a coherent (if fragmentary and unsystematic) worldview that exists in tension with the dominant...

१५११. Which option correctly summarizes a point from Chapter 65?

- (A) The chapter notes that Bertolt Brecht and the Didactic Function of Folk Art Bertolt Brecht's theory of Epic Theatre, with its insistence on the pedagogical function of drama, its *Verfremdungseffekt* (estrangement effect), and its direct address to the...
- (B) The chapter notes that lower-caste women face the compounded disadvantages of gender discrimination inside their own communities and caste discrimination from upper-caste structures.
- (C) The chapter notes that +) Ram Sogarth Yadav is one of the most major OBC (Other Backward Class) voices in the Videha archive.
- (D) The chapter notes that PREFATORY NOTE: THE SCIENTIST WHO WRITES Yogendra Pathak Viyogi (born 1948, Laufa village, Madhubani district, Bihar) occupies a singular position in the intellectual landscape of Maithili literature: he is the first practising...

१५१२. What is the best reading of the chapter's discussion of Ramdeo Prasad Mandal 'Jharudar'?

- (A) The chapter notes that Sanskrit, Lalit Narayan Mithila University, married to Neeraj Mishra in Darbhanga); Alka Jha (B.A.
- (B) The chapter notes that Brecht wanted theatre to make the audience think, not merely feel; to see the social world as changeable rather than natural.
- (C) The chapter notes that by Gangesa's criteria, the Maheshvani is a valid form of *shabda-pramana*, it produces genuine knowledge: specifically, knowledge of the devotee's relationship to the divine.
- (D) The chapter notes that re-envisioning Rasa in the Subaltern Context In his critique of Shri Mithila, Kamat highlights the "beauty of language and expression".

१५१३. Which option correctly summarizes a point from Chapter 66?

- (A) The poem issues a challenge: 'Saahityak dalidara keteo juluma karaie hamaraapar / kiyoa ta baaju / kiyoa hamara disas awaaz uthaau'.
- (B) The Videha Parallel History critical frame, articulated by Gajendra Thakur in the ongoing Parallel History section of the Videha eJournal, provides the historiographical context inside which Ramesh's position as part of the 'parallel stream' of Maithili...
- (C) The irony is the story's final word: the man whose life embodied the values of human service ('*maanavataak pujari*') is denied full social belonging until he is no longer present to inhabit it.
- (D) The chapter notes that from Brecht's Epic Theatre perspective, this story employs the *Verfremdungseffekt* (alienation effect) by making the conventional, the Dalit community's 'traditional service' of carcass removal, strange by way of the act of its...

१५१४. Which point is consistent with Chapter 66's treatment of Ramvilas Sharma?

- (A) The mainstream Maithili literary line of inheritance produces a systematic *bhrama*: it sets out Brahmin-Kayastha social experience as the universal experience of Mithila, upper-caste literary aesthetics as the universal aesthetics of Maithili, and the...
- (B) The chapter notes that this dual practice of creative writing and serious criticism connects Ramesh to the great line of inheritance of poet-critics in Indian letters, from Kuntaka and Abhinavagupta in the classical period to Ramvilas Sharma and Nagarjuna...
- (C) The Poetry: Ateet, Aas, Lori, Baaju Sainik, Priyvaar Sampadakji Dr.
- (D) The chapter notes that Kamat's dramatic works primarily activate *Karuṇa*, *Raudra*, and *Bibhatsa*, with occasional passages of *Vīra*.

१५१५. What does Chapter 66 most clearly emphasize about Ramesh and Mala Jha?

- (A) The book serves as a "meaningful intervention" into the male-dominated Maithili canon, documenting the "half population" of Mithila whose creative output was historically marginalized.
- (B) The chapter notes that multilingual drama demonstrating Maithili's regional reach.
- (C) The chapter notes that bharucha would ask whether this substitution, classical viraha for modern migration, does justice to the specific suffering of contemporary Maithili migrants, or whether it aestheticizes that suffering in ways that distance it from...
- (D) The chapter notes that jyotirishwar Thakur: Varnaratnakar, Maithili Dhurtasamagam.

१५१६. Which point is consistent with Chapter 66's treatment of Ramesh and Mala Jha?

- (A) The chapter notes that referenced in Videha Parallel History and in D.C.
- (B) The chapter notes that it aspires toward the Rough Theatre, politically engaged, rooted in the community, using popular forms and vernacular language, while also reaching toward the Holy Theatre: the theatre that touches the invisible, the sacred, the...
- (C) The chapter notes that he notes that any printing event in Maithili is the result of a "literary persistence" (jidda) and personal financial sacrifice, often occurring in a social environment where the wealthy elite are indifferent to cultural production.
- (D) A P A R A L L E L H I S T O R Y O F M A I T H I L I L I T E R A T U R E CRITICAL APPRECIATIONS SHANTI LAKSHMI CHAUDHARY & RAJEEV RANJAN MISHRA Feminist Poet-Essayist · Ghazal Poet & Devotional Composer Indian & Western Literary Theory · Videha Parallel...

१५१७. Which answer matches the critical direction of Chapter 66?

- (A) The chapter notes that Mikhail Bakhtin: Heteroglossia and the Dialogic Imagination Bakhtin's concept of heteroglossia, the multi-voicedness inherent in language, where every utterance contains traces of other social voices, operates powerfully in Jha's poems.
- (B) The chapter notes that Grotowski: Poor Theatre and the Essence of Performance Jerzy Grotowski's concept of Poor Theatre, a theatre stripped of all non-essential elements (costumes, sets, lighting, sound), reduced to the essential encounter between actor...
- (C) In the colonial period and after, Maithili asserted itself as a Scheduled Language (8th Schedule, Indian Constitution, 2003), yet the literary establishment remained stratified along caste and patronage lines.
- (D) The chapter notes that by providing the management and financial support for projects like Mala Jha's, Ramesh ensures that the "parallel stream" remains viable.

१५१८. According to Chapter 66, which statement best fits the discussion of Sahitya Akademi?

- (A) The chapter notes that it argues: 'Maithili dramatic history has its roots in drama.'
- (B) The poets often reject the "refined" Maithili of the Sahitya Akademi in favour of a "Desi" flavour and a "Gamaroo" (rural) dialect that more accurately captures the lived reality of the marginalized.
- (C) The chapter notes that Bindeshwar Thakur's choice of the ghazal, an Urdu-Persian import that is nonetheless deeply naturalised in Maithili culture by way of the Bihar Urdu literary line of inheritance, makes a claim for Maithili's cosmopolitan openness.
- (D) In Chaudhary's Maheshvani, the dominant rasa shifts: the explicit surface is Karuna (pathos, the suffering devotee), but the resolution moves toward Shanta by way of surrender.

१५११. Which answer matches the critical direction of Chapter 66?

- (A) The main thing is, when the second updated and enlarged edition is being published, the printing arrangement is being managed in Maithili by way of literary and linguistic stubbornness and personal financial sacrifice by cutting 'family happiness'.
- (B) Maithili as the prestige language of Kathmandu theatre.
- (C) The chapter notes that m r s S w e t a J h a C h a u d h a r y : T h e T r a i n e d A r t i s t a n d t h e E v e r y d a y S a c r e d Biographical and Contextual Overview Sweta Jha Chaudhary is from Sarisav-Pahi village, Madhubani, and holds a Bachelor's...
- (D) The chapter notes that subaltern Studies and "History from Below" Mandal's focus on the "mute society" aligns perfectly with the methodology of Antonio Gramsci and Ranajit Guha.

१५१०. Which option correctly summarizes a point from Chapter 66?

- (A) The Maithili literary field is characterised by a dominant fraction (Maithil Brahman and Kayastha writers with access to the Sahitya Akademi system) and a dominated fraction (subaltern, Dalit, and diaspora writers without such access).
- (B) Anumāna (Inference) and the Social-Critical Mode Anumāna in Nyāya is inferential cognition based on the vyapti, the universal pervasion or invariable concomitance between a hetu (reason/mark) and the sadhya (probandum).
- (C) The chapter notes that is this fidelity to the source material, or a failure of critical distance?
- (D) The chapter notes that neither are the wealthy ones of Mithila becoming Maithili film-production producers-distributors, nor is support or sponsorship being provided to Maithili drama-staging.

१५११. What is the best reading of the chapter's discussion of Ramesh and Mala Jha?

- (A) The chapter notes that from the Odyssey by way of Chekhov's Three Sisters to Pinter's The Homecoming, the drama of return, the collision between the memory of home and the reality found upon return, has been a perennial source of theatrical tension.
- (B) The image of Ahilya's need for 'Ganga-water in the eyes' also carries an ecocritical resonance: to heal the wronged woman, the poet reaches for the river, nature as healer, water as restorative force.
- (C) In the languages, culture, and social events of Mithila-Maithili, the wealthy class is performing a criminal silence and building their own official history.
- (D) The formal features of the Persian ghazal that passed into Urdu and eventually Maithili are: the mono-rhyme (qafiya) appearing at the end of the second line of every sher; the radif (identical refrain word or phrase) following the qafiya; the matla in...

१५१२. According to Chapter 66, which statement best fits the discussion of Ramesh and Mala Jha?

- (A) The chapter notes that its seventeen essays span literary criticism, feminist social analysis, psychological commentary, and cultural studies, the broadest intellectual range of any single-author Maithili essay collection by a woman writer.
- (B) The chapter notes that brecht on Theatre: The Development of an Aesthetic.
- (C) The story's key tension: 'Jivan mein gati chahiye utsah aa urja chahiye oka prakash chahiye andhkar nahi' (Life needs momentum, enthusiasm and energy, it needs light not darkness), yet the escapist thought keeps returning.
- (D) In the Maithili movement, in the Mithila state movement, they come only for the platform's 'Khurpujai' (small gains) and the selfishness of the 'Paag' (honorary cap).

१५२३. Which answer matches the critical direction of Chapter 66?

- (A) The essays on living persons (Gajendra Thakur, Narendra Jha, Narayanji Chaudhary) raise the auchitya question acutely: is it 'fitting' to write extended critical appreciation of living persons, where the normal institutional machinery for critical distance...
- (B) The chapter notes that those rootless wealthobsessed people will not care for any movement, but in their own speed, in their own style, uninterruptedly, they will continue to do the work of the mother tongue and Maithili literature.
- (C) The chapter notes that ghazal 6 uses the imagery of spiritual dissolution: 'Bītalāhā bāṭame herā rahal chī' (Lost on a pathless road is this life) with the maqta 'Mana bhelalai bhoja kiratauṃ gāma bharika / Pushpa golaka bānhame gherā rahal chī'.
- (D) The title, from 'vishwasaghat' (betrayal of faith/trust), immediately signals the moral register of the play: this is a drama about the destruction of the social fabric of trust that holds communities together.

१५२४. In the context of Ramesh and Mala Jha, which statement is accurate?

- (A) The chapter notes that its discussion connects Santosh Kumar Mishra with critical appreciation, literary history and the Videha critical frame.
- (B) The chapter notes that BCE-200 CE) is the foundational text of Indian dramaturgy, and the Videha Maithili Natya Utsav anthology contains an extensive comparative analysis of Indian and Western dramatic theory (in Gajendra Thakur's lead essay) that provides...
- (C) The chapter notes that originality of the new generation can appear only in Maithili, the mother tongue and literature; in (other) foreign-language literature, its artificiality will surely come, this is necessary to understand.
- (D) The illness is, in this Navya-Nyaya reading, a crisis of shabda-pramana: the conditions for valid testimony have broken down.

१५२५. According to Chapter 66, which statement best fits the discussion of Ramesh and Mala Jha?

- (A) The chapter notes that trans-Regional Dynamics: Maithili in Nepal and Assam The Parallel History movement explicitly rejects the heartland-centric view of Maithili literature, documenting instead a "Great Diaspora" where the language flourished in regional...
- (B) The chapter notes that Laj (Shame), One-Act Play, 2015 Laj (27 pages, dated 14 January 2015) is Rajdeo Mandal's most direct dramatic work a one-act play that addresses two key social problems in rural Mithila: the dowry system and the exploitation of...
- (C) In that society, women of all caste-classes have become (neglected).
- (D) The headmaster's gentle response, that the khichri scheme, unlike private schools, keeps children rooted in their community and values rather than alienating them from family, village, and mother tongue, is a microcosm of the collection's social philosophy.

१५२६. In Chapter 66 (Ramesh and Mala Jha), which option reflects the chapter's argument?

- (A) The chapter notes that disciples and sycophants of editors of story, poetry, drama, essay collections easily get a place in the all-time collection of Maithili.
- (B) The core of the Chomskyan programme, that human language is a specific biological faculty (the Language Acquisition Device) generating an infinite number of sentences from a finite set of rules, with universal principles and languagespecific parameters...
- (C) In the world-travel-exposure, the 'flightspeed' of women's society has increased.
- (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.

१५२७. According to Chapter 66, which statement best fits the discussion of Ramesh and Mala Jha?

- (A) The chapter notes that table: Key Maithili Works and Patrons of the Malla Dynasty in Nepal King / Patron Region Notable Works / Contributions Genre Jagatprakash Malla Bhaktapur Prabhavatiharan Natak Drama / Geetinatya.
- (B) The chapter notes that similarly, attempts at structural analysis are constantly made in literature for prose and poetry.
- (C) The first collection of representative female-poetry of Maithili women poets, which is in your hands, from 2004 AD, how much representation of Mithila's female-voice did it do, and in 2022 AD, how much representation is it doing, its evaluation is in the...
- (D) His poetry is vichāravādī (ideational/ideological).

१५२८. Which point is consistent with Chapter 66's treatment of Ramesh and Mala Jha?

- (A) The inclusion of this title in the critical volumes situates it inside the Videha movement's broader project of recovering Dalit and subaltern spiritual traditions alongside literary ones.
- (B) The line of inheritance of counter-mythological reading from Bhimanna is here presented by Gauri in a more dramatic manner -as a poetic dialogue.
- (C) The title page of his translation is carefully constructed: it names the original Czech text (Rossumovi Univerzální Roboti), provides the English subtitle (Rossum's Universal Robots), categorises it under three genre labels (Science Fiction / Artificial...
- (D) The chapter notes that nor wrote any independent review, what a terrible situation it is for Maithili review-circles!

१५२९. What is the best reading of the chapter's discussion of Ramesh and Mala Jha?

- (A) The chapter notes that this is the epistemological democracy of village theatre: the stage as a space where the Apta-hood of the subaltern is publicly constituted.
- (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) They are designed to be sung collectively, in groups, on social occasions (panchayat meetings, women's groups, village assemblies), and their rhetorical strategy is that of shared affective experience rather than individual conviction.
- (D) The chapter notes that today, if Mithila's 'matriarchal family system' (of Maithila script) like Bengal had been applicable in Mithila, then the history of Mithila would have been different.

१५३०. In Chapter 66 (Ramesh and Mala Jha), which option reflects the chapter's argument?

- (A) The same essay appears in Videha Sadeha 30 (Prelim_30) at pages 1154-1183, confirming that his work was considered major enough to be included in a subsequent Sadeha collected edition covering material from issues 1-350.
- (B) The comparative study of Bechan Thakur and Mahendra Malangia reveals the productive complexity of the contemporary Maithili theatrical field: two playwrights from the same geographical region, working in the same language, drawing on some of the same folk...
- (C) The chapter notes that strategic Comparison of Analytic Frameworks Jha's comparison is a strategic attempt to defend the "kingdom" of Indian philosophy against the "encroachment" of Western thought by proving the superiority or at least equal...
- (D) The wise-line of inheritance of Gargi, Maitreyi, Lopamudra of the Veda-Upanishadic period will not be permanent and continuous; a very heavy burden fell on the Mithila-woman society, family, and marriage institution.

१५३१. What does Chapter 66 most clearly emphasize about Hindu Succession Act?

- (A) The Preface to the Rachanavali explicitly describes the documentation project: 'There was no organised Maithili drama research institution, if there had been, the plays would have been documented long ago.' The Rachanavali is thus a parallel act of...
- (B) In Khebaiyan, the 'boatman' (khebaiyan) and 'boat' (naav) operate as pure dhvani-vehicles.
- (C) The chapter notes that 106), this satirical memoir collection takes its title from the Maithili expression 'Ja Ham Janitahun', 'Had I known...', a phrase charged with retrospective irony.
- (D) The power was given by the end-time of the Mughal era and active in the British era, the Naiyayika-Dharmashastris of the Navya-Nyaya stream, which is the family basis of today's Hindu Succession Act.

१५३२. In the context of Ramesh and Mala Jha, which statement is accurate?

- (A) The chapter notes that takak Mol functions as Forum Theatre: by dramatising the full logic of the dowry economy, the broker's manipulation, the father's despair, the daughter's prayer, the young man's potential resistance, it invites the village audience...
- (B) Gañgeśa's own social biography is instructive: Videha's Parallel History documents, with reference to panji (genealogical) records, that Gañgeśa married a woman of artisan (charmakāriṇī) caste and was himself 'of inferior social status' in the casteist...
- (C) At that time, femalepoetry was limited to opposition against the male-system.
- (D) Aristotelian and Epic Theatre The tension between Aristotelian and Brechtian dramatic theory is productive for reading Kamat's plays.

१५३३. What is the best reading of the chapter's discussion of Vandana Jha?

- (A) The chapter notes that kamat's dramatic scene of a child's bleeding mouth after being struck, rendered with vivid sensory detail, serves as a form of alaukika pratyakṣa, enabling the reader to perceive social violence with an immediacy that transcends...
- (B) The chapter notes that this cross-gender literary voice is not unique to Kamal, it is entirely conventional in the Maithili line of inheritance, where male poets (including Vidyapati himself) frequently wrote from female perspectives, particularly in the...
- (C) The Buddhists (Nyayavartika tatparyatika, on i.1.4) hold that determinate knowledge is a verbal expression in which an object is determined by the concepts of name and class etc (namajatyadiyajana sahita).
- (D) The disappointing thing is also that some of the new women poets of the first edition, like Vandana Jha, Mausumi Mukherjee (Banerjee), Nutan Chandra Jha, Mukta, Kumari Vidya, etc., have completely disappeared from the poetry-writing scene.

१५३४. Which point is consistent with Chapter 66's treatment of Ramesh and Mala Jha?

- (A) The line of inheritance of Mithila's Shatapatha Brahmana and Mithila's Parallel line of inheritance Language must have existed even before the Rigveda, the most ancient text of Vedic Sanskrit.
- (B) The wait for women poets in Muslim-Maithili is still ongoing.
- (C) The chapter notes that no Entry: Mā Pravish is a play about Maithili language rights, but its rasa, the combined Rudra-Vīra-Karuṇā produced by its dramatic action, is universalised by way of sādharmaṇīkaraṇa into a statement about all linguistic minorities...
- (D) His name 'Jagdish Chandra' carries a classical resonance: Jagdish (Lord of the universe) and Chandra (moon), suggesting a traditional Maithil brahmin or upper-caste naming convention.

१५३५. What does Chapter 66 most clearly emphasize about Ramesh and Mala Jha?

- (A) The bihani is not a compressed narrative but a narrative seed, it plants an image, a situation, or a fragment of consciousness and allows the reader to grow the full story.
- (B) The chapter notes that muslim poets are writing about the sorrow-pain of Muslim life, and male poets of Dalit castes are writing about the life of the deprived class.
- (C) The chapter notes that while Thakur's theatre is not strictly Aristotelian, elements of Aristotelian dramatic structure are clearly operative.
- (D) The gamaya (village) Maithili of his dialogue is a specifically calibrated vachika abhinaya, it performs social identity by way of linguistic register, marking characters as belonging to specific caste-community speech communities.

१५३६. Which option correctly summarizes a point from Chapter 66?

- (A) The chapter notes that 'The Prose of Counter-Insurgency.' In Selected Subaltern Studies.
- (B) The chapter notes that part II: Major Works and Their Critical Assessment 2.1 Maithili Phonetics and Phonology (PhD Dissertation, University of Kansas, 1979; published 1984) This doctoral dissertation serves as the first...
- (C) In such a situation, should the presentation of Maithili female poetry remain limited only to high-caste female society or high-caste society?
- (D) The chapter notes that both theories centre on the emotional effect of drama on the audience; both identify specific emotional targets; both connect dramatic structure to emotional outcome.

१५३७. In Chapter 66 (Ramesh and Mala Jha), which option reflects the chapter's argument?

- (A) The chapter notes that due to some women poets currently being in a construction stage, from subjectivity towards objectivity, they are on the path of the journey.
- (B) The chapter notes that pathak and the Diaspora Dimension of the Parallel History The Videha Parallel History explicitly recognises the Nepal Terai and the diaspora Maithili communities of Northeast India as equally key to the parallel line of inheritance...
- (C) His pen name 'Anil' (अनिल, meaning 'wind' or 'air' in Sanskrit) is itself emblematic of the lyric impulse that defines his work: his verse moves with natural grace, carrying the fragrances of Mithila's soil, the emotional landscapes of love and longing...
- (D) Applying Navya Nyaya to Jha's drama is not merely a technical exercise but an act of cultural hermeneutics: reading works produced inside the Mithila cultural line of inheritance by way of the epistemological tools that same line of inheritance produced.

१५३८. In the context of Ramesh and Mala Jha, which statement is accurate?

- (A) His critical vocabulary, while not formally Navya-Nyāya, operates in the same epistemological spirit: the demand that a claim about literary quality be grounded in specific, identifiable, transmissible reasons, hetu, not merely in authoritative assertion.
- (B) The concept of rasa, aesthetic emotion distilled from narrative experience, is relevant to Panna Jha's stories in a complex way: her psychological realism suppresses dramatic intensification.
- (C) The chapter notes that from traditional ideological and traditional poetry-writing, it is not possible.
- (D) These stories are "witness accounts" of village life, focusing on the "invisible portions" of society, the laborers, exploited women, and victims of the "standard" social order.

१५३९. According to Chapter 66, which statement best fits the discussion of Kisun Sankalp Lok?

- (A) The first edition was published in 2004 by Kisun Sankalp Lok, Supaul, and was launched at a ceremony in Darbhanga by the renowned storyteller Ashok.
- (B) Videha Parallel History critical frame (VPHF): Bagwār is a parallel history of the Indian peasant.
- (C) The chapter notes that over six decades of sustained creative work, he transformed the landscape of Maithili song, drama, and verse, reaching audiences that no literary text could have reached on its own.
- (D) The chapter notes that from the Jakobsonian formalist perspective, the poems demonstrate systematic attention to phonetic texture: the opening verses show careful deployment of the retroflex consonants and distinctive vowel qualities of Maithili as sources...

१५४०. Which answer matches the critical direction of Chapter 66?

- (A) The chapter notes that 'Sona' depicts the India-Nepal border as a zone of shared family pain: 'a white pillar that stares at them like a ghost.' 2.3 Novel: Gharmuha (The One Who Yearns for Home, 2069 BS / 2012 CE) Bhramar's only novel to date is his most...
- (B) The Videha special issue's dedication to him, the gathering of nineteen critical voices from across the Maithili literary world, and the ongoing translation of his work into English and Hindi, all suggest that his place in the line of inheritance is secure...
- (C) The "Intellectual": While wealthy individuals in Mithila invest in films, theater, and crime-related activities, they rarely support literature.
- (D) The chapter notes that its roots go back to the blog 'Bhalsarik Gachh' (5 July 2004), the first recorded Maithili presence on the internet.

१५४१. In the context of Ramesh and Mala Jha, which statement is accurate?

- (A) Their testimony, delivered in authentic Maithili village idiom, from inside the full specificity of their social situation, is the Shabda Pramana that the drama validates against the dominant cultural testimony of those who benefit from the dowry system...
- (B) The chapter notes that syllogistic Structure in Dialogue: The debates between Sadanand and Harihar's father in "Sasarphani" utilize the logic of Navya Nyāya.
- (C) The chapter notes that selfless Dedication: The progress of Maithili literature rests solely on the "bone-giving" sacrifice (likened to Sage Dadhichi) of authors who write out of sheer literary persistence.
- (D) The chapter notes that its discussion connects Hitnath Jha with critical appreciation, literary history and the Videha critical frame.

१५४२. In the context of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha, which statement is accurate?

- (A) The chapter notes that cE) and his Dhvanyāloka commentary on Ānandavardhana's dhvani ('resonance') theory together form the most sophisticated pre-modern theory of aesthetic experience.
- (B) The report is part of a substantial theatre-and-culture section in Sadeha 8 that includes reports on multiple Maithili dramatic productions and cultural events from both India and Nepal, including reports from Janakpur's Mithila Nāṭyakalā Pariṣad (MINAP)...
- (C) The chapter notes that inside the Maithili line of inheritance, the closest analogue to his project is perhaps Prabhas Kumar Chaudhary, whose collection Prabhasak Katha won the Sahitya Akademi Award in 1990 and who, like Mishra, combined acute social...
- (D) The Geet (Song-Poem) as Literary Form: Indian Theoretical critical frame 4.1 Rasa Theory and the Lyric Emotion 4.2 Dhvani Theory: Resonance in Song 4.3 Raga-Bhas and the Classical Music line of inheritance 4.4 Lochana's Ragatarangini and the Mithila Music...

१५४३. Which point is consistent with Chapter 67's treatment of Ahīnk Lel?

- (A) Institutionalization and the Politics of Exclusion: The Sahitya Akademi Critique The modern era of Maithili literature is dominated by the Sahitya Akademi (National Academy of Letters), established by the Government of India in 1954.
- (B) The question of who is authorised to narrate subaltern experience, raised critically by Spivak, is addressed in Mishra's preface (Monak Bayat) when he discusses the narrative ethics of writing from inside (as someone who knows the social world) versus...
- (C) Jha's theatre reporting thus performs a preservation function that is analogous to (though different from) Hriday Narayan Jha's folk song documentation: both create textual records of ephemeral cultural practices.
- (D) The chapter notes that vijaynath Jha's ghazals in Ahīnk Lel and the sustained metre of his Kāmāyanī translation summon śānta rasa by way of philosophical equipoise.

१५४४. Which option correctly summarizes a point from Chapter 67?

- (A) The chapter notes that b Bechan Thakur A pioneer of the Videha Maithili Parallel Theatre Movement.
- (B) The chapter notes that ramesh Narayan's flash-fiction 'Pāṭharak Nāo' ('The Reader's Boat') derives much of its force from dhvani: the boat figure resonates as a symbol of the reader's vulnerability and the text's power to carry or capsize.
- (C) The koel's call in classical Maithili poetry signals spring, longing, the beloved's return, and poetic inspiration itself.
- (D) A Parallel History of Mithila and Maithili Literature.

१५४५. What is the best reading of the chapter's discussion of Gumm Bhelaṭhāṛh Chhī?

- (A) The chapter notes that this is a pointed social vocabulary: from salary to hunger to old-age pension to the language itself as a precarious object, to the hospital, chocolate, and online connectivity, the journey by way of Kamat's bihani kathā titles is a...
- (B) The chapter notes that gopesh's condensed drama Gumm Bhelaṭhāṛh Chhī ('Suddenly it became silent') operates almost entirely by way of a sustained vakrokti, colloquial surprise structures that conceal philosophical freight.
- (C) The chapter notes that this is the level at which a ghazal can be heard and experienced even without understanding every word, the music of the form as direct perceptual experience.
- (D) The chapter notes that hitnath Jhā as Translator: Theory and Practice VIII.

१५४६. In the context of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha, which statement is accurate?

- (A) The chapter notes that rasa Theory: Bharata: Rasa is produced from the effect of drama.
- (B) After the order of the Shakha Panji in 1760 AD by Madhav Singh, neo-élitism spread among Brahmins and Kayasthas in Mithila, leading to the emergence of the Battisgamiya sub-caste among the Karn Kayasthas and the Shrotriya sub-caste among Maithil Brahmins.
- (C) As a moral exemplar: Multiple contributors to the Videha Visheshank, including Dr Shiv Kumar Mishra, Hitanath Jha, Dr Dhankar Thakur, Dr Kailash Kumar Mishra, and Ajit Kumar Jha, independently emphasise what may be the most striking feature of Chaudhary's...
- (D) The chapter notes that navya Nyāya Epistemology as Literary Method Gaṅgeśa Upādhyāya and the Tattvacintāmaṇi Gaṅgeśa Upādhyāya (first half of the 14th century), a native of the Mithilā region born in Karion village near Darbhanga, founded the Navya Nyāya...

१५४७. In the context of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha, which statement is accurate?

- (A) The chapter notes that halliday's systemic-functional grammar, with its emphasis on language as a socialsemiotic resource, provides another lens by way of which to appreciate Yadav's contribution.
- (B) The chapter notes that gopesh's verse drama gives voice to female characters caught between line of inheritance and modernity.
- (C) The chapter notes that harimohan Jha's Trends of Linguistic Analysis in Indian Philosophy (1981) is ostensibly a scholarly survey of Sanskrit semantics (Sphota, Nyaya, Mimamsa), a deep reading reveals a potent subtext.
- (D) The Nyaya school (Gangesa included) argued that meaning is conveyed by way of the sequential production of phonemes; the Sphota theory (Bhartrhari) argued that meaning flashes as a whole.

१५४८. Which option correctly summarizes a point from Chapter 67?

- (A) The chapter notes that tohār Katek Raṅg: Maithili Bīhani Kathā Saṁgraha.
- (B) The chapter notes that such representations must be read against the erasure of women writers catalogued in the Videha Parallel History.
- (C) In the theatrical situation, Pratyaksha operates differently from everyday perception: the audience perceives real actors on a real stage, but cognitively processes them as fictional characters in a fictional situation.
- (D) The chapter notes that subaltern Assertion: The Sitamarhi region has historically been distinct from the Darbhanga power center.

१५४९. Which point is consistent with Chapter 67's treatment of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vij?

- (A) The chapter notes that translation theorists Venuti and Berman help frame the tension between domestication (translating for fluency) and foreignisation (preserving alien textual strangeness): Jha's method is predominantly domesticating, yet he preserves...
- (B) The chapter notes that this form is known in the Western line of inheritance and in Hindi literary line of inheritance (biographical essays by Hazari Prasad Dwivedi on figures he personally knew), but it is relatively uncommon in Maithili literary biography.
- (C) The chapter notes that nepal Ruler Literary Contribution Impact on Parallel History Vishwamalla Earliest Maithili drama "Vidya Vilap" Proves the early independence of Maithili theatre.
- (D) The Great Diaspora: Maithili Literature in the Courts of Nepal While the Oinwar dynasty in Mithila (India) eventually grew weaker, literary activity shifted to the Malla dynasty of Nepal (1201-1779), where Maithili flourished as a language of the court and...

१५५०. Which answer matches the critical direction of Chapter 67?

- (A) The chapter notes that 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) The chapter notes that this is less a dramatic failure than a strategic choice appropriate to the village-stage context and its social function.
- (C) And the novelist begins with Gyanchan Yadav's story.
- (D) The chapter notes that rechristened and formalised 2008), edited by Gajendra Thakur, serves as the most ambitious counter-archival project in modern Maithili literary history.

१५५१. Which point is consistent with Chapter 67's treatment of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vij?

- (A) A new model must be developed by integrating traditional knowledge with modern technology.
- (B) The chapter notes that it records twenty-four consecutive annual theatre productions from 1991 by way of 2006 (Pahil Saanjh, same director and venue), listing playwright, venue, director, and date for each production.
- (C) Their relationship is documented in the Videha archive's joint-courtesy arrangement for archiving Srinivas's major works.
- (D) His dual identity as administrator and literary creator mirrors a wider pattern in Parallel line of inheritance writing: the bureaucrat-author who uses official privilege to circulate work outside mainstream academic channels.

१५५२. Which answer matches the critical direction of Chapter 67?

- (A) The works represent a spectrum of genres: poetry (kavya sangrah), a grammar text (vyakaran bhumika), a novel (upanyas), a narrative-poetry stream (kavyadhara), short fiction (katha sangrah), historical reminiscences (smarananjali), and another poetry...
- (B) The chapter notes that gopalji Jha 'Gopesh', whose Gumm Bhelaṭhāṛh Chhī was published by Thudha Parivar, Kazipura, Patna, wrote both drama and poetry.
- (C) The ghazal in Maithili is neither purely Urdu-derivative nor purely Maithili-indigenous; it is a hybrid form that generates meanings neither language alone could produce.
- (D) The chapter notes that its discussion connects Narendra Jha and Panna Jha with critical appreciation, literary history and the Videha critical frame.

१५५३. Which option correctly summarizes a point from Chapter 67?

- (A) The chapter notes that bechan Thakur's parallel theatre is, in Navya Nyaya terms, an exercise in correcting this bhrama, of achieving prama (valid cognition) about Maithili social reality by way of the pratyaksha of direct theatrical representation of...
- (B) The chapter notes that ratnanath Jha, former head of the Department of Eastern Philosophy at Banaras Hindu University) occupies a major node in the Parallel History.
- (C) The story maps the contemporary onto the medieval to reveal the structural continuity of power's logic.
- (D) The chapter notes that but Minakshi now refuses to do so; she is with other women members and a male member.

१५५४. In Chapter 67 (Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha), which option reflects the chapter's argument?

- (A) The chapter notes that nepal's Literary Award Ecosystem for Maithili Maithili is the second most widely spoken language in Nepal, with major populations in the Terai (Madhesh) region.
- (B) His journalism background and connection to the Patna press situate him inside the literate but non-academic layer of the Parallel line of inheritance.
- (C) The chapter notes that nachiketa's theatre aspires to precisely this universalising effect.
- (D) His Maithili verse, like Mandal's prose, was committed to the lives of the poor and marginalised.

१५५५. In the context of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha, which statement is accurate?

- (A) The Opening Story: Gayatri, Shipra, Shruti The opening story 'Gayatri, Shipra, Shruti aa Manjit San Bucchhiya Sabhak Man Ke Bujhbaak Aagraha' sets the thematic key.
- (B) The chapter notes that), narrative of domestic gathering RAMESH NARAYAN Ramesh Narayan- "Patharak Nav" (The Boat of Stone) This is a collection of Maithili short stories that delve into the emotional landscapes of middle-class struggles, rural labor, and...
- (C) The chapter notes that 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)...
- (D) The chapter notes that spivak, Gayatri. "Can the Subaltern Speak?" Marxism and the Interpretation of Culture.

१५५६. Which answer matches the critical direction of Chapter 67?

- (A) A notable example cited is the "honour killing" of the legacy of Gangesh Upadhyaya, the philosopher whose non-Brahmin or inferior social status was deliberately obscured by institutional scholars to fit a specific caste narrative.
- (B) The chapter notes that dhvani Theory (Anandavardhana) Anandavardhana's Dhvanyaloka (9th century CE), the theory of suggestive resonance (Dhvani) as the soul of poetry, is particularly key to the ghazal form, which is structurally dependent on suggestion...
- (C) The story's drama is partly a confrontation of competing testimonies, with the reader being invited to judge their reliability.
- (D) The Resilience of Women: Characters like Rekha and Sulekha are portrayed as deeply aware of their social burdens, showing a strength that often surpasses the men around them. "The Scorching Sun" (तेजि गेल बिदेस) Protagonist: Budhna and Buchni, members of...

१५५७. In Chapter 68 (Gajendra Thakur), which option reflects the chapter's argument?

- (A) The chapter places Gajendra Thakur inside the wider parallel history of Maithili literature.
- (B) The chapter notes that this is Jha's contribution to a genre of Indian social drama concerned with the distortion of Panchayati Raj (local self-governance) by organised political power. e.
- (C) The dancers begin their refrain. "Calū mana, calū mana... sasurāli Jaibai ho rāmā, Ki āho rāmā, naiharā me Agiyā lagāiba re ki... The young women become restless, and electricity courses by way of the young men's bodies.
- (D) The chapter notes that for centuries, it was practised almost exclusively by women on the mud-plastered walls of domestic interiors, particularly the kohbar-ghar (nuptial chamber).

१५५८. In the context of Gajendra Thakur, which statement is accurate?

- (A) The chapter notes that social Protest and Political Satire Pradeep Pushpa's ghazals operate in the line of inheritance of the Hindi progressive nayī ghazal, the line of inheritance of Dushyant Kumar's 'Ho gaī hai pīr parvat-sī pighalanī cāhie' and Adām...
- (B) The chapter notes that th century), whose Tattvacintamani provides the systematic analysis of the four pramanas (pratyaksha, anumana, upamana, shabda), is not merely an abstract philosophical critical frame but a lived intellectual heritage of Mithila.
- (C) A related reading in the chapter is that the chapter notes that its discussion connects Gajendra Thakur with critical appreciation, literary history and the Videha critical frame.
- (D) These essays are explicitly addressed to UPSC candidates, a readership that is not necessarily familiar with the Maithili dramatic line of inheritance, and their rhetorical strategy is precisely that of cultivating sahridayataa in an uninitiated audience...

१५५९. Which point is consistent with Chapter 68's treatment of Gajendra Thakur?

- (A) In the twenty-first century Maithili literary landscape, Ram Vilas Sahu occupies a position that will become increasingly recognized as key: a democratic voice, a formally versatile practitioner, and a moral witness to the conditions of the rural poor in...
- (B) The chapter notes that gosaunik Gīt (Traditional): 'Jay vara jay vara diā he gosāuni he mā tāriṇī tribhuvana devī...', a Durga invocation in the Jhumra form, with onomatopoeic sound-symbolism ('Kaṭ kaṭ kaṭ maikā danta śabda kaeli') representing the...
- (C) The chapter notes that from a Navya Nyaya perspective, the play dramatises the failure of vyapti (invariable concomitance) in social reasoning: the inference 'if cultured, then upper-caste' (which underlies Hemchandra's casting decisions) is exposed as a...
- (D) A related reading in the chapter is that the chapter notes that its discussion connects Gajendra Thakur with critical appreciation, literary history and the Videha critical frame.

१५६०. In the context of Gajendra Thakur, which statement is accurate?

- (A) In the Videha Parallel History critical frame, this network serves as a “living parallel institution”, an alternative to the Sahitya Akademi-Delhi axis that has historically controlled access to Maithili print culture.
- (B) A N A N D K U M A R J H A A Complete Research & Critical Appreciation Indian & Western Criticism Theories | Videha Parallel History critical frame Bharata's Natyashastra & Village Theatre Theory | Navya Nyaya Epistemology (Gaṅgeśa & Others) Ta b l e o f C...
- (C) A related reading in the chapter is that the chapter notes that its discussion connects Gajendra Thakur with critical appreciation, literary history and the Videha critical frame.
- (D) The Navya Nyaya critical frame draws attention to the epistemological dimension of the title itself: how do we distinguish the “old” from the “new” in narrative?

१५६१. In Chapter 68 (Gajendra Thakur), which option reflects the chapter's argument?

- (A) The chapter notes that centres on Gajendra Thakur, Original Poem in Maithili, Translated into English.
- (B) The technical language of avacchedakatā allows Navya Naiyāyikas to express, with great precision, the exact conditions under which a claim holds, its delimiters, its scope conditions, its qualifications.
- (C) The chapter notes that bhikhari Thakur was primarily a dramatist-performer: his Bidesiya, Beti Biyog, Vidhva Vilap, and other plays were performed on open stages with music, dance, and improvisation.
- (D) The chapter notes that hitnath Jhā's pāṭhakīyas operate at the level of the informed general reader, performing the crucial cultural function of keeping new books in view, creating a sense that literary production is being noticed and responded to, and...

१५६३. In Chapter 68 (Gajendra Thakur), which option reflects the chapter's argument?

- (A) A related reading in the chapter is that the chapter notes that its discussion connects Gajendra Thakur with critical appreciation, literary history and the Videha critical frame.
- (B) In 2022, she was conferred the Sangeet Natak Akademi Award, India's highest national recognition in the performing arts, for her contribution to Indian theatre as an actor.
- (C) In the language of Raymond Williams' cultural materialism, Acharya Sharan represents a "dominant" figure in the institutional sense, yet his work on Maithili grammar and the Manas translation simultaneously operated as a "residual" cultural form...
- (D) The chapter notes that kuntaka's vakrokti: 'Navakī Bahuriyā' as a title is obliquely political, the new daughter-in-law is nominally a domestic subject but in Maithili social reality she is the subject of dowry demands, domestic expectations, and potential...

१५६४. Which point is consistent with Chapter 68's treatment of Gajendra Thakur?

- (A) Among notable observations in the monograph is the account of how Chaudhary wrote, composing entire plays mentally and setting them down in a single draft, without revision, a creative discipline compared by Gajendra Thakur in the Videha issue reminiscent...
- (B) The chapter notes that centres on Gajendra Thakur, Original Poem in Maithili, Translated into English.
- (C) The chapter notes that shail Jha 'Sagar': Profile and Significance Shail Jha 'Sagar' (née: family name Thakur before marriage) is both a writer in Maithili in her own right and the life-partner of Laxman Jha 'Sagar'.
- (D) The chapter notes that singh's essays on women's oppression in Maithili drama engage implicitly with the frameworks developed by feminist theorists including Simone de Beauvoir ('The Second Sex', 1949), Adrienne Rich ('Of Woman Born', 1976), and the Indian...

१५६४. According to Chapter 68, which statement best fits the discussion of Gajendra Thakur?

- (A) The chapter notes that bharata's theory of the dasarupakas (ten dramatic forms) is relevant to the classification of Thakur's plays.
- (B) The chapter notes that this movement, spearheaded by figures like Gajendra Thakur and the Videha editorial collective, seeks to dismantle the exclusionary practices of the past, such as the retrospective construction of sub-caste identities like the...
- (C) The chapter notes that while his technical craft may continue to evolve, as suggested by his critics, his moral clarity and his commitment to the "Jan" (the people) of Mithila are already firmly established.
- (D) The chapter notes that centres on Gajendra Thakur, Original Poem in Maithili, Translated into English.

१५६५. In Chapter 68 (Gajendra Thakur), which option reflects the chapter's argument?

- (A) The chapter notes that centres on Jagdish Chandra Thakur 'Anil', Poet, Lyricist and Ghazal Composer.
- (B) The chapter also returns to this idea: the chapter places Gajendra Thakur inside the wider parallel history of Maithili literature.
- (C) His work is evidence that Maithili literature is not solely a Bihar phenomenon but a trans-national literary culture spanning Nepal and India.
- (D) The dramatis personae of Parī Nagar include a Fairy Queen (Parīrānī), a Doorkeeper, a Landlord/Landlady, four prince-friends (Jay, Vijay, Ajay, Sanjay), and supporting characters, a universe of inter-generational conflict, adventure, and moral testing.

१५६६. According to Chapter 69, which statement best fits the discussion of Literary Criticism?

- (A) The chapter notes that where Roy works primarily in the prose forms of kathā and bīhani kathā (short story and seed story), Manu works primarily in verse (poetry and ghazal) with a secondary contribution to bīhani kathā.
- (B) The bimba/reflection theory of Indian aesthetics, richly discussed in both the alaṃkāra and dhvani traditions, is Jha's self-announced critical critical frame.
- (C) The chapter notes that its theatrical dramaturgy builds by way of recognition of a familiar domestic situation toward a climactic confrontation that forces the audience to examine its own assumptions about filial duty (putradharm) and parental authority.
- (D) The chapter notes that western Literary Criticism: Existentialism and Didacticism The text exhibits strong parallels with Christian Existentialism and Memento Mori traditions.

१५६७. Which answer matches the critical direction of Chapter 69?

- (A) The poet as anumāna-practitioner infers the full ujāra paraba from its partial, degraded, surviving traces, precisely as the Navya-Nyāya logician infers the presence of fire (vahnī) from the visible sign of smoke (dhūma).
- (B) The chapter notes that notable Historical Figures Gautama Muni: Author of the Nyaya Shastra, lived in Brahmpur, Darbhanga.
- (C) The chapter notes that its proceedings, which include a landmark interview with Bechan Thakur, an extensive critical essay by Gajendra Thakur on parallel Maithili theatre, documentation of 25 years of stage productions directed by Bechan Thakur, and...
- (D) The chapter notes that 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...

१५६८. Which option correctly summarizes a point from Chapter 69?

- (A) The chapter notes that th century) Kshemendra's theory of auchitya (propriety, appropriateness) holds that the ultimate criterion of literary excellence is the fitness of every element to every other element, word to meaning, character to action, style to...
- (B) The chapter notes that mandana Misra: A supreme scholar of Nyaya and Mimamsa who debated Adi Shankaracharya.
- (C) The chapter notes that western Critical Theory 4.2.1 Mikhail Bakhtin: Carnavalesque, Heteroglossia, Dialogism Bakhtin's concept of the carnivalesque, the festive inversion of social hierarchies, the laughter that exposes the pretensions of power, is...
- (D) The chapter notes that she is the first and most transformative powerful female stage artist of Maithili theatre, credited with normalising and championing women's presence on the Maithili stage at a time when even female roles were performed by men.

१५६९. According to Chapter 69, which statement best fits the discussion of King Shiv Singh?

- (A) The chapter notes that this meta-critical move, criticism as enacted reading, anticipates the concerns of contemporary Reader-Response theory while remaining embedded in a specifically Maithili domestic-literary context.
- (B) The title जतबे बुझलहुँ ततबे लिखलहुँ is itself a vakroktis: it appears to be a modest disclaimer but it is actually a sophisticated epistemological statement, the equivalence of understanding and writing implies that writing is not a transcription of...
- (C) The chapter notes that this reflects the difference between Brecht's avant-garde Western theatre and the socially embedded popular line of inheritance of village theatre, which uses emotion rather than alienation as its path to social conscience.
- (D) The chapter notes that vidyapati Thakur: The world-famous Maithili poet and scholar under King Shiv Singh.

१५७०. Which point is consistent with Chapter 69's treatment of Word Tribute?

- (A) The chapter notes that (Smt.) Premlata Mishra 'Prem' (born 29 September 1948, Rahika, Madhubani, Bihar) is the preeminent pioneer of modern Maithili theatre, a prolific stage and screen actress, short-story writer, memoirist, research scholar, and editor.
- (B) The chapter notes that navya Nyāya Epistemology (Gaṅgeśa's Technique) Navya Nyāya (the "New Logic") originated in Mithila with Gaṅgeśa Upādhyāya.
- (C) The chapter notes that commemorative Poems (Pages 46-49) "At the Door of the Past" by 'Dinkar': A poem calling upon the gods and heroes of Bihar's history (Magadha, Nalanda, Vaishali) to awaken and bring light to the darkness of the present. "Word Tribute"...
- (D) Maithili Rangmanch, Ilarani Singh Ilarani Singh's engagement with Maithili rangmanch must be read in the context of women's exclusion from classical theatrical performance.

१५७१. According to Chapter 69, which statement best fits the discussion of Pandit Ramji Chaudhary and Acharya Ramlochan Sharan?

- (A) The chapter notes that children's Poetry and the Bāla Ghazal Chaudhary's bāla ghazal (children's ghazal) contributions in Sadeha 9, alongside Kumhar and Barkha Rānī, represent her engagement with the pedagogical-literary project of developing Maithili...
- (B) The colophon gives contact details for Dr Chandramani Jha (9334724870), confirming the Jharkhand Mithila Manch's role as publisher.
- (C) The chapter notes that cultural Resistance: Published in 1948 (Samvat 2004), the text asserts a traditional spiritual identity immediately following Indian independence, emphasizing internal liberation over political shifts.
- (D) The chapter notes that identity and Formation Abhilash Thakur (अभिलाष ठाकुर) is a Maithili fiction writer and satirist who has contributed primarily in the bīhani kathā (very short story / flash fiction) and satirical micro-essay forms to the Videha archive.

१५७२. What is the best reading of the chapter's discussion of Kirtan Biographical Sketch Ramji Chaudhary?

- (A) The chapter notes that George Steiner's hermeneutic motion of translation (trust, aggression, incorporation, restitution) is visible in Jha's preface.
- (B) The chapter notes that bhajan Kirtan Biographical Sketch Ramji Chaudhary (1878-1952) Birthplace: Village-Rudrapur, Police Station-Andhra Tharhi, District-Madhubani.
- (C) The chapter notes that gopesh's verse drama gives voice to female characters caught between line of inheritance and modernity.
- (D) The chapter notes that this establishes him as an active participant in organized Maithili literary culture in the Jharkhand diaspora belt.

१५७३. According to Chapter 69, which statement best fits the discussion of Yuguala Sarkar?

- (A) The poet's grandfather was a celebrated singer (gavayya) whose primary domain was devotional songs (bhakti geet) to Yuguala Sarkar, Sita-Ram, and this musical inheritance was decisive for the grandson.
- (B) Applying Gangesa's critical frame to Meena Jha's literary epistemology, understanding her fiction as a system of knowledge-claims about the social world, we can illuminate aspects of her work that conventional literary criticism leaves unexamined.
- (C) The chapter notes that writing a bīhani kathā about Notābandī in Maithili for the Videha archive is a documentarily major act: it captures the social experience of a major policy disruption from the perspective of the Maithili-speaking rural community, in...
- (D) In 2022, she was conferred the Sangeet Natak Akademi Award, India's highest national recognition in the performing arts, for her contribution to Indian theatre as an actor.

१५७४. According to Chapter 70, which statement best fits the discussion of Ramlochan Thakur?

- (A) The chapter notes that its discussion connects Hitendra Gupta (Delhi) with critical appreciation, literary history and the Videha critical frame.
- (B) The chapter notes that centres on Ramlochan Thakur, Critical Study of Works.
- (C) The movement's insistence on formal standards is therefore not pedantry but a necessary act of cultural recovery.
- (D) As a doyenne of Maithili theatre, she has not only enriched the artistic landscape but...

१५७५. What does Chapter 70 most clearly emphasize about Ramlochan Thakur?

- (A) The chapter notes that b I O G R A P H I C A L P R O F I L E Ramlochan Thakur (रामलोचन ठाकुर) stands as one of the most distinguished and quietly luminous literary figures of modern Maithili literature.
- (B) The chapter notes that patna: Kashi Prasad Jayaswal Research Institute, 1977.
- (C) The reviewer's preface to the second edition captures the emotional charge: 'Mithilasañ padain bhai rahal chhai.
- (D) Thakur's village audience is not a passive audience watching professional performers enact social problems, it is a community of active participants who recognise their own lives on stage and are implicitly invited to analyse, discuss, and act upon the...

१५७६. Which option correctly summarizes a point from Chapter 70?

- (A) As its Director-cum-Secretary, Ravindra Nath Thakur occupied a key position at the intersection of literary culture and state patronage, analogous to the role of a literary administrator working inside a formal institutional critical frame to advance the...
- (B) Awards and Recognition Bhasha-Bharati Samman (2003-04) by CIIL (key Institute of Indian Languages, Mysore) for translation Videha Samman 2012 (equivalent of a parallel Sahitya Akademi award), translation prize conferred by Videha Journal Prabodh Sahitya...
- (C) The status of Vidyapati: Is he a character inside the drama, the author of the source material, a sutradhara figure, or a devotional presence?
- (D) The songs are structured around the familiar Maithili child's world, flowers, butterflies, fish in the stream, the monsoon rain, the kitchen, the grandmother's stories, but organized with a poet's ear for sonic pleasure.

१५७७. Which point is consistent with Chapter 70's treatment of Ja Sakai Chhi Kintu Kiye?

- (A) The people of Mithila have spread to every corner of the country.
- (B) His poem 'Ja Sakai Chhi Kintu Kiye Jao' ('I can go, but why should I go') whose title itself is the work's key Dhvani, stages the impossible predicament of the diaspora intellectual: the capacity to leave (literally: to go to the city, to assimilate, to...
- (C) The essay's analytical power lies in its identification of this vyapti: that the combination of lexicographic, satirical, journalistic, and editorial activity consistently serves the language rather than the literary institution.
- (D) The chapter notes that to resolve the tension between universalization and particularity, this theory proposes the concept of the particular-universal.

१५७८. Which answer matches the critical direction of Chapter 70?

- (A) The chapter notes that this technique, using the old to speak the new, using fantasy to expose reality, is Vakrokti's most sophisticated literary-critical operation.
- (B) The chapter notes that Bihar's Chief Minister Nitish Kumar issued a formal condolence message on his passing, stating that Ravindra Nath Thakur was widely popular among Maithili-speaking people for his stage singing, that he composed many books in Maithili...
- (C) The best ghazal shers carry multiple simultaneous Tatparyas: the literal romantic meaning, the social-political allegorical meaning, and the self-reflexive meta-poetic meaning.
- (D) The chapter notes that beginning his poetic career under this ancient authorization, Nachiketa simultaneously claims the full weight of the Maithili and Sanskrit literary inheritance and subjects it to the ironic scrutiny of his adolescent sarcasm.

१५७९. What is the best reading of the chapter's discussion of Alamkara Shastra?

- (A) Alamkara Shastra (Doctrine of Figures of Speech) Classical Sanskrit's Alamkara line of inheritance (analysed by critics from Bhamaha in the 6th century to Mammata in the 11th) classifies the figures of speech (alamkaras) that constitute literary beauty...
- (B) The chapter notes that for Navya-Nyaya, the validity of verbal testimony depends on the speaker's aptata (competence, trustworthiness).
- (C) The chapter notes that rasa Theory and Indian Aesthetic (Bharata's Natyashastra) Bhramar's drama, perhaps his most formally conscious literary practice, is most productively read by way of the Indian aesthetic line of inheritance of Rasa theory.
- (D) The chapter notes that modern engineering has brought about the 'Sadgati' (end) of the Bagmati, which was as sacred and life-giving for Mithila as the Ganga.

१५८०. According to Chapter 70, which statement best fits the discussion of Loka Sahitya?

- (A) The chapter places Nine Contemporary Maithili Voices inside the wider parallel history of Maithili literature.
- (B) The chapter notes that shringara Rasa (the aesthetic of love) animates the scenes of Bulki's silent, embodied love for Raghab, her nursing his wounded foot (a scene of remarkable tenderness in the text), their stormy union in the monsoon night, even as...
- (C) The chapter notes that from a Loka Sahitya perspective, this act of collection is itself a critical act: it defines what belongs to the line of inheritance, how it should be transmitted, and what its literary value is.
- (D) The chapter notes that pA R T I I I : T H E O R E T I C A L F R A M E W O R K S , T H E A T R E , F I L M & D R A M A 3.1 Bharata Muni's Nāṭyaśāstra: The Foundational critical frame 3.1.1 The Origin and Purpose of Drama The Nāṭyaśāstra (composed between c.

१५८१. According to Chapter 71, which statement best fits the discussion of Ram Vilas Sahu?

- (A) The chapter notes that centres on Ram Vilas Sahu, Complete Critical Appreciation.
- (B) The chapter notes that three scholarly traditions of Navya-Nyāya ultimately emerged from Mithila: the Maithila paramparā, the Baṅgāla paramparā, and the Dakṣiṇa paramparā, all rooted in the Tattva-Cintāmaṇi.
- (C) The play engages with the early 1970s political climate of West Bengal and Bihar, the turbulent aftermath of the Naxalite movement, the emergency of political violence filtered by way of the sensibility of a young bilingual intellectual formed...
- (D) The Pospoti title story explicitly dates its events to King Tribhuvan's time and King Mahendra's time, anchoring domestic drama in national political chronology.

१५८२. Which point is consistent with Chapter 71's treatment of Jagdish Prasad Mandal?

- (A) The chapter notes that he acknowledges both Jagdish Prasad Mandal (as mentor) and Gajendra Thakur (as literary patron and enabler) as the two figures most responsible for his emergence as a writer.
- (B) The chapter notes that portraits of Social Morality and Hypocrisy Sukanya (सुकन्या): Continues the exploration of gendered agency, depicting the individual's struggle inside traditional social hierarchies.
- (C) The chapter notes that bechan Thakur Novel/Drama Regarded by Videha as one of the greatest living Maithili writers.
- (D) The Navya-Nyāya concept of pakṣatā (suppositional/inferential reasoning) is useful here: each sher sets out a pakṣa (thesis) and sādhyā (what is to be proved) in compressed couplet form.

१५८३. What does Chapter 71 most clearly emphasize about Ram Vilas Sahu?

- (A) The foundation of this elitism is traced back to Ramanath Jha, the first convener of the Maithili language at the Akademi.
- (B) The chapter notes that th century CE) holds that poetry achieves its highest power by way of vyañjanā, suggestion, resonance, the meaning that vibrates beneath the expressed meaning.
- (C) The chapter notes that this is characteristic of the mature Thakur: a poet who has moved from the primarily social-realist register of his first collection to a more philosophically sophisticated interrogation of the relationship between language, power...
- (D) The chapter notes that ranjit Malla Bhaktapur 19 identified plays Drama.

१५८४. Which option correctly summarizes a point from Chapter 71?

- (A) The title of the first collection, Rathak Cakkā Ulait Cale Bāṭ, operates at multiple dhvani levels simultaneously.
- (B) The title is spatially evocative: 'dhar' in Maithili can mean threshold, bank, edge, or stream; 'oi par' means 'on that other side' or 'beyond.' The title thus conjures a liminal poetics, a reaching toward what lies beyond immediate experience, whether...
- (C) The chapter notes that this is the entry of local history into poetry.
- (D) Jha's social dramas operate by constructing dramatic evidence that tests and ultimately refutes the dominant social Vyaptis of Mithila's patriarchal-feudal world.

१५८५. In Chapter 72 (Ravibhushan Pathak and Kumar Manoj Kashyap), which option reflects the chapter's argument?

- (A) The chapter notes that bakhtin: The Chronotope of the Laboratory Mikhail Bakhtin's concept of the chronotope, the literary-spatial-temporal configuration by way of which a genre constructs its world, applies illuminatingly to Viyogi's SF drama.
- (B) The chapter notes that dhvani: The final sher's dhvani is the most resonant: 'those from Delhi and Assam who will uplift Mithila', the dhvani is the impossibility of distant metropolitan politicians claiming to serve a region they have abandoned or never...
- (C) The chapter places Ravibhushan Pathak and Kumar Manoj Kashyap inside the wider parallel history of Maithili literature.
- (D) The chapter notes that elaine Showalter's gynocriticism ('Towards a Feminist Poetics', 1979) is relevant to the recovery of Kalpana Jha Patna's critical voice as itself a form of women's literary contribution.

१५८६. In the context of Ravibhushan Pathak and Kumar Manoj Kashyap, which statement is accurate?

- (A) The movement has shifted the center of Maithili dramatic activity away from urban administrative centers to rural villages like Berma and Chanauraganj, where performance is integrated into community life.
- (B) In Maithili cultural memory, the angana is: the site of the Kohbar painting (drawn at marriage); the space where women sing the sohar (birth songs) and saman (wedding songs); the threshold between domestic interior and public exterior; the space of...
- (C) The chapter notes that first, historiographical recovery: voices systematically excluded from canonical literary surveys, such as the Siddha poets of the Buddhist Charyapadas (8th-12th cent.), famine poets like Faturilal, Dalit dramatists like Bechan...
- (D) The chapter notes that jīvan Mukhiyā is not merely an individual tea-stall owner; he is a type of the subaltern aspirant in postIndependence Bihar, negotiating the space between caste restriction and constitutional promise.

१५८७. Which answer matches the critical direction of Chapter 72?

- (A) The chapter notes that pathak and Kashyap inherit this line of inheritance and develop it in their own distinctive registers, Pathak by way of translation, drama, and discursive prose; Kashyap by way of the concentrated form of the Maithili laghu-katha...
- (B) The chapter notes that close Reading of Selected Ghazals Ghazal 14, 'Sabad sanga khelaeb hamara nik lagait chai / Sabad hi ojharaeb hamara nik lagait chai' ('Playing with words appeals to me / Even tangling in words appeals to me'), is a meta-poem about...
- (C) The final image, the dog laughing on the sofa as the courtyard lies empty, achieves the rasa's peak by way of a reversal: the animal occupies the domestic space abandoned by humans, an image simultaneously absurd (hāsyā) and heartbreaking (karuṇā).
- (D) The chapter notes that the Ghazal as Vehicle of Maithili Democratic Identity 6.1 Form as Democratic Politics The choice of the ghazal as a primary form has specific political implications inside the Maithili context.

१५८८. What is the best reading of the chapter's discussion of Ravibhushan Pathak and Kumar Manoj Kashyap?

- (A) The chapter notes that comparison of Both Stories: Two Poetic Visions Similarity of Subject Matter The caste system is at the center of both stories.
- (B) The chapter notes that dūdhbechnī (The Milk-seller woman), Short Story collection (2018) 7.
- (C) The Videha Parallel History makes a striking claim about Gangesa: that panji (genealogical) research preserved in Videha's archives reveals that he was born of a Charmkarini (leather-tanning caste woman) and was born five years after his father's death, a...
- (D) As his Amazon/Pothi.com biographies note, he has to his credit two novels, a collection of short stories, a travelogue covering four decades of foreign visits, three dramas (two of which have been staged in Kolkata), a translation of Karel Čapek's R.U.R....

१५८९. Which point is consistent with Chapter 72's treatment of Ravibhushan Pathak and Kumar Manoj Kashyap?

- (A) The sooner this is done, the better for Mithila.
- (B) In literary analysis, Navya Nyaya's most fruitful contribution is its theory of meaning and reference.
- (C) His third-person narrators typically maintain what Genette calls 'internal focalisation', the narrative perspective closely aligned with the experiential world of the protagonist, giving readers intimate access to consciousness without the melodrama of...
- (D) The chapter notes that pradeep Bihari's essay in Videha 352 argues precisely this point: the title of his essay, 'Mukhya Patra Goun Vyatha: Abara Nahitan' (Main Character, Secondary Pain: Abara Nahitan), suggests that the novel's truest subject is the...

१५९०. In Chapter 72 (Ravibhushan Pathak and Kumar Manoj Kashyap), which option reflects the chapter's argument?

- (A) The chapter notes that like Coomaraswamy, Benipuri was aware that a manuscript of the Bhagavata in the hand of the Sanskrit and Avahattha Vidyapati exists, and also that Vidyapati attained the Ganges, with the Ganges merging him into herself.
- (B) The chapter notes that th cent.) proposed dhvani (resonance or suggestion) as the soul of poetry: the power of language to evoke meanings beyond what is explicitly stated.
- (C) The chapter notes that personality Era / Dates Primary Contribution Comparison with Lal Dev Kamat Lal Das 1856-1921 Mithila Bhasha Ramayana; translations from Sanskrit.
- (D) The Agastya Samhita Achievement Perhaps the most dramatically illustrative of Bhavnath Jha's scholarly method is his edition and translation of the Agastya Samhita, a Sanskrit Vaishnava Agama text on the worship of Ram.

१५११. Which point is consistent with Chapter 72's treatment of Ravibhushan Pathak and Kumar Manoj Kashyap?

- (A) The chapter notes that it is natural that the 'Antithesis' (rebellion) of the woman coming from a right-wing family was in a left-wing woman (Anti-thesis) due to being born, the creation and emergence of progressive and people's poetry (Synthesis) started...
- (B) Maithili journalism has a long history of serving as a catalyst for social change, and Kosi Sandesh continues this line of inheritance by providing a voice to a region often neglected by the statelevel Hindi and English media.
- (C) The story is not melodramatic; the mother's psychology is registered with extraordinary sensitivity.
- (D) The chapter notes that kuntaka's Vakroktijivita introduced vakrokti (oblique or 'crooked' speech) as the differentia of poetic language.

१५१२. Which answer matches the critical direction of Chapter 72?

- (A) The chapter notes that it has been the basis for subsequent doctoral dissertations (Bal Krishna Jha, University of Poona, 1984; and many since), and it has shaped the understanding of Maithili in every major reference work in South Asian linguistics.
- (B) The chapter notes that for Ravibhushan Pathak's play Riharsal, the dominant rasa is karuna (the tragicpathetic), inflected with a persistent undertone of raudra (the wrathful) directed at caste discrimination.
- (C) The Maithili theatre movement of which Lallan Prasad Thakur was part operates on this Fanonian logic: the production of theatre in Maithili, for Maithili-speaking communities, in the idiom of Maithili folk culture (Gonu Jha wit, folk song registers...
- (D) The chapter notes that social and Ethical Dimensions of the Ghazal Anchinhar's ghazals are not merely formal exercises.

१५१३. In the context of Ravibhushan Pathak and Kumar Manoj Kashyap, which statement is accurate?

- (A) The chapter notes that taranand Viyogi's Karmadharaya (the most substantial piece of Maithili literary criticism in recent decades) operates at a more theoretical and comprehensive level than LekhRekh, but its scope is necessarily limited by the demands of...
- (B) The play's treatment of the theatre troupe's internal conflicts, between the Brahmin director Hemchandra and the low-caste aspiring actor Ramapravesh, generates a sustained dhvani of social critique: the surface-level theatrical dispute resonates with...
- (C) Roy and Jagdish Prasad Mandal Jagdish Prasad Mandal, finally awarded the Sahitya Akademi in 2021 for Pangu, after decades of parallel line of inheritance recognition, is the novelist-scale version of Roy's project.
- (D) The following must be said with precision: The systematic search of the Videha archives does not yield extended critical articles, poems published serially in the journal, or editorial commentary of writers who published their work externally.

१५१४. Which point is consistent with Chapter 72's treatment of Ravibhushan Pathak and Kumar Manoj Kashyap?

- (A) The chapter notes that ilarani Singh Ilarani Singh is a Maithili woman writer, playwright, and poet whose work is associated with the Videha corpus and the broader line of inheritance of women's writing in Maithili.
- (B) The chapter notes that medical Humanities: Arthur Frank and the Illness Narrative Arthur Frank's The Wounded Storyteller (1995) proposes a typology of illness narratives: the restitution narrative (the patient is cured and returns to normality), the chaos...
- (C) The chapter notes that gangsha Upadhyaya's Tattvachintamani focuses on the criteria for true cognition .
- (D) The chapter notes that western Critical Theories Applied From Western criticism, The analysis draws selectively on several traditions.

१५९५. Which answer matches the critical direction of Chapter 72?

- (A) Thakur's theatre is village-based, community-funded (or self-funded), performed on the Saraswati Puja stage of a school compound in Chanauraganj, with a cast of village youth from multiple caste communities.
- (B) The chapter notes that miithilāk Piyās (Mithila's Thirst): On the state of Maithili language and the failure of internal unity among Maithili-speakers: "Jādhār mithlāme maithilī / sab janak bhāṣā nai banatak / tādhar nai mithlāk piyās mujhatak".
- (C) The chapter notes that Lukacs's distinction between naturalism (mere surface description) and realism (the revelation of underlying social totality by way of typical characters) is illuminating for Kashyap's laghu-kathas: figures like Baitha the washerman...
- (D) The Haiku and the Ancinhar Ākhar Movement Munnaji's haiku collection and ghazal collection are both explicitly connected to the Ancinhar Ākhar (Uncelebrated Letters) movement, the Videha-affiliated Maithili ghazal reform movement led by Ashish Anchinhar.

१५९६. Which option correctly summarizes a point from Chapter 72?

- (A) The north Bihar landscape, annually flooded, extraordinarily fertile, also chronically vulnerable appears in his texts not as backdrop but as agent: the soil, the flood, the seed, the microorganism are co-protagonists of the story.
- (B) The chapter notes that he spent his final years under the care of Anima Singh, witnessing from a distance the full recognition of the language he had championed.
- (C) The chapter notes that Kirtināth Jhā's prefatory essay "Śambhu Bādalak Kavitā: Jīṅgik Rośanī" praises the translations as illuminating the original rather than merely reproducing it.
- (D) The drama stages a genuine heteroglossia: high-caste Sanskrit theatrical culture, subaltern folk performance, political sloganeering, and vernacular gossip all collide in an incommensurable dialogue.

१५९७. What is the best reading of the chapter's discussion of Ravibhushan Pathak and Kumar Manoj Kashyap?

- (A) The chapter notes that Roman Jakobson's poetic function, the dominance of the message over other functions, helps explain the formal concentration of Kashyap's prose.
- (B) The chapter notes that BIOGRAPHICAL AND SCHOLARLY CONTEXT 2.1 The Author's Life and Location Kirtinath Jha's institutional affiliation with Mahatma Gandhi Medical College and Research Institute, Pondicherry (Pondicherry), a Union...
- (C) The chapter notes that this strategic deployment of Hasya as Vyabhichari Bhava (transitory accompanying emotion) alongside the dominant Karuna is precisely the technique Bharata describes for sustained dramatic effect.
- (D) The chapter notes that Patna: Maithili Sahitya Sansthan, various editions.

१५९८. According to Chapter 72, which statement best fits the discussion of Literary Context Ravibhushan Pathak?

- (A) The chapter notes that May 15, 2026 Rangmanch (Theatre): Analyzing the Videha Maithili Parallel Theatre Movement.
- (B) The chapter notes that feminist Literary Criticism Thakur's story collection 'Anhaaraka Virodh Me' (In Opposition to Darkness) and elements of his poetry engage with the specific forms of darkness that women experience in the patriarchal structures of...
- (C) The chapter notes that this restraint is itself a form of ethical argument: the poet will not aestheticise the child's suffering.
- (D) The chapter notes that PART II: RAVIBHUSHAN PATHAK, LIFE, WORKS, AND CRITICAL STUDY 2.1 Biography and Literary Context Ravibhushan Pathak was born in 1973, in Karyan village, Samastipur district, Bihar, with family...

१५९९. What does Chapter 73 most clearly emphasize about Last Rites Haridwar?

- (A) The chapter notes that months illness) Last Rites Haridwar, Uttarakhand Family Three sons, two daughters; son Avindr Thakur, music educator Primary Languages Maithili, Hindi, Sanskrit Pen Name / Title 'Abhinav Vidyapati' (conferred by Baba Nagarjuna...
- (B) The chapter notes that nachiketa's deployment of Janak across multiple short forms rather than a single long nataka suggests a fragmented, prismatic approach to the myth, seeing it from multiple angles simultaneously, as the Navya Nyaya technique of...
- (C) The chapter notes that brecht, Epic Theatre, and the Political Stage Bertolt Brecht's development of Epic Theatre in Weimar Germany and its subsequent influence on world theatre provides one of the most productive Western frameworks for analysing Bechan...
- (D) The chapter notes that dinesh Kumar Mishra's book makes it clear that the attempt to 'imprison' the Kamla river has become a curse for Mithila.

१६००. In the context of Ravindra Nath Thakur, which statement is accurate?

- (A) They show him embedded in a civilisation that valued simultaneously the highest technical philosophy and the most intimate folk expression, the most rigorous logic and the most tender devotional poetry.
- (B) The chapter notes that translations (1) Buddhacharitam (Sanskrit verse translation, Mahavir Mandir, 2013): The Buddhacharitam is Ashvaghosa's celebrated Sanskrit Buddhist epic of the 2nd century CE.
- (C) The chapter notes that over six decades of sustained creative work, he transformed the landscape of Maithili song, drama, and verse, reaching audiences that no literary text could have reached on its own.
- (D) The chapter notes that this is the institutional silencing of the subaltern voice.

१६०१. In Chapter 73 (Ravindra Nath Thakur), which option reflects the chapter's argument?

- (A) The chapter notes that) Anil Mallik (अनिल मल्लिक) has the most sustained continuous presence among all ghazal poets in the Videha archive's early phase, with confirmed contributions across eight Sadeha volumes (7, 9, 10, 11, 12, 13, 14, 15), making him...
- (B) The story avoids both sentimental romanticisation and naturalist pessimism; it sets out, with restraint, the human cost of social transformation.
- (C) The chapter notes that this role was of particular significance given the long campaign for Maithili's recognition.
- (D) The chapter notes that disciples and sycophants of editors of story, poetry, drama, essay collections easily get a place in the all-time collection of Maithili.

१६०२. What is the best reading of the chapter's discussion of Chief Minister Nitish Kumar?

- (A) The Videha Arvind Thakur Special Issue is one of the most major volumes in this series.
- (B) The chapter notes that bihar's Chief Minister Nitish Kumar issued a formal condolence message on his passing, stating that Ravindra Nath Thakur was widely popular among Maithili-speaking people for his stage singing, that he composed many books in Maithili...
- (C) The chapter notes that reconsidering Universalization (Sādhārāṇīkaraṇa): Classical Rasa theory stresses universalization.
- (D) The chapter notes that sandeep Kumar Safi Review of the first Dalit autobiography in Maithili.

१६०३. According to Chapter 73, which statement best fits the discussion of Avindr Thakur?

- (A) The chapter notes that ghazal 9's entire dramatic structure, 'ī kon gāma chai?' (What village is this?), is a meditation on the village that has become unrecognisable: the Sohara and Lagani folk songs replaced by DJ noise; the smell of turmeric and...
- (B) His family includes his journalist son Avindr Thakur, who brought the news of his passing to public attention.
- (C) His technique consistently involves superimposing these axes, so that a poem about the new year (Nav Varsh) becomes a critique of the Westernisation of festivals, and a poem about Ahalya's monologue becomes an exploration of structural violence against...
- (D) The chapter notes that so, does this prove that someone who is proficient in language can also think ahead, and that their subject matter is also forward-thinking?

१६०४. In Chapter 73 (Ravindra Nath Thakur), which option reflects the chapter's argument?

- (A) The chapter notes that dinesh Kumar Mishra: Known for his environmental activism, his work focuses on the heritage and preservation of Mithila's water systems (e.g., Bandini Mahananda).
- (B) The chapter notes that this story was also in circulation regarding the great poet Vidyapati (the author of the pre-Jyotirishvara Maithili Padavali), and later became associated with Vidyapati Thakkura (the author in Sanskrit and Avahattha) as well.
- (C) The chapter notes that chief Minister Nitish Kumar on Thakur's passing: 'Ravindra Nath Thakur was very popular among Maithili speakers for his stage singing (manchīya gāyan).
- (D) The Dalit person asks: should I give nectar to the system (that is, contribute) or shake the system (push Vasuki)?

१६०५. Which answer matches the critical direction of Chapter 73?

- (A) Their dialogue-heavy structure, with numbered speakers (1:, 2:) and dramatic direction-like text, resembles the format of a declassified official record, as if the reader is viewing a transcript of events rather than a conventionally narrated story.
- (B) The ghazal's self-naming (takhallus) convention is neither Romantic spontaneity nor modernist impersonality but something distinctive: a structured, formal self-reference that simultaneously serves as and distances the poetic self.
- (C) The ghazal collection Lekhani Ek Rang Anek is sometimes dated to 1978 in other sources, but the preface (written by Thakur himself, dated 15 August 1985) establishes the correct year of first publication as 1985.
- (D) The chapter notes that this is the today's situation of rural and urban Mithila woman-society, which even in Maithili literature today, male and female writers have brought.

१६०६. What is the best reading of the chapter's discussion of Ravindra Nath Thakur?

- (A) The geographic and spiritual landscape of Mithila provides the foundational stage for this literary drama.
- (B) The narrator's speech defending village life, 'In the soil and water of the village there is every happiness; no village is inferior to any village; no dhām is inferior to Mithilādhām', is a lyrical manifesto of rootedness that anticipates the...
- (C) The chapter notes that third, it shows the viability of the personal, testimony-based critical essay as a Maithili literary form.
- (D) The 111 compositions in this collection, 109 ghazals and some qit'a (fragment poems), constituted a bold empirical refutation of that claim.

१६०७. According to Chapter 73, which statement best fits the discussion of Chandra Thakur?

- (A) The chapter notes that jagdish Chandra Thakur 'Anil', one of the foremost critics of Maithili ghazal writing in Videha Issue 348, undertook a systematic technical analysis of the collection thirty-two years after its publication.
- (B) The 'robotic crow', a mechanical surveillance device used by enemy agents, is the most avant-garde dramatic device in his entire corpus: it brings the technology of modern warfare and espionage into the village-drama space, forcing a collision between...
- (C) The chapter notes that some language standardization contexts, like aich, achi, a i ch.
- (D) The chapter notes that harsnath Jha, Madhavananada Natak, Harshnath Kavyagranthavali COLONIAL PERIOD: SOCIAL REALISM & FAMINE LITERATUREC.

१६०८. What does Chapter 73 most clearly emphasize about Ashish Anchinhar's?

- (A) The chapter notes that this double resonance, the wandering explorer of diverse literary fields who also produces the 'honey' of art, is entirely apt for a writer who has worked across every conceivable genre for six decades.
- (B) Ashish Anchinhar's analysis in the same issue is more categorical: he designates Thakur's compositions as 'kath-it ghazal' (so-called ghazal) rather than ghazals in the technical sense, precisely because the bahr (prosodic metre) is not maintained.
- (C) Jharudar's identity as a farmer who composes poetry on his buffalo's back, on field boundaries, and on village paths, is not incidental to his literary authority but constitutive of it.
- (D) The chapter notes that bhaat (Encounter/Confrontation) Bhaat (72 pages, Shruti Prakashan) is one of Thakur's most ambitious works in terms of scale: the character list runs to over 100 named roles, making it a work of massive communal theatre that requires...

१६०९. In the context of Ravindra Nath Thakur, which statement is accurate?

- (A) The chapter notes that radio Dramas and Serials Thakur wrote and produced extensively for All India Radio Patna and Darbhanga.
- (B) Acharya Sharan's authorial presence is more effaced in the translation, as befits the scholarly register, but his selection of Maithili's most intimate grammatical forms (the domestic second-person suffix, the vidheyaka endings) inserts the translator's...
- (C) The chapter notes that outside these avacchedakas (limiters), the vyāpti may not hold, third-generation diaspora in the US or UK may have a completely different relationship to the origin-village.
- (D) The chapter notes that both Poets Together: Poetic Dialogue Between Bhimanna and Subhadra Reading both sections of this review together -Bhimanna's poems and Subhadra's four -a dialectical dialogue emerges that reveals the complexities inside Dalit literature.

१६१०. Which option correctly summarizes a point from Chapter 73?

- (A) His radio portfolio included the comedy plays Ghadi, Maalik, Guru Gur Chela Chini, and Pench-Udhar (Akashvani Patna); the devotional and drama serial Singhaasan Battisi (34 episodes, Akashvani Patna); and the Gonujha serial (15 episodes, Doordarshan Guwahati).
- (B) The Anti-Virus collection's weaker stories lack the social precision of the best work; the 'Ijoriya Raatuk Sapna' story is noted as having appeared in so many collections that its inclusion in a new volume is questionable.
- (C) His initial engagement with ghazal was self-taught, by way of listening to Hindi-Urdu ghazals on Kantipur FM radio during teaching stints in Nanour.
- (D) The novel's epistemological honesty lies in implicitly acknowledging these limits.

१६११. What is the best reading of the chapter's discussion of Uttar Vidyapati?

- (A) The chapter notes that 657, his largest single contribution, eighteen pages, including the hajal form which is unique in the archive.
- (B) His own poetry maintains auchitya by way of consistent deployment of Maithili folk idiom, regional imagery (the Nirmali landscape, the Kosi plain, the sakhaaree-petaaree), and verse forms that echo the Maithili geet line of inheritance.
- (C) The chapter notes that this Neruda-like fusion of the revolutionary with the everyday is deeply consonant with the VPHF's insistence on a socially engaged poetics.
- (D) Additionally he wrote Hindi musical programmes and a verse drama Uttar Vidyapati for Akashvani Darbhanga.

१६१२. In Chapter 73 (Ravindra Nath Thakur), which option reflects the chapter's argument?

- (A) The Sung line of inheritance Ravindra Nath Thakur's identity as both poet and stage singer connects him to the oldest and most continuous thread in Maithili literature: the sung lyric.
- (B) And for this, knowing the written history of that signifier is necessary.
- (C) The Maithili Ghazal: The author holds that the "inventor" of the ghazal's signature style (takhallus) was actually the 14th-century Maithili poet Vidyapati. "Two Words" (Dū Śabd) by Chhatranand Singh Jha Emotional Depth: Jha is described as a "sentimental..."
- (D) The chapter notes that gajendra Thakur Theory, Historiography, Playwright Navya Nyāya critique, Revisionist history, Magic realism.

१६१३. What does Chapter 74 most clearly emphasize about Phanishwar Nath Renu?

- (A) The chapter notes that p h a n i s h w a r N a t h R e n u and Mithila & Maithili in His Literature Phanishwar Nath Renu (1921-1977), one of the most towering figures of modern Hindi literature, occupies a singular position in Indian letters for his...
- (B) Indian Critical Frameworks 4.1.1 Rasa Theory (Bharata's Natyashastra) The Natyashastra of Bharata (c.
- (C) The chapter notes that green Room, set backstage in a theatre; a meta-theatrical piece that brings the world of Maithili theatre actors into dramatic focus.
- (D) The chapter notes that song 2: Traditional Gosaunik Gīta, Durga Invocation जय वर जय वर दिअ हे गोसाउनि हे मा तारिणी त्रिभुवन देवी । सिंह चढल मैया फिरथि गोसाउनि हे मा अतिबल भगवती चण्डी ।। कट कट कट मैया दन्त शबद कएलि हे मा गट गट गिरलनि काँचे । घट घट घट मैया...

१६१४. In Chapter 74 (Phanishwar Nath Renu), which option reflects the chapter's argument?

- (A) The chapter notes that she holds that Hitnath Jhā successfully navigates the key paradox of literary translation, fidelity to the source versus readability in the target, by choosing Maithili lexical equivalents that are rooted in common usage rather than...
- (B) The chapter notes that tH-12TH CENT Mainstream view: Often overlooked or treated as pre-Maithili.
- (C) Introduction: Renu, Mithila, and the Question of Literary Geography 2.
- (D) The chapter notes that performance and Practitioners: The Grassroots Resistance The strength of the Maithili Parallel Theatre resides in its decentralized, grassroots structure.

१६१५. What is the best reading of the chapter's discussion of Phanishwar Nath Renu?

- (A) The chapter notes that 1448 CE), wrote devotional lyrics (padavali) in the voice of Radha and Krishna that continue to be sung across Mithila, Bengal, and Nepal to this day.
- (B) The Agastya Samhita Achievement Perhaps the most dramatically illustrative of Bhavnath Jha's scholarly method is his edition and translation of the Agastya Samhita, a Sanskrit Vaishnava Agama text on the worship of Ram.
- (C) The chapter notes that pakshadhara and other Mithila teachers did not allow the copying of the Tattvachintamani!
- (D) The chapter notes that) align with the Padavali of the pre-Jyotirishvara Vidyapati, but do not align with the poetic sophistication of the Sanskrit and Avahattha Vidyapati.

१६१६. According to Chapter 75, which statement best fits the discussion of Sandeep Kumar Safi?

- (A) The chapter notes that this global network has transformed the "village drama" into a platform for universal human rights and subaltern aesthetics.
- (B) The chapter notes that centres on Sandeep Kumar Safi, First Dalit Autobiography in Maithili.
- (C) The chapter notes that this dual early debut, in Hindi and Maithili, in the same year, at age fifteen, is emblematic of his subsequent career: a writer deeply committed to Maithili, yet fully bilingual, operating across linguistic borders without...
- (D) The chapter notes that ePISTEMOLOGY AND LOGIC Truth and Error: Gaṅgeśa's Theory of Valid Knowledge The Definition of Truth (Prāmāṇyavāda) The Potter Encyclopedia (pp.

१६१७. Which point is consistent with Chapter 75's treatment of Sandeep Kumar Safi?

- (A) The chapter notes that its discussion connects The Videha Maithili Parallel Drama Theatre with critical appreciation, literary history and the Videha critical frame.
- (B) A critical approach would use a "metabiographical" lens, analyzing how Ashok constructs the intellectual biography of another scholar, thereby revealing his own historiographic methods and position inside the Maithili literary line of inheritance.
- (C) Auchitya and the Precision of Critical Judgment In Kshemendra's critical frame of auchitya (propriety), the supreme virtue of a literary-critical statement is its precise aptness: it should say exactly what needs to be said about the subject, in exactly...
- (D) The chapter notes that its discussion connects Sandeep Kumar Safi with critical appreciation, literary history and the Videha critical frame.

१६१८. Which point is consistent with Chapter 75's treatment of Sandeep Kumar Safi?

- (A) His narrator in 'Karmaveer' makes this explicit: 'In the soil and water of the village there is every happiness.' This is not naive ruralism but a political claim: that the aspiration to city life is partly a socially constructed dissatisfaction, and that...
- (B) The chapter notes that this is not mere social realism but an ethical positioning: the writer as sāksī (witness), the text as pramāṇa (evidence) in the Navya-Nyāya sense, testimony that serves as valid knowledge about conditions that institutional...
- (C) The chapter notes that it universalises before it particularises, refusing the genre convention of Dalit autobiography that begins with the specific wound (the untouchability, the discrimination, the violence) before moving toward universality.
- (D) The chapter notes that 'Maithili Natak aa Aadhunik Rangamanch' (Maithili Drama and Modern Stage).

१६१९. In the context of Sandeep Kumar Safi, which statement is accurate?

- (A) The chapter notes that this statement, 'I am Dalit, I am a washerman', is the foundational act of the Dalit autobiographical genre: the assertion of a caste identity that social convention, shame, and the fear of stigma have historically suppressed.
- (B) The chapter notes that vakrokti (Kuntaka) and Auchitya (Kshemendra) Kuntaka's theory of Vakrokti (oblique/creative deviation) illuminates Jha's dramatic irony.
- (C) The cowherd boys, clad in saris, transformed into the pining Radha and began to sing, "How many days will you keep me waiting, O Lord, for I am a woman alone?" The next day, when I asked Janak Das about the history of this dance, he replied that he did not...
- (D) Roy's spare, non-sentimental narrative style performs precisely this universalisation: the reader experiences Jivan's death not as melodrama but as sorrow-with-dignity.

१६२०. In Chapter 75 (Sandeep Kumar Safi), which option reflects the chapter's argument?

- (A) The chapter notes that this duality of name/identity is not merely a biographical detail but a structural condition of the Dalit subject's social existence: the necessity of navigating between the formal equality promised by education and the constitution...
- (B) The poem does not resolve the contradiction between attachment to Mithila and the necessity of its transformation; the unresolved tension is itself the poem's meaning.
- (C) The chapter notes that oomen's sociological observation (quoted in the Videha Parallel History) that Maithili is treated as a Hindi dialect despite scholarly consensus to the contrary captures the colonial logic of linguistic suppression.
- (D) The dramatis personae of Parī Nagar include a Fairy Queen (Parīrānī), a Doorkeeper, a Landlord/Landlady, four prince-friends (Jay, Vijay, Ajay, Sanjay), and supporting characters, a universe of inter-generational conflict, adventure, and moral testing.

१६२१. Which option correctly summarizes a point from Chapter 75?

- (A) The chapter notes that bharata's concept of the neta (the hero) is also relevant: in Nilo Kaka, the titular character is explicitly a dhīroddhata (bold, proud) neta who refuses to be diminished by official power, a heroic type rare in Maithili drama of the...
- (B) The collection is simultaneously a celebration of light and a lament for its absence; simultaneously a love poem to Maithili culture and an elegy for its erosion; simultaneously a spiritual quest and a social critique.
- (C) The Videha archive's digital preservation of this anthology is itself a feminist archival act, creating permanent, accessible, open digital records of women's literary production.
- (D) The system that produced this situation, in which a First Class degree earner from a Mithila Dalit community cannot find employment, is the subject of Safi's most direct social critique: 'Eteh padhnihar bade afsar hoait achhi muda ham sab kichhu nai ka...

१६२२. According to Chapter 75, which statement best fits the discussion of Sandeep Kumar Safi?

- (A) The village has become a simulation of itself, hollowed out by modernity.
- (B) Thematic Coherence and Critical Assessment Across Yoganand Jha's twelve archived works, several thematic and methodological threads connect the diverse genres.
- (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 chapter notes that he does not dramatise the pain; he reports it.

१६२३. Which point is consistent with Chapter 75's treatment of Jai Mithila Dham?

- (A) The "Videha-Sadeh" series serves as the most vital thematic collection inside the journal, extracting and refining the best compositions from the first 350 issues.
- (B) The issue features contributions from seventeen writers including scholars, researchers, journalists, and creative writers, in Maithili, Hindi, and English, addressing different facets of Jha's work.
- (C) The chapter notes that early Years and Path to the Stage Premlata Mishra grew up in Rahika, a village historically known as a centre of drama, in Madhubani district.
- (D) The chapter notes that jai Mithila, Jai Mithila Dham, Pranam', I am Maithil, I will live in Mithila and survive even on poro saag (a humble wild vegetable).

१६२४. According to Chapter 75, which statement best fits the discussion of Sandeep Kumar Safi?

- (A) Augusto Boal's Theatre of the Oppressed is even more directly relevant.
- (B) The purpose is not merely to describe but to evaluate: to assess where Mishra's work achieves genuine literary distinction and where it reflects the constraints of the Maithili diaspora literary milieu in which it was produced.
- (C) The chapter notes that formally, Safi's verse employs the gamaya (village) register of Maithili, the spoken vernacular of the dhobi and related communities, rather than the literary standard Maithili of the Brahmin-Kayastha line of inheritance.
- (D) The chapter notes that centres on Ashok (Kathakar Ashok), Poet, Fiction Writer, Critic and Editor.

१६२५. In Chapter 75 (Sandeep Kumar Safi), which option reflects the chapter's argument?

- (A) A historical dictionary of Maithili, linking the classical vocabulary of Vidyāpati (c.
- (B) The chapter notes that critical Analysis through Indian Literary Theory 3.1 Rasa Theory (Bharata / Abhinavagupta) Bharata Muni's Natyashastra (c.
- (C) The chapter notes that this linguistic choice is itself a critical statement about who owns the language: the poetry asserts that gamaya Maithili is a literary language capable of carrying any human experience from the comic to the elegiac, from the...
- (D) The chapter notes that VOICES FROM MITHILA A Critical Research Appreciation of the Works of Vibha Rani | Bindeshwar Thakur | Anmol Jha by way of Indian & Western Critical Theories, Theatre Studies, Nāṭyaśāstra, Videha critical frame, and...

१६२६. Which answer matches the critical direction of Chapter 75?

- (A) And this pre-knowledge of meaning also depends on the text's prior history and contemporary critical theory and ideology.
- (B) The chapter notes that by way of the Navya-Nyāya lens of Gaṅgeśa, his ghazals demonstrate the epistemological discipline that the form demands: each sher a valid inference, the radif a site of precision under pressure.
- (C) The chapter notes that from the perspective of Elaine Showalter's 'gynocriticism' and the broader feminist project of recovering and validating women's experience in literature and theatre, Thakur's work performs an major function: it makes the bodies...
- (D) The chapter notes that vaishakh (April-May) is the hottest month in the Maithili calendar, the month of blazing sun, dried ponds, dust storms, and the grinding summer work of the agricultural cycle.

१६२७. In the context of Sandeep Kumar Safi, which statement is accurate?

- (A) The chapter notes that cE, Mithila) is the founder of Navya-Nyaya, the new logic that revolutionised Indian epistemology by providing a rigorous technical vocabulary for the analysis of valid cognition (pramana).
- (B) The chapter notes that gaṇtantra” (Republic/Democracy) defamiliarizes the word itself, the abstraction of democratic self-governance, by juxtaposing it with a concrete Maithili social reality where the gaṇ (people) are absent from tantra (governance).
- (C) The dalan (verandah/courtyard) is the social space of Maithili village lifethe threshold between the domestic interior and the public street, the space where men gather to talk, play cards, rest in the shade.
- (D) The specific attention to how Maithili dramatists depict the landless labourer, the exploited woman, the child bride, and how the dramatic form creates conditions for the audience’s critical engagement with these conditions, is consistent with Bertolt...

१६२८. Which option correctly summarizes a point from Chapter 76?

- (A) The tension between line of inheritance and modernity, between sacred iconography and secularised contemporary expression, between eroticspiritual inheritance (as in the Kamasutra-Kohbar line of inheritance) and contemporary censure, runs by way of all...
- (B) The suggestion reverberating beneath these lines is not merely personal but civilizational, the question of whether a marginalised language and its people should surrender to dominant linguistic cultures or resist.
- (C) Maithili was recognized as one of India's 22 scheduled languages under the Eighth Schedule of the Constitution in 2003, a belated recognition after decades of suppression.
- (D) These historical texts prove that Maithili was once the lingua franca of devotional theatre across Eastern India, a status that institutional history has sought to downplay.

१६२९. What is the best reading of the chapter's discussion of Brief Theoretical Background Mithila?

- (A) The Mithila Art line of inheritance: A Brief Theoretical Background Mithila painting (also called Madhubani art) has its roots in ritual wall-painting in the Mithila region of northern Bihar and southern Nepal.
- (B) The crisis of Maithili in the age of globalization, children who speak Maithili at home but write in English, mothers who cannot teach their children to read in their mother tongue, is dramatized with elegiac precision in 'Chhuttiik Ek Din', where the...
- (C) The chapter notes that mishra, Kailash Kumar. "Sinurhar, Shivshankar Srinivas'k Katha." Videha 424.
- (D) His theoretical essay on translation, with its explicit invocation of the Shabdarthalochochintamani, positions him as a writer who consciously claims the Mithila intellectual line of inheritance (including its most illustrious export, Navya Nyaya) for the...

१६३०. In the context of Contemporary Mithila Artists, which statement is accurate?

- (A) The chapter notes that he is the first Maithili playwright to receive the Sahitya Akademi Award for Poetry (2017), marking his recognition by India’s national literary institution as one of the foremost voices in Indian literature.
- (B) The chapter notes that rewriting History: The Life and Times of Pandita Ramabai.
- (C) Ayna's mirror motif is a sustained dhvani; Chameli Rani's flat narration is vakrokti in prose.
- (D) The chapter notes that she is a graduate and a selftaught painter who began her career in traditional Mithila painting, inspired by her mother Devaki Devi, and transitioned after marriage to the contemporary artist Ravindra Kumar Das to the register of...

१६३१. What does Chapter 76 most clearly emphasize about John Berger?

- (A) They synthesise the Nāṭyaśāstra's rasa theory with Brechtian epic theatre, apply both feminist theory and Navya-Nyāya epistemology to the theatrical representation of social marginality, and deploy a plurilingual Maithili that is both culturally specific...
- (B) Her argument aligns with feminist art theory's critique of the objectifying male gaze identified by John Berger (Ways of Seeing, 1972) and Laura Mulvey (Visual Pleasure and Narrative Cinema, 1975).
- (C) Videha Samman in literature, art, music, craft and drama.
- (D) The chapter notes that raman Jha contextualises Preeti Thakur's innovation inside the oral line of inheritance of Mithila: "The line of inheritance of telling and listening to tales and fables has been going on in Mithila since ancient times.

१६३२. In the context of Contemporary Mithila Artists, which statement is accurate?

- (A) The chapter notes that gajendra Thakur's preface is an major critical document.
- (B) The title's origins in Mithila predate the British period by centuries: a manuscript dated Lekham Sam.
- (C) The chapter notes that comparative Analysis: The Parallel Theatre vs.
- (D) The chapter notes that if your perspective is pure, everything in the world is pure.", Sanju Das (Videha 368) ■ Representation of Women's Labour and Interiority Das's paintings consciously depict women's labour, desire, aspiration, and agency.

१६३३. In Chapter 76 (Contemporary Mithila Artists), which option reflects the chapter's argument?

- (A) The chapter notes that secondary critical frame: The Folk/Fine Art Continuum Das straddles the boundary between Mithila folk line of inheritance and contemporary fine art.
- (B) Jha's translation moves against this flow, taking a canonised world author and making him available in a language with a rich but internationally underrecognised literary line of inheritance.
- (C) The preface frames Manu's poetics by way of Wordsworth's definition of poetry as 'the spontaneous overflow of powerful feelings', a major choice that positions him inside a Romantic-realist synthesis.
- (D) Anand Kumar Jha Known for research and critical appreciations that bridge the gap between classical Indian performance theory and contemporary Maithili drama.

१६३४. In the context of Contemporary Mithila Artists, which statement is accurate?

- (A) Her critical significance lies in three areas: (1) her challenge to the discourse of obscenity, which has broader implications for debates about artistic freedom and censorship in India; (2) her expansion of the Mithila repertoire to include women's...
- (B) The Navya-Nyaya Verdict Applying Gangesa's pramana-methodology as a meta-critical critical frame: the knowledge-claim that both these writers are major figures in Maithili literary history rests on valid pramanas.
- (C) The chapter notes that feminist Theory Several of Karigar's poems address the condition of women in Maithili society with a directness unusual in the line of inheritance's canonical poetry. 'Dahej' (Dowry), 'Hamro Jiib Diya' (Give Me My Life Too), and...
- (D) The chapter notes that other memoirs include accounts of her relationship with theatre luminaries including Sudhanshu Shekhar Chaudhary, and vivid portraits of early Maithili radio theatre life.

१६३५. In the context of Contemporary Mithila Artists, which statement is accurate?

- (A) His poetry is formally conventional, often using clear meters, end-rhymes, and stanzaic divisions, creating a song-like (gēya) quality.
- (B) The story is not melodramatic; the mother's psychology is registered with extraordinary sensitivity.
- (C) The chapter notes that by insisting that Mithila painting be understood not as decorative handicraft but as a medium of economic empowerment and social transformation, Kashyap anticipates Pierre Bourdieu's analysis of cultural capital (The Rules of Art...
- (D) His key thesis, which ripples by way of his academic treatises and his Maithili satirical works, suggests that the "loss of language", understood as the erosion of semantic precision and the forgetting of logical delimiters, is synonymous with the "loss of...

१६३६. What does Chapter 76 most clearly emphasize about Contemporary Mithila Artists?

- (A) Her significance as a compiler of Maithili folktales is explicitly acknowledged by subsequent scholars: Yogendra Pathak Viyogi, in his Folktales of Mithila (2021; published on Scribd/Everand), states that he has 'benefitted from the compilations by Ram...
- (B) The Maithili theatre movement of which Lallan Prasad Thakur was part operates on this Fanonian logic: the production of theatre in Maithili, for Maithili-speaking communities, in the idiom of Maithili folk culture (Gonu Jha wit, folk song registers...
- (C) The chapter notes that kashyap's sin, in the eyes of conservative critics, was making this line of inheritance visible, legible, and non-ritual, presenting it to the general public without the protective frame of the marriage ceremony.
- (D) The practical consequences are visible in his Nirala translations.

१६३७. In Chapter 76 (Contemporary Mithila Artists), which option reflects the chapter's argument?

- (A) The geet line of inheritance in Maithili, like the Romantic lyric in English, begins with personal emotional experience and transforms it by way of the reflective process of composition into something universally communicable.
- (B) Around 2003-2005 he began reading ghazal formally, but remained unaware of its grammar and metre (bahr).
- (C) The joint attribution of their work by the Videha editor is both a scholarly correction and an ethical statement.
- (D) The chapter notes that bechan Thakur Novel/Drama Regarded by Videha as one of the greatest living Maithili writers.

१६३८. What is the best reading of the chapter's discussion of Balaju Hiit?

- (A) His permanent address is Janakpurdham-7, Jiomile; his temporary address in Kathmandu (Balaju Hiit, Kathmandu) reflects the common pattern of Maithili intellectuals who maintain roots in the Terai while working in the Nepali capital.
- (B) The modern revitalization of Maithili was further propelled by figures such as Chanda Jha and Lal Das, the latter of whom (1856-1921) authored the Mithila Bhasha Ramayana and translated classical Sanskrit texts like the Purusha-Pariksha into Maithili.
- (C) The crisis of Maithili in the age of globalization, children who speak Maithili at home but write in English, mothers who cannot teach their children to read in their mother tongue, is dramatized with elegiac precision in 'Chhuttiik Ek Din', where the...
- (D) Mandal's logic suggests that if the soil (the land) is not "untouchable," then the words spoken by those who work the soil cannot be excluded from the definition of the language.

१६३९. What does Chapter 77 most clearly emphasize about Santosh Kumar Mishra?

- (A) The poem reaches a remarkable passage describing the village past: the Sitaram party on the village common ground, the open stage, the unconstrained festivity, 'khulli-khulli, thakka rahay / uthmukt rahi, thahakka rahay' (open, unhesitating / free, with...
- (B) His travel has covered Nepal and Bharat (India), and his publication history spans institutions in both Kathmandu and Janakpurdham.
- (C) Indian Poetics: Rasa, Dhvani, and Aucitya The foundational texts of Indian literary criticism, Bharata's Nāṭyaśāstra, Ānandavardhana's Dhvanyāloka, Abhinavagupta's Abhinavabhāratī, and Kṣemendra's Aucityavicāracarcā, furnish the primary Sanskrit aesthetic...
- (D) The chapter notes that literary fiction, in this epistemological critical frame, operates primarily by way of śabda (verbal testimony) and anumāna (inference).

१६४०. According to Chapter 77, which statement best fits the discussion of Santosh Kumar Mishra?

- (A) The chapter notes that he served as Director of the Institute of Physics, Bhubaneswar (2006-2009), where he established the National Institute of Science Education and Research (NISER).
- (B) The chapter notes that sCIENCE FICTION DRAMA: NARAK VIJAY AND THE AI IMAGINARY Narak Vijay ('Victory over Hell') is Viyogi's most formally complex literary work, a drama that operates simultaneously in two registers: the realistic register of contemporary...
- (C) The chapter notes that this is Maithili poetry written from the experience of the global youth, familiar with America, SLC exams, engineering certificates, and dowry inflation, not from the court of a Mithila raja.
- (D) The chapter notes that synthesis of Critiques Theory Application in "Ahiñk Lal" Western Use of the Ghazal form and Free Verse to explore the "I" (Self).

१६४१. Which point is consistent with Chapter 77's treatment of Gangangesh Gunjana Jha?

- (A) The devotional song and lullaby traditions are 'residual', practices formed in the past that survive as active elements of the present cultural process, though they are no longer the dominant cultural form.
- (B) The chapter notes that computer typesetting by Gangangesh Gunjana Jha and Vinit Thakur.
- (C) Gangesa's concept of avacchedakatva (delimitation or qualification) is relevant to the analysis of Thakur's theatrical method.
- (D) The chapter notes that performative Excellence and the Sahṛdaya 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...

१६४२. Which answer matches the critical direction of Chapter 77?

- (A) The chapter notes that script Reclamation and Linguistic Identity A critical part of the movement's mission is the preservation of traditional scripts.
- (B) The chapter notes that rajendra Prasad Vimal and Mahendra Kumar Mishra, children's poetry by Gurudev Kamat, and poems by authors including Upendra Bhagat Nagavanshi, Ashok Datta, Shyamsundar Shashi, Chandra Narayan Lal Karna 'Sushil,' Narendra Thakur, and...
- (C) The chapter notes that one can question the truth or validity of inference etc; but one cannot question the truth or validity of perception; it is beyond question.' The Pracya-naiyayikas (old Nyaya) define perception as a knowledge produced from...
- (D) As an educated, presumably urban, presumably male or male-identified figure who documents and frames these rural performance traditions, the playwright performs the very act of representation that Spivak critiques.

१६४३. Which option correctly summarizes a point from Chapter 77?

- (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 chapter notes that he has written over a dozen playsshort and long, historical and contemporary, experimental and folk-derived, and his drama represents a sustained attempt to establish a viable Maithili theatrical line of inheritance in Nepal.
- (C) The chapter notes that vadel's Sambhog -poetry connecting the history of caste-sexual violence to nation-building.
- (D) The chapter notes that he stresses traditional flood management (where river water was allowed to spread by diverting it).

१६४४. What is the best reading of the chapter's discussion of Shonitayal Payark Nishan?

- (A) The chapter notes that critical Appreciation: The Ghazal line of inheritance (Shonitayal Payark Nishan) IX.
- (B) The chapter notes that its opening chapter (Nāṭyotpatti) establishes the fifth Veda, the Veda of drama, as a democratic institution: drawn from the four existing Vedas, the Nāṭya Veda is explicitly for all people, including those denied access to the other...
- (C) The chapter notes that gayatri Chakravorty Spivak's formulation 'Can the Subaltern Speak?' (1988) resonates powerfully with the cultural project of the entire book.
- (D) The chapter notes that durganand Mandal: A researcher and writer focused on Maithili theater and literature.

१६४५. Which point is consistent with Chapter 78's treatment of Prose Vision?

- (A) The chapter notes that critical Appreciation: Prose Vision (Sonhula Ijotbala Khirki) XII.
- (B) There was a time when Maithili dramatic performance (Maithili Natak ka Digdigia) resounded across all of India, especially in North India.' The play is presented as Jha's definitive claim on this inheritance.
- (C) The one-act also looks forward to the filmmaker Prakash Jha's actual engagement with Maithili/Bihar cinema since Prakash Jha was among the cultural circle around Lallan Prasad Thakur.
- (D) The chapter notes that great poet Vidyapati, prior to the poet-king Jyotirishvara (c.

१६४६. In the context of Siyaram Jha 'Saras', which statement is accurate?

- (A) Jha's plays inherit this line of inheritance's social commitment, folk-idiom, and performative accessibility while translating it into the more structured proscenium-stage or temporary-stage format.
- (B) The chapter notes that p r e f a t o r y N o t e o n t h e V i d e h a P a r a l l e l H i s t o r y F r a m e w o r k Any critical study of Siyaram Jha 'Saras' must begin with an honest reckoning of the institutional context in which Maithili literary...
- (C) His pen name 'Anil' (अनिल, meaning 'wind' or 'air' in Sanskrit) is itself emblematic of the lyric impulse that defines his work: his verse moves with natural grace, carrying the fragrances of Mithila's soil, the emotional landscapes of love and longing...
- (D) The chapter notes that meena Jha's fiction, while not formally experimental in the Western postmodern sense, practises a form of ecriture feminine in its orientation: it takes the female body and its social embeddedness as its primary epistemological ground.

१६४७. Which answer matches the critical direction of Chapter 78?

- (A) The chapter notes that 'Gītaka Apratima Śilpakāra: Ravīndra Nātha Ṭhākura' (गीतक अप्रतिम शिल्पकार: रवीन्द्र नाथ ठाकुर) Videha Sadeha 25, pages 364-367.
- (B) The chapter notes that saahityaika Diip mourns the passing of Prabhash Choudhary, editor of Mithila Mihir, using the metaphor of a lamp that burns without ghee or wick, exhausted, extinguished.
- (C) The original Dooshan Panji (genealogical records) reveal, as documented in the Videha archive, that Gaṅgeśa was born five years after the death of his recognized father and married a Charmkarini (woman of the leather-tanning caste): facts suppressed by...
- (D) The chapter notes that comparative Analysis: The Parallel Theatre vs.

१६४८. In the context of Siyaram Jha 'Saras', which statement is accurate?

- (A) The chapter notes that satire and the Burlesque: In "He Kavi Kokil," Gopesh uses a Western satirical lens to deconstruct the "Poet-Cuckoo" (Vidyapati).
- (B) The epistemological rigour Gaṅgeśa developed despite, and perhaps because of, this marginalization is methodologically illuminating for the kind of democratic literary criticism the Videha critical frame advocates.
- (C) The story shows Srinivas's capacity to render female interiority with empathy.
- (D) The chapter notes that this is consistent with his journalistic training and his theatre background: both arts that privilege the external, the visible, the spoken.

१६४९. According to Chapter 78, which statement best fits the discussion of Siyaram Jha 'Saras'?

- (A) The chapter notes that using a deceptively simple riddle, it explores: Western theory: différance, commodity fetishism, postcolonial mimicry.
- (B) The chapter notes that bhārata's insistence that drama must be both entertaining (āhlāda) and instructive (śikṣā), that it must 'serve as a guide to people in time of grief, fatigue, or sorrow' (Nāṭyaśāstra 1.106-107), is precisely the programme Kamat's...
- (C) The preface situates the collection inside the classical geet line of inheritance while asserting a vernacular, democratic sensibility.
- (D) The chapter notes that kaliyugak Niṇae (The Verdict of Kali Yuga) The collection's final story is its most mythologically ambitious.

१६५०. Which option correctly summarizes a point from Chapter 78?

- (A) The dedication of Videha Issue 191 (1 December 2015) to 'Anil' is a landmark in his literary recognition.
- (B) The colophon gives contact details for Dr Chandramani Jha (9334724870), confirming the Jharkhand Mithila Manch's role as publisher.
- (C) The chapter notes that Kolkata's historical role as a centre of Maithili intellectual activity has not been adequately reflected in Sahitya Akademi institutional arrangements.
- (D) In her own words: her teachers at Rahika High School, particularly Headmaster Chandrika Prasadji, himself an artist, encouraged all students to participate in cultural programmes on Republic Day, Independence Day, and Saraswati Puja.

१६५१. In Chapter 79 (Dr. Shambhu Kumar Singh), which option reflects the chapter's argument?

- (A) The chapter notes that Prasad's poetry employs the refrain (dhruvapadam / tikam) as its primary structural device, a feature shared with both the classical Maithili geet line of inheritance (Vidyapati's compositions are refrain-structured) and the folk...
- (B) His poetry is not merely an expression of personal suffering; it is a document of collective historical consciousness.
- (C) The chapter places Dr. Shambhu Kumar Singh inside the wider parallel history of Maithili literature.
- (D) As an educated, presumably urban, presumably male or male-identified figure who documents and frames these rural performance traditions, the playwright performs the very act of representation that Spivak critiques.

१६५२. What is the best reading of the chapter's discussion of Tilka Manjhi Bhagalpur University?

- (A) The chapter notes that from the compressed political lyricism of his early poetry to the folk-realistic stories of Anti-Virus, from the historical documentary novel Gharmuha to the encyclopaedic scholarship of Mithilak Lokjeevan, he maintains a coherent...
- (B) His doctoral thesis, completed under the supervision of scholars at Tilka Manjhi Bhagalpur University, bears the title 'Maithili Naatakak Samajik Vivarttan' ('The Social Transformation of Maithili Drama'), a comprehensive study in Maithili that analyses...
- (C) The chapter notes that this is the literary achievement that Indian aesthetics calls Sadharanikarana (universalisation by way of particularity) and that Western narratology recognises as the movement from fabula (raw story) to discourse (told story) to...
- (D) The cost is occasional sacrificing of aesthetic distance: essays sometimes read as reports rather than critical assessments.

१६५३. What is the best reading of the chapter's discussion of Dr. Shambhu Kumar Singh?

- (A) The storyteller points to a reality of human life and comments on the hospital's talk and management, not by directly stating it but by showing its vitality.
- (B) The chapter notes that he is first and foremost a scholar-critic rather than a purely creative writer, a figure whose primary contribution is the systematic intellectual labour of documenting, analysing, and interpreting Maithili literary history for...
- (C) In Theatre and the World and The Politics of Cultural Practice, Bharucha argues for a rigorous attention to the specific contexts, communities, and power relations inside which performance traditions exist.
- (D) The chapter notes that critical Appreciation: Short Fiction (Adambar & Gudrik Lal) XI.

१६५४. In Chapter 79 (Dr. Shambhu Kumar Singh), which option reflects the chapter's argument?

- (A) The chapter notes that this is relevant to the classical debate in Indian phonology between the anunāsika (nasal resonance) theorists and the strict segmentalists: Maithili provides empirical data that bridges the phonemic and phonetic levels in ways that...
- (B) The task of criticism, in this context, is not only aesthetic evaluation but institutional correction: to insist, with the rigour that Gaṅgeśa Upādhyāya applied to knowledge claims, that valid literary cognition requires inclusion of the suppressed line of...
- (C) His doctoral research on Maithili drama and social transformation is directly aligned with the Videha critical frame's interest in literature as a social document.
- (D) The chapter notes that 25) The interview conducted by Jagdish Chandra Thakur 'Anil' and published in Videha 358 (pp.

୧୧୫୫. Which point is consistent with Chapter 79's treatment of Dr. Shambhu Kumar Singh?

- (A) The regional identity of Ghoghardiha is particularly major, as it sits at a crossroads between the traditional academic centers of Darbhanga-Madhubani and the more flood-prone, socioeconomically marginalized Kosi region.
- (B) The Dalit woman is neither merely a representative of Dalits nor merely of women -she is a third category whose experience is different from and more complex than either.
- (C) The French critic Tzvetan Todorov's theory of the "fantastic" is relevant here: the novel maintains what Todorov calls the "hesitation" between a rational and a supernatural explanation of events, not in supernatural plots but in the emotional logic of...
- (D) The essays published in Videha: Sadeha 26, on poverty in modern Maithili drama, on the woman question in Maithili theatre, on child marriage, dowry, and sexual violence as depicted on the Maithili stage, constitute a systematic sociology of Maithili...

୧୧୫୬. What is the best reading of the chapter's discussion of Dr. Shambhu Kumar Singh?

- (A) Thakur's village theatre achieves this by way of the mechanism of social recognition: the audience's identification with the characters' situations is not merely imaginative but experiential, grounded in the shared reality of village life.
- (B) The chapter notes that Singh's critical engagement with these positions is not merely descriptive but analytically independent.
- (C) The chapter notes that dhvani (Ānandavardhana's theory of suggestion) The story is a masterclass in dhvani, the suggested meaning (vyaṅgya) far exceeds the literal (vācya).
- (D) The critical line of inheritance of outsider art and art brut (Jean Dubuffet) would valorise Das and Kashyap's self-training as a source of radical visual energy unconstrained by academic convention.

୧୧୫୭. According to Chapter 79, which statement best fits the discussion of Giti-Kaavya Yug?

- (A) His own synthesis proposes a three-part division: the Giti-Kaavya Yug (lyric poetry age), the Naatak Yug (drama age), and the Gadya Yug (prose age), which in spiritual-aesthetic terms correspond to Shringaar Yug, Bhakti Yug, and Aadhunika Yug respectively.
- (B) The chapter notes that key features of the Parallel History critical frame include: Historical continuity: Tracing Maithili literature from the Charyapada (9th-11th centuries), by way of Jyotirishwar Thakur's Varnaratnakar (c.
- (C) Archival Resistance: The Dooshan Panji: The Videha website hosts the "Dooshan Panji" (The Blackbook), a series of digitized genealogical records released in 2009.
- (D) The chapter notes that this analysis incorporates Indian and Western theories, the Videha parallel critical frame, and the epistemological influences of Navya-Nyaya.

୧୧୫୮. What does Chapter 79 most clearly emphasize about Jayakant Mishra's?

- (A) The recurring identification of upAdhi (limiting conditions that invalidate the inference), such as Jayakant Mishra's neglect of pre-1300 CE material, serves as a classically Navya-Nyaya move: showing that the vyapti (universal concomitance between the...
- (B) The apparent Vyapti 'where there is a daughter, there is a debt' (the dowry economy's cultural logic) is the false universal that Takak Mol subjects to dramatic testing.
- (C) The chapter notes that he is described as a well-known name in the Mithila art field, whose paintings have earned considerable praise.
- (D) The chapter notes that Rabindra Narayan Mishra's works figure in this archive as representative of a generation of Maithili writers who blend engagement with modernity and fidelity to regional literary line of inheritance.

१६५९. In the context of Dr. Shambhu Kumar Singh, which statement is accurate?

- (A) The Word and the World: India's Contribution to the Study of Language.
- (B) The chapter notes that he holds that India did not need the West to teach it how to analyze language; it had a native technology that could cut reality at its joints with surgical precision.
- (C) Aadhhunik Maithili Naatakme Chitrit: Nirdhanataak Samasya (The Problem of Poverty in Modern Maithili Drama) This research essay, drawn from Dr.
- (D) The chapter notes that centres on Kumar Pawan, Fiction Writer, Satirist and Poet.

१६६०. Which option correctly summarizes a point from Chapter 79?

- (A) The chapter notes that Singh's doctoral thesis and published in Videha: Sadeha 26, deploys the methodology of social criticism inside the critical frame of Maithili dramatic literature.
- (B) The Parallel History critical frame is built on several key principles.
- (C) The Natyashastra's comprehensive account of the elements of theatrical production, rasa (emotional flavour), bhava (emotion), abhinaya (expression/representation), vritti (style), siddhi (theatrical success), and the technical specifications of stage space...
- (D) The chapter notes that 1016 CE), in his Abhinavabhāratī, added śānta (tranquility) as the ninth rasa and elaborated the theory of sādharmaṇīkaraṇa, the universalization of personal emotion into impersonal aesthetic experience in the prepared reader (sahṛdaya).

१६६१. What is the best reading of the chapter's discussion of Dr. Shambhu Kumar Singh?

- (A) The chapter notes that its discussion connects Meena Jha with critical appreciation, literary history and the Videha critical frame.
- (B) 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...
- (C) The chapter notes that BIOGRAPHICAL OVERVIEW Nabo Narayan Mishra was born on 7 May 1955 in Kushmaul, a village in Nagadih Balain, Madhubani district, Bihar, to Shri Govind Mishra (deceased) and Shrimati (deceased).
- (D) Videha Monographs (Videha Monograph) These are not merely publications.

१६६२. According to Chapter 79, which statement best fits the discussion of Dr. Shambhu Kumar Singh?

- (A) The chapter notes that until recently, several Maithili male writers used to believe that Maithili female-writing is limited only to the women writers who hold the pen of a man.
- (B) The chapter notes that dhvani Theory (Anandavardhana) Anandavardhana's Dhvanyaloka (9th century CE), the theory of suggestion (dhvani) as the soul of poetry, is particularly applicable to Jha's dramatic language.
- (C) The rasa theory application here is one of sustained Karuna-rasa (sorrow): the essay recognises the dominant emotional register of the poverty-drama corpus as the elicitation of compassion and grief in the audience, combined with what Bharatamuni's...
- (D) The Jhumra text presented begins: 'Arahī je vana se maiyā kharahī kaṭaolaiyai he maiyā...' (From the arhar forest, the Mother cut the stubble-grass...), a narrative of the goddess building her dwelling from forest materials, rich in agricultural imagery...

१६६३. In Chapter 79 (Dr. Shambhu Kumar Singh), which option reflects the chapter's argument?

- (A) The vakratā is in the use of Maithili itself as the language of scholarship.
- (B) Gangesa was himself a product of the same region, the same intellectual culture, and the same line of inheritance of rigorous text-based inquiry that Bhavnath Jha serves and extends.
- (C) The chapter notes that mishra's narrative shows strong auchitya: the Maithili dialect, folk idioms, village ecology, caste-social dynamics, and character psychology are rendered with meticulous contextual appropriateness.
- (D) The chapter notes that from a Marxist-materialist perspective, the essay situates Maithili drama inside the structural contradictions of Bihar's agrarian economy: the landless labourer's dependence on the monsoon, the contractor's exploitation of migrant...

१६६४. Which point is consistent with Chapter 79's treatment of Naari Samasya?

- (A) As epistemological practitioner: In Gangesa's terms, her fiction grounds its knowledge-claims in pratyaksha (direct social observation), resolves crises of shabda (making speakable what social discourse leaves unspeakable), constructs valid anumana (inference...
- (B) The chapter notes that line of inheritance and the Individual Talent." In Selected Essays.
- (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) Maithili Samajik Naatakak Mul Kendra Bindu: Naari Samasya (The Woman Question as the Core of Maithili Social Drama) This companion essay surveys the representation of women's oppression in modern Maithili social drama, covering the domains of physical...

१६६५. Which answer matches the critical direction of Chapter 79?

- (A) The chapter notes that part III: Dalit Women's Poetry -Comparative and Synthetic Study 9.
- (B) The essay then moves by way of a sequence of dramatic texts, quoting from each to illustrate its chosen theme.
- (C) The chapter notes that technical Discourse: Prosody, Formalism, and Navya-Nyāya Logic A major portion of the research in issues 351-438 is dedicated to the formal restoration of Maithili literary genres.
- (D) In Mandal's poetry, the dominant rasa is karuṇa (pathos, compassion), the emotion evoked by separation, loss, and the suffering of living beings.

१६६६. What is the best reading of the chapter's discussion of Dr. Shambhu Kumar Singh?

- (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) His significance is not only literary but epistemological in the deep sense intended by Gangesa Upadhyaya's Navya-Nyāya: his work serves as a claim to knowledge, a set of testimonies about the Maithili world that require the full apparatus of...
- (C) In 2022, she was conferred the Sangeet Natak Akademi Award, India's highest national recognition in the performing arts, for her contribution to Indian theatre as an actor.
- (D) Auchitya Theory (Kshemendra's Auchityavichararchaa, c.

१६६७. In Chapter 79 (Dr. Shambhu Kumar Singh), which option reflects the chapter's argument?

- (A) The Navya Nyaya concept of shabda-pramana (verbal testimony as means of valid knowledge) is relevant here: Thakur's theatre asserts the epistemic validity of gamaya speech as a means of knowing social reality.
- (B) The metaphorical level: the exclusion of Maithili from official spaces.
- (C) The chapter notes that narlikar 2000 Tamas Amaresh Pathak Tamas (Hindi) Novel Bhisham Sahni 1999 Arogya Niketan Murari Madhusudan Thakur Arogya Niketan (Bengali) Novel Tarashankar Bandyopadhyay 1998 Parashuramak Beechal-Bereyal Katha Chandnath Mishra...
- (D) The essay's consistent return to the specific social conditions of Mithila, the taamasik pati (oppressive husband), the saas-sasur (in-laws), the baal-vaivya (child widowhood), insists on the situatedness of the theoretical claim.

१६६८. Which answer matches the critical direction of Chapter 79?

- (A) Archival Contribution: 11,000 Palm-Leaf Panji Inscriptions Compiled, Scanned & Catalogued by Preeti Thakur (with Gajendra Thakur, Nagendra Kumar Jha, and Panjekar Vidyanand Jha).
- (B) The story opens with an immense feast hosted by the local contractor Sarban Bābū (son of Kaniyā Kākī) - a powerful man, and political figures assembled after a death rite (śrāddha), eating elaborate meals while the poor and the women wait.
- (C) The chapter notes that lakshmana Jha Sagar, 'Genuine Maithilist' Lakshmana Jha Sagar's essay 'Khanti Maithilist Shardu Ji!' uses the term 'Maithilist', a neologism denoting someone deeply, genuinely and authentically committed to the Maithili language and...
- (D) The chapter notes that 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 line of inheritance that has been underrecognised.

१६६९. Which option correctly summarizes a point from Chapter 79?

- (A) The chapter notes that rasa Theory (Bharata Muni's Nāṭyaśāstra) The foundational theory of Indian aesthetics, articulated in Bharata Muni's Nāṭyaśāstra (2nd century BCE to 2nd century CE), holds that literary experience is organised around the evocation...
- (B) The chapter places Munni Kamat inside the wider parallel history of Maithili literature.
- (C) The chapter notes that smriti Shesh: Snehl 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.
- (D) The chapter notes that CRITICISM literary criticism of the Maithili play Prem: Ek Kavita (Love: A Poem) looks closely at the work by way of the lenses of traditional Indian aesthetics, Western dramatic theory, the Videha Parallel History critical frame...

१६७०. According to Chapter 79, which statement best fits the discussion of Anima Singh?

- (A) The chapter notes that more politically charged is her treatment of Reshma-Chuharmal: a cross-caste love story between a Dugdhvanshi Dusadh man and a Bhumihar Brahmin woman, "the viewpoint of trampling love under the caste system of society is broken in..."
- (B) Applying the convergent frameworks of The analysis, Bharata's Nāṭyaśāstra, Rasa-Dhvani aesthetics, Navya-Nyāya epistemology, the Videha Parallel History, feminist theory, Brechtian drama, and postcolonial criticism, reveals the richness and complexity of a...
- (C) The application of Western frameworks, Lukácsian realism, Bakhtinian dialogism, postcolonial theory, psychoanalysis, narratology, reveals the modernity of his formal achievement and its comparability with world literature of the period 1960-2020.
- (D) Anima Singh in her striped saree with food-stained hands; her torrent of questions about Maithili life in Mysore, about the health of Prof.

१६७१. Which option correctly summarizes a point from Chapter 80?

- (A) The name Shanti Lakshmi (Peace + the goddess of prosperity) encodes the traditional Maithili dual naming practice, but her literary work systematically interrogates the social assumptions embedded in such traditional identities.
- (B) The chapter notes that but today, why did you not give shelter to this traveler?" In Raga Kolarā (from the Vidyapati Padavali obtained from Nepal): "Ham ekasari, piatam nahi gaam." "Te mohi taratam deite thaam." "I am all alone, my beloved is not in the..."
- (C) The chapter notes that dramatic Structure and Sanskrit Poetics The Nāṭyaśāstra recognises five stages of dramatic action (Avasthā): Ārambha (beginning), Yatna (effort), Prāptyāśā (possibility of attainment), Niyatāpti (certainty of attainment), and...
- (D) The chapter notes that however, the organization's conflation of literary activity with religious/ceremonial observance around Vidyapati risks freezing Maithili literary identity in a medieval frame, impeding recognition of modern and contemporary literary...

१६७२. In Chapter 80 (Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra), which option reflects the chapter's argument?

- (A) Videha Sadeha 9 (Prelim_9): Bāla Ghazal 1-4 / Kumhar / Barkha Rānī.
- (B) The "Dooshan Panji" or Blackbook, digitized and released by Videha in 2009, serves as a primary tool of archival resistance, exposing genealogical "secrets" such as the marriage of the philosopher Gangesh Upadhyaya to a woman from a lower caste...
- (C) The chapter notes that literature has a current that does not merely flow inside its banks, it breaks its banks and inundates the earth-like heart, all the way to every shore.) This is Dr.
- (D) His No Entry: Mā Pravish was the first major Maithili play to be published as an e-text by way of the Videha eJournal, Gajendra Thakur's 21-page introduction to the play is itself a landmark of Maithili theatre criticism.

१६७३. In the context of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra, which statement is accurate?

- (A) The chapter notes that modern Indian Criticism Hajari Prasad Dwivedi (1907-1979) contributed the concept of 'janpad chetana' (regional folk consciousness) as the democratic core of vernacular literature, arguing that the most vital Indian literary line of...
- (B) Gaṅgeśa defends Upamāna as an independent pramāṇa because similarity-based knowledge cannot be reduced to inference: knowing that Nand's Parivar resembles the memoiristic novels of Nagarjun/Yatri requires perceiving the similarity, not just inferring it...
- (C) The chapter notes that natak Ka Lel (1974): For a Play / For the Sake of Drama Nāṭakak Lel is a metatheatrical work in the line of inheritance of plays-about-plays, Pirandello's Six Characters in Search of an Author, Anouilh's Antigone, Brecht's The...
- (D) Videha Sadeha 15 (Prelim_15): Lesbian Continuum (लेस्बि यन कॉन्टिन्युअम) / Mātr̥tva (Motherhood) / Netājī (The Leader), pp.

१६७४. What is the best reading of the chapter's discussion of Lesbian Continuum' Essay?

- (A) The chapter notes that safi's text confirms this: his individual journey from Manhath to Nepal to Punjab to Bangalore and back is also the journey of thousands of Maithili Dalit migrants who follow the same route driven by the same poverty and the same...
- (B) His No Entry: Mā Pravish was the first major Maithili play to be published as an e-text by way of the Videha eJournal, Gajendra Thakur's 21-page introduction to the play is itself a landmark of Maithili theatre criticism.
- (C) The Sufi line of inheritance, which came to dominate the Persian ghazal, is in some sense a synthesis of both poles: it takes the self-annihilating devotion of Udhri love and applies it to the divine, while retaining the sensuous imagery of the Hejazi line...
- (D) The 'Lesbian Continuum' Essay: A Landmark in Maithili Feminist Criticism Shanti Lakshmi Chaudhary's 'Lesbian Continuum' (लेस्बि यन कॉन्टिन्युअम), published in Videha Sadeha 15 alongside 'Mātr̥tva' (Motherhood) and 'Netājī', is among the most theoretically...

१६७५. Which point is consistent with Chapter 80's treatment of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra?

- (A) The chapter notes that rich's 'lesbian continuum' was developed in a Western feminist context but has broad cross-cultural applicability: its key argument is that heterosexuality is a compulsory social institution rather than a natural or inevitable...
- (B) The chapter places Sujit Kumar Jha inside the wider parallel history of Maithili literature.
- (C) The external life-struggle of the struggling female community and the internal mind's conflict, both have come in their poetry.
- (D) The chapter notes that radio Dramas and Serials Thakur wrote and produced extensively for All India Radio Patna and Darbhanga.

१६७६. Which answer matches the critical direction of Chapter 80?

- (A) In poetry itself, outrage and rebellion against the woman-man relationship, male-dominated system, and female-misery portrayal, etc., has come.
- (B) The chapter notes that structuralism and Semiotics: Saussure, Barthes, Jakobson Ferdinand de Saussure's distinction between langue (language system) and parole (individual utterance) is foundational.
- (C) The chapter notes that 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) These resolutions are not naive optimism but Lokasangraha, the dramatist's obligation to 'hold society together' by demonstrating that alternatives to oppression are possible.

१६७७. What is the best reading of the chapter's discussion of Adrienne Rich?

- (A) In Nachiketa's drama, the structural principle of dramatic inference, the way audiences move from signs to conclusions about character, motivation, and social causation, is highly developed.
- (B) The chapter notes that seemaak Ohi Paar, A novel of crossing boundaries (the title translates as 'Beyond the Border').
- (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 major essay.
- (D) The chapter notes that utpal's Maithili must bridge the Bhojpuri-inflected Hindi of Singh's Assi ghats with the Tirhuta grammar of Mithila, a genuinely complex cultural translation operation.

१६७८. Which point is consistent with Chapter 80's treatment of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra?

- (A) The chapter notes that stories explore rural Maithili society: its superstitions, socio-political pressures, the exploitation of teachers, the condition of women.
- (B) The chapter notes that Elaine Showalter's gynocriticism (A Literature of Their Own, 1977) provides a complementary critical frame: the project of recovering and theorising women's literary line of inheritance as a distinct body with its own aesthetic...
- (C) The chapter notes that 'Dū Hajāra Dasa Śrāvaṇaka Dṛśya' is flood documentary poetry: the poem as a scene (dṛśya), precisely dated, from a specific moment of natural-social catastrophe.
- (D) A man walks across this empty space whilst someone else is watching him, and this is all that is needed for an act of theatre to be engaged." Brook's critical frame of Deadly, Holy, Rough, and Immediate Theatre provides a useful vocabulary for positioning...

१६७९. In Chapter 80 (Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra), which option reflects the chapter's argument?

- (A) The chapter notes that Ham Aabi Rahal Chhee, 'I Am Coming': a novel centring on return or arrival.
- (B) The chapter notes that he is at once a creative practitioner and a systematic theorist; a collector of others' voices and a creator of his own; a writer rooted in the Koshi flood plain of Supaul and a practitioner of globally resonant forms (haiku, ghazal...
- (C) The chapter notes that Gopalji Jha 'Gopesh', whose Gumm Bhelaṭhāṛh Chhī was published by Thudha Parivar, Kazipura, Patna, wrote both drama and poetry.
- (D) The chapter notes that haiku/Prose Poetry/Tilakora, Bathuā ka Tīmana, Ghazal 1-8.

१६८०. Which option correctly summarizes a point from Chapter 81?

- (A) As a playwright, he has created a body of socially committed drama that addresses the most urgent questions of contemporary Mithila society: gender violence, caste oppression, electoral corruption, intergenerational neglect, and the betrayal of community...
- (B) The chapter notes that this small, precisely remembered detail captures the economic reality of Maithili literary life.
- (C) The chapter notes that Shruti Prakashan, 2009. Mandal, Jagdish Prasad.
- (D) The chapter notes that 106 ongoing Editorials of Samay-Sal Periodical editorials Analysed by Ajit Kumar Jha, Videha 358 pp.

१६८१. According to Chapter 81, which statement best fits the discussion of Shardindu Chaudhary?

- (A) The chapter notes that 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) The chapter notes that survey of Major Works 2.2.1 Jatiya Vyavasaya Shabdavali (Occupational Vocabulary of Castes) This substantial lexicographical work of 209 pages documents the technical and occupational vocabulary specific to the various jati...
- (C) In the perspective, modernity, scientificity, and progressive thinking, for women poets, is extremely necessary.
- (D) They represent the sustained deployment of a comic-critical worldview across a major body of work.

१६८२. In Chapter 81 (Shardindu Chaudhary), which option reflects the chapter's argument?

- (A) In Bourdieu's theory of literary fields ('The Rules of Art', 1992/1996), this poem is a direct critique of the conversion of cultural capital into social capital by way of the mechanism of the prize.
- (B) The interviews span artists, writers, poets, fiction writers, playwrights, and critics: 1.
- (C) Thakur's poetry, with its consistent mourning of a lost cultural homeland, deserves feminist scrutiny regarding the figure of the 'motherland' (janmabhumi, mati-pani) as a feminised landscape.
- (D) The title Bad Ajagut Dekhal, 'I saw a great/big absurdity', announces the satirist's stance from the outset: the writer as observer, astonished by social, cultural and institutional absurdities.

१६८३. Which answer matches the critical direction of Chapter 81?

- (A) The chapter notes that roderick McGillis and the Ideology of Children's Literature Roderick McGillis (The Nimble Reader, 1996) holds that children's literature is never politically neutral but always ideologically laden, teaching children what to value...
- (B) The chapter notes that this title frames the collection as a series of portraits of such figures in contemporary Maithili and broader Indian social life.
- (C) The chapter notes that he responds: 'Nothing definitive can be said about future prospects for theatrical and other creative activities, but the parallel theatre will continue.
- (D) The chapter notes that he took his M.A. in English at Tribhuvan University, Kathmandu (1967), a training in the analytic traditions of English-language literary and linguistic scholarship that would prove foundational.

१६८४. In Chapter 81 (Shardindu Chaudhary), which option reflects the chapter's argument?

- (A) The chapter notes that pramāṇa (Valid Knowledge) and Literary Truth Navya-Nyāya recognises four pramāṇas (sources of valid knowledge): pratyakṣa (perception), anumāna (inference), upamāna (analogy/comparison), and śabda (verbal testimony).
- (B) Ajit Kumar Jha holds 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...
- (C) The chapter notes that 'A Journey by way of Maithili Literature with Kathakar Ashok.' Outlook India, 7 February 2024.
- (D) The chapter notes that comparative Analysis: The Parallel Theatre vs.

१६८५. What does Chapter 81 most clearly emphasize about Shardindu Chaudhary?

- (A) The chapter notes that hathat Parivartan (हठात् परिवर्तन), Sudden Change Winner of the All-India Sahitya Akademi First Youth Prize for Maithili drama, Hathat Parivartan is set in the haveli (mansion) of retired Brigadier Krishnachandra Pratap, a household...
- (B) The history of Maithili literature has always been bound up with periodical culture.
- (C) The title points toward the democratic and non-hierarchical ethos of theatre as a practice, which Vibha Rani reads as a key feature of Premrata Mishra's practice: on stage, social rank collapses, and the actor's skill is the only currency.
- (D) They include: Fasaad, A collection of stories written approximately thirty-five years before their publication, dealing with life and culture in Mithilanchal, with a particular focus on the exploitation of women, the downtrodden, and the poor.

१६८६. In the context of Shardindu Chaudhary, which statement is accurate?

- (A) The chapter notes that this recent contribution, with Oxford-based typologists, brings Yadava's Maithili research into the cutting edge of 2010s typological syntax, demonstrating that possessors inside argument NPs can control verb agreement in Maithili, a...
- (B) The chapter notes that this is the Parallel History critical frame's characteristic move: treating Maithili cultural production as a transnational unity, not divided by the India-Nepal border.
- (C) The chapter notes that other memoirs include accounts of her relationship with theatre luminaries including Sudhanshu Shekhar Chaudhary, and vivid portraits of early Maithili radio theatre life.
- (D) The chapter notes that samay-Sal occupies a place in this line of inheritance.

१६८७. What is the best reading of the chapter's discussion of Shardindu Chaudhary?

- (A) The chapter notes that Chaudhary's "Ramji araj sunahu" (Ramji submits his petition) deploys the name ambiguously between the poet and the deity.
- (B) His pen name 'Saras', meaning 'graceful', 'fluid', or 'lively' in Sanskrit and Maithili, appropriately captures both the lyric sweetness and the social alertness that characterize his writing.
- (C) The use of the familial address 'Bhaiya' (elder brother) by a younger writer indicates the way Shardindu Chaudhary has functioned as a mentor and elder inside the Maithili literary world, offering encouragement, guidance, and intellectual companionship.
- (D) The playwright notes that Vidyapati's padavali includes "pure Bidesiya" verses, particularly those from the Nepal Padavali, suggesting that the classical poet was himself engaged with folk themes and forms.

१६८८. According to Chapter 81, which statement best fits the discussion of Not Just?

- (A) The chapter notes that SCIENCE FICTION DRAMA: NARAK VIJAY AND THE AI IMAGINARY Narak Vijay ('Victory over Hell') is Viyogi's most formally complex literary work, a drama that operates simultaneously in two registers: the realistic register of contemporary...
- (B) The chapter notes that baklel and Aadi Va Ant received notable critical attention.
- (C) The Linguistic Identity: Servant of the Language, Not Just the Literature The most theoretically major characterisation of Shardindu Chaudhary in the special issue is Kalpana Jha's: 'Maithili Sahityak Sewak Nahin, Maithili Bhasak Sewak', 'Not a servant of...
- (D) In Navya-Nyāya terms, the vyāpti 'sustained commitment → quality' is a probabilistic rather than universal claim, there are counter-examples (sustained mediocrity).

१६८९. According to Chapter 82, which statement best fits the discussion of Assistant Professor?

- (A) His three reportage collections, Brahmagrama (1972), Surjhari (1977), Valmiki Desh Mein (2005) collectively constitute a unique archive of folk and rural Mithila life across half a century.
- (B) There was a time when Maithili dramatic performance (Maithili Natak ka Digdigia) resounded across all of India, especially in North India.' The play is presented as Jha's definitive claim on this inheritance.
- (C) The chapter notes that he served as an Assistant Professor (Selection Grade) in the Hindi Department at Hariprashad Sah Mahavidyalaya (Nirmali College), Nirmali, Supaul, a region in the heart of Mithilanchal, Bihar.
- (D) Applied by way of Navya-Nyāya analysis: Kukarm's reasoning in the folktale is a perfect demonstration of anumāna (inference).

१६९०. Which point is consistent with Chapter 82's treatment of Gajendra Thakur?

- (A) The chapter notes that edited by Gajendra Thakur, Videha has published 438+ issues by way of April 2026.
- (B) The poem Kosīme Samāel Jinagī (Life swallowed by the Koshi) addresses the Koshi floods directly; the story Vargak Sukh (Class/Heaven's Joy) is set on the Koshi riverbank where the Dom family Baukaū lives.
- (C) The chapter notes that 'Between Two Millstones', The Public's Tragedy: The book's title refers to the over 300 villages and about 1 million people 'imprisoned' between the eastern and western embankments of the Kosi.
- (D) The essays published in Videha: Sadeha 26, on poverty in modern Maithili drama, on the woman question in Maithili theatre, on child marriage, dowry, and sexual violence as depicted on the Maithili stage, constitute a systematic sociology of Maithili...

१६९१. What does Chapter 82 most clearly emphasize about Dr. Shiv Kumar Prasad?

- (A) The chapter notes that loka Dharma and the Nāṭyaśāstra's Social Register Bharata's Nāṭyaśāstra stipulates that drama should serve the dharma of the loka (people), it should instruct, entertain, and reform.
- (B) The anthology's editorial frame (by Mala Jha and Vibha Jha) represents an major act of feminist literary recovery, analogous to works like Gilbert and Gubar's *The Madwoman in the Attic* (1979) in the Western feminist critical line of inheritance, or Susie...
- (C) The Early Medieval Synthesis: Siddhacharyas and the Natha Cult The earliest recorded specimens of Maithili are found in the Charyapadas, the mystical songs of the Buddhist Siddhacharyas composed between the 8th and 12th centuries.
- (D) The chapter notes that prasad has been a contributor across multiple decades of this archive, appearing in issues as early as Issue 14 and continuing by way of Issue 37 and the broader 438-issue run.

१६९२. Which answer matches the critical direction of Chapter 82?

- (A) The chapter notes that daddygam (2017): *The Village in the Age of Migration* This collection registers the transformation of the Maithili world by migration, remittances, and digital connectivity. "Daddygam", the father's village, the ancestral place, has...
- (B) The chapter notes that 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) The chapter notes that vibhatsa (*The Loathsome*): In "Yatharth" (Reality), the description of an old woman trying to look young, painted cheeks, fake teeth, and powdered face, evokes a sense of Vibhatsa, representing the decaying state of modern culture.
- (D) The chapter notes that vyapti and the Logic of Social Drama Gaṅgeśa's key contribution to Navya Nyaya is the precise analysis of Vyapti, the invariable concomitance (universal rule) that makes inferential reasoning valid.

१६९३. Which point is consistent with Chapter 82's treatment of Dr. Shiv Kumar Prasad?

- (A) The chapter notes that this method provides a logical basis for rejecting the "slapstick humor" of mainstream Maithili theatre as epistemically false.
- (B) The chapter notes that cE) establishes dhvani, the resonant, suggested meaning (vyangya) beyond the literal (vacya), as the soul (atma) of poetry.
- (C) The Act of Reading: A Theory of Aesthetic Response.
- (D) Award Categories and Their Philosophy The Videha Samman operates across three domains mirroring the three national bodies: Samantarar Sahitya Akademi Samman covers: (1) Fellow (lifetime achievement), (2) Main literary award (best original work), (3)...

१६१४. What does Chapter 82 most clearly emphasize about Dr. Shiv Kumar Prasad?

- (A) His taxonomy recognises vivaksita-anyaparavacya dhvani as the highest form: where the primary meaning is fully intended but retreats behind the luminous suggested meaning.
- (B) The particular relevance of Navya Nyaya to Bechan Thakur's theatre lies in Gangesa's rejection of false cognition (bhrama), the misleading appearance of truth.
- (C) The chapter notes that on pronouns reveals Maithili's most structurally distinctive feature: a four-way honorificity distinction in the second and third person pronoun system (high honorific, honorific, mid-honorific, non-honorific), with the first person...
- (D) The chapter notes that more subtly, bibhatsa registers in the concept of the robot-ascommodity: the production of biological human-like beings for labour exploitation is, as Čapek recognised, a form of slavery that is obscene precisely because it is...

१६१५. Which answer matches the critical direction of Chapter 82?

- (A) The chapter notes that this movement from natyadharmito lokadharmito inside a single play is itself a political act: it enacts theatrically the movement from abstract principle to concrete suffering, from systemic analysis to individual experience.
- (B) The narrative rhythm alternates between summary (covering long durations of social routine) and scene (dramatised action), a technique that allows Mishra to embed individual drama inside the slow time of agrarian social reproduction.
- (C) In Khebaiyan, the 'boatman' (khebaiyan) and 'boat' (naav) operate as pure dhvani-vehicles.
- (D) The fish -which is the traditional livelihood of Dalit castes -lives in "a fistful of water." "Dream-laden fish" -this image is both extraordinarily beautiful and sad.

१६१६. Which point is consistent with Chapter 82's treatment of Oblique Expression?

- (A) The chapter notes that vakrokti Siddhanta (Theory of Oblique Expression) Vakrokti Siddhanta, Kuntaka Kuntaka's Vakroktijivita (c.
- (B) Institutional Engagement with Maithili Performing Arts Maithili possesses extraordinarily rich performing arts traditions: Bidesia and Natua dance forms, the Sama-Chakeva festival traditions, Jhijhia and Jitiya folk performances, the Maithili theatre line...
- (C) The chapter notes that) Amrendra Yadav is a Maithili fiction writer in the short-form line of inheritance, with two confirmed Videha contributions in Sadeha 33 and 34.
- (D) The chapter notes that this is a broader but not infinitely broad vyāpti: it still requires a demonstrable connection to the Maithili literary-cultural line of inheritance.

१६१७. Which answer matches the critical direction of Chapter 82?

- (A) The chapter notes that prasad's critical essay on Sakhaaree-Petaaree is itself a demonstration of vakrokti at the compositional level (prasanga-vakrata).
- (B) The chapter notes that diversity of Maithili Literature: Maithili literature, from Vidyapati to the present, is immensely diverse, epics, Padyāvalī (lyrics), folk theatre, modern poetry, novels, short stories, Dalit writing, women's writing, diasporic writing.
- (C) The chapter notes that this documentary attention to material reality, what Kracauer calls the 'found story' as opposed to the 'staged story', gives his plays a social-realist dimension that film theory helps illuminate.
- (D) The chapter notes that yadava's career-long advocacy for Maithili in Nepalese education is a practical application of this critical frame, and his academic engagement with the LHR line of inheritance places him inside the most progressive current of...

१६९८. What is the best reading of the chapter's discussion of Dr. Shiv Kumar Prasad?

- (A) The chapter notes that Prasad's use of Maithili's folk idiom, its colloquialisms, its regional imagery (the sakhaaree-petaaree, the nirmali, the kosi), shows a consistent authenticity.
- (B) The chapter notes that each food term documented by Lalita Jha is a particular (vishesha) inside the general category (samanya) of food vocabulary; the precise definition and documentation of each particular is exactly the kind of analytical work that...
- (C) The dhvani dimension of Thakur's theatre is also political: the plays say more than they directly state.
- (D) The chapter notes that Nyaay Kee Guhaar, A novel engaging with the theme of seeking justice, likely drawing on the author's legal experience.

१६९९. Which option correctly summarizes a point from Chapter 82?

- (A) The radio programme 'Bharati' on AIR Patna was one of the principal public spheres for Maithili performance.
- (B) The chapter notes that Terry Eagleton (Marxism and Literary Criticism, 1976) emphasises literature's ideological encoding and decoding.
- (C) The specific attention to how Maithili dramatists depict the landless labourer, the exploited woman, the child bride, and how the dramatic form creates conditions for the audience's critical engagement with these conditions, is consistent with Bertolt...
- (D) The chapter notes that Shailendra Mishra bases his analysis on two books, Mithila Rising and Arthtantra O Bhrashtachar, and concludes that Jha's breadth of vision encompasses everything from district-level industry to national political analysis.

१७००. What does Chapter 82 most clearly emphasize about Dr. Shiv Kumar Prasad?

- (A) The chapter notes that Buddhist foundations, The 50 Charyapadas of 23 Siddha poets (Luipada, Kanhapada, Saraha and others) are treated as true roots of Maithili lyric, not a peripheral curiosity.
- (B) His critical essay on Dalit literature explicitly interrogates the political economy of language and canon-formation.
- (C) The chapter notes that disciples and sycophants of editors of story, poetry, drama, essay collections easily get a place in the all-time collection of Maithili.
- (D) These plays were intended for the common folk, using a stylized mix of Sanskrit, Prakrit, and Maithili songs.

१७०१. Which answer matches the critical direction of Chapter 82?

- (A) Abhaa Jha's essay is titled 'Rangkarimi Premalata Mishra's Sahityik Vahi, O Din O Pal' (The Literary Register of Theatre Artist Premalata Mishra, O Din O Pal), and provides an extended reading of the book as a landmark in Maithili women's life-writing.
- (B) In Gangesa's terms: the pratyaksha evidence (Jha's actual published works) is before us; the anumana (what can be inferred about their significance) is being built; the upamana (how they compare with the best in their fields) is becoming clearer; and the...
- (C) The chapter notes that Prasad's 'Shahar O Gel' is a Lukácsian critical-realist poem.
- (D) Indian Rasa theory recognises the karuna-shanta combination that gives his best stories their emotional signature.

१७०२. Which answer matches the critical direction of Chapter 82?

- (A) 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.
- (B) The chapter notes that elegy as Dominant Mode Both his poetry and his essays return repeatedly to elegy, the mourning of departed friends and mentors, the anxiety about the survival of a literary line of inheritance, the sense that a golden era has passed.
- (C) The chapter notes that Jakobson's 'poetic function', the projection of the principle of equivalence from the axis of selection onto the axis of combination, is visibly operative in Khebaiyan's refrain structure.
- (D) The chapter notes that Mikhail Bakhtin takes language as a form of social action.

१७०३. What does Chapter 82 most clearly emphasize about Dr. Shiv Kumar Prasad?

- (A) The following table contrasts the classical requirements of the ghazal form with the specific Maithili implementations advocated by the movement.
- (B) Abhinaya: The Four Modes of Expression The Natyashastra recognises four modes of dramatic expression (Abhinaya): Angika (bodily/gestural), Vachika (verbal), Aharya (costume/make-up/scenery), and Sattvika (emotional/psychic).
- (C) The chapter notes that by writing in Maithili, a language that has long struggled for institutional recognition despite its ancient literary heritage, he is making an explicitly postcolonial choice.
- (D) The poet is not just observing; he is observing himself observing.

१७०४. Which answer matches the critical direction of Chapter 83?

- (A) The chapter notes that contemporary Writer Primary Form Themes/Significance Rajdeo Mandal Novel/Poetry Subaltern resistance and rural realism.
- (B) The journal publishes short stories, poetry, novels (in serialized form), drama, research essays, translations, children's literature, Mithila paintings, audio-visual content, and critical essays.
- (C) The chapter notes that yet it is precisely this honest, un-inflated self-presentation that distinguishes him from the pretensions of official literary culture, and that places him, unmistakably, inside the Videha Parallel History line of inheritance of...
- (D) The chapter notes that lakshmana Jha Sagar, 'Genuine Maithilist' Lakshmana Jha Sagar's essay 'Khanti Maithilist Shardu Ji!' uses the term 'Maithilist', a neologism denoting someone deeply, genuinely and authentically committed to the Maithili language and...

१७०५. What is the best reading of the chapter's discussion of As Tillu?

- (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 chapter notes that from the debut antidowry play Takak Mol (2000) by way of the patriotic-military drama of Hathat Parivartan (Sahitya Akademi Youth Prize winner) to the ambitious multi-stranded Mukti Yatra (c.
- (C) The chapter notes that chandan shows the most systematic formal range (by way of the baal ghazal innovation).
- (D) The chapter notes that bhupatindra Malla Composed 26 plays in Maithili Established Maithili as a dominant courtly language.

१७०६. In Chapter 83 (Shiv Kumar Jha 'Tillu'), which option reflects the chapter's argument?

- (A) The chapter notes that k a r n a m r i t : T h e L i f e ' s W o r k (1 9 8 1, 2 0 1 9) 6.1 Foundation and Philosophy The founding of Karnamrit (कणामृत) in 1981 marked the beginning of Rajnandan Lal Das's most sustained and consequential contribution to...
- (B) The chapter notes that typesetting of Aṃśu was carried out by Umesh Mandal personally, a detail that, again, reflects the self-reliant, community-embedded institutional practice of the parallel literary world.
- (C) The chapter notes that conclusion: Toward a Synthetic Maithili Future The parallel history of Maithili literature serves as a critical counter-narrative to the institutionalized standards that have dominated the language since the mid-20th century.
- (D) The chapter notes that paswan's narrative fiction operates primarily by way of the vachika (verbal) mode, the specific dialects and registers of his characters' speech are the primary carriers of social identity and dramatic meaning.

१७०७. Which answer matches the critical direction of Chapter 83?

- (A) The chapter notes that cultural Connection: The Sohara and Laganī mentioned in Sher 3 connect directly to Hriday Narayan Jha's essay 'Luptraprāya Maithilī Lokagīta' (Videha Sadeha 1), which recognises these very genres as endangered.
- (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 chapter notes that this logic provides a rigorous philosophical defense for why digital platforms are superior to traditional institutions in the current age: they enable a more direct correspondence between the "content of cognition" (the lived...
- (D) The chapter notes that this formal range is itself major: it suggests a poet who is testing the limits of available Maithili verse forms rather than settling into a single mode.

१७०८. Which answer matches the critical direction of Chapter 83?

- (A) The effect is profoundly Brechtian: the audience is moved (karuṇa) but simultaneously jolted into reflection (a rasa-V-Effekt synthesis).
- (B) His screenplay Panchaiti resembles the prahasana (comedic drama revealing social contradictions) in its treatment of the panchayat as both a legitimate and a problematic social institution.
- (C) The structure of Vibhṛiti illustrates Kamat's fundamental aesthetic principle: literature as a site of intersection between the beautiful, the moral, and the practical.
- (D) The haiku sequence in Kṣaṇaprabhā is another site of dhvani-practice.

१७०९. According to Chapter 83, which statement best fits the discussion of Shiv Kumar Jha 'Tillu'?

- (A) The chapter notes that this is what Anandavardhana calls Alamkara-dhvani, the resonance produced by an ironic disproportion between surface and depth, between what is shown and what is suggested.
- (B) The chapter notes that shailendra Mishra bases his analysis on two books, Mithila Rising and Arthtantra O Bhrashtachar, and concludes that Jha's breadth of vision encompasses everything from districtlevel industry to national political analysis.
- (C) The chapter notes that bCE) defines drama by way of its six constituent elements: Mythos (plot), Ethos (character), Dianoia (thought/theme), Lexis (language/diction), Melos (song/music), and Opsis (spectacle).
- (D) 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 line of inheritance's refusal of...

१७१०. According to Chapter 83, which statement best fits the discussion of Shiv Kumar Jha 'Tillu'?

- (A) The chapter notes that shklovsky's concept of ostranenie (defamiliarisation), making the familiar strange by way of artistic technique, applies directly to the translation of Badal's poems: the act of reading a Hindi poem in Maithili produces exactly this...
- (B) The chapter notes that tillu's signature in the maqtā ('Tillu' appearing in the final couplet) follows the classical convention while localising it in the Maithili context.
- (C) The Rasa and Dhvani frameworks reveal the aesthetic dimensions of his dramaturgy, the specific emotional registers of his plays and their capacity for multilayered suggestion.
- (D) The essay 'Maithilī Kathāme Strī' in Sadeha 21 makes him one of the few male writers in the archive who explicitly theorises women's representation in Maithili fiction.

१७११. According to Chapter 84, which statement best fits the discussion of Srijan Shekhar?

- (A) The chapter notes that family memory and its fragility: Parivar and Gaamghar represent the poles of this theme, but it permeates the social novels and even the children's fiction.
- (B) The first performance of Dhadhait at a Durga Puja celebration on 12 October 2002, by a village troupe (Sri Prabhakar Abhinay Samiti, Gandhwari), in an outdoor or semi-outdoor ritual context, is precisely the Environmental Theatre situation Schechner describes.
- (C) The chapter notes that centres on Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Anil Mallik, Amrendra Yadav and Pranav Jha, Critical Appreciations.
- (D) The chapter notes that renu's work has also been read in relation to postcolonial theory, subaltern studies, and the politics of language in multilingual societies.

१७१२. What is the best reading of the chapter's discussion of Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Ani?

- (A) The Videha Parallel History critical frame is particularly relevant to understanding Jha's dramatic achievement for several reasons: First, Jha writes from a village location (Menhath, Jhanjharpur) rather than the metropolitan centres (Patna, Delhi...
- (B) The chapter notes that 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 line of inheritance.
- (C) The chapter notes that bengali poets like Narottama Dasa and even Rabindranath Tagore (under the pseudonym Bhanusingha) utilized this Maithili-based dialect.
- (D) Applying these as literary-critical instruments to Kumar Pawan's texts yields the following analysis: Pratyakṣa (Perception) in the texts: Both stories privilege sensory, phenomenological detail as the primary vehicle of social knowledge.

१७१३. In Chapter 84 (Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Anil Mallik, Amren), which option reflects the chapter's argument?

- (A) The ghazals use their discipline of the repeated radif to enact the inescapability of the social condition they describe.
- (B) The chapter notes that this is a bold critical move, Jha directly criticises the line of inheritance's most celebrated modernist from a feminist-humanist position.
- (C) The chapter notes that 284) Anamika Raj (अनामिका राज) writes under a pen-name whose components are both major: Anamika (अनामिका) means 'nameless' or 'ring-finger', a name that encodes anonymity and the feminine.
- (D) The chapter notes that unmaking Mimesis: Essays on Feminism and Theatre.

१७१४. Which point is consistent with Chapter 84's treatment of Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Ani?

- (A) The specific attention to how Maithili dramatists depict the landless labourer, the exploited woman, the child bride, and how the dramatic form creates conditions for the audience's critical engagement with these conditions, is consistent with Bertolt...
- (B) The chapter notes that close Reading: 'Doctor' The 'Doctor' story is among the collection's most psychologically nuanced.
- (C) The chapter notes that he worked alongside the Dimasa Mahila Utthan Samiti, the Zeliangrong Naga communities, the Jemi Naga women, and others, helping register women's cultural organisations under the Punjab Registration Act.
- (D) Her Sadeha 15 contributions, Sīmā (Boundary/Limit) and Kṣamatāvāna (The Powerful/The Capable One), extend this thematic: 'Sīmā' explores the limits placed on women's lives; 'Kṣamatāvāna' asserts women's capacity and power in defiance of those limits.

१७१५. What does Chapter 84 most clearly emphasize about Hama Kahi Daita Chī?

- (A) The chapter notes that unlike the courtly dramas of Nepal, these plays were intended for the promotion of the Vaishnava religion among the masses, specifically focusing on the Vatsalya Leela (childhood sports) of Krishna.
- (B) The novel appears to be a sustained meditation on this dialectic of rootedness and mobility.
- (C) His Sadeha 7 contribution establishes his range immediately: Gīta (song), Āzād Ghazal 1-3 (three free ghazals), Hama Kahi Daita Chī (I Will/Do Say It, an assertion of voice), and Svīkārokti.
- (D) The proliferation of Maithili poetry, over 500 collections in the first decade of the century alone, was a testament to the success of the movement he helped lead.

१७१६. In the context of Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Anil Mallik, Amren, which statement is accurate?

- (A) The chapter notes that rasa Theory and Indian Aesthetic (Bharata's Natyashastra) Bhramar's drama, perhaps his most formally conscious literary practice, is most productively read by way of the Indian aesthetic line of inheritance of Rasa theory.
- (B) The specific attention to how Maithili dramatists depict the landless labourer, the exploited woman, the child bride, and how the dramatic form creates conditions for the audience's critical engagement with these conditions, is consistent with Bertolt...
- (C) His extended essay "Bihani Kathā, Mānakaraṇ O Tulnātmak Pakṣ" (Seed Story, Standardization and Comparative Aspect), published in Mokam Dis, is the most sustained theoretical treatment of this Maithili-invented micro-fiction form in the language.
- (D) Thematic & Critical Analysis Anil Mallik's sustained presence across eight Sadeha volumes, combined with Hama Deha Ā Videha (I, Body and Non-Body/Videha) in Sadeha 10, whose title is a philosophical-literary triple pun, marks him as one of the most...

१७१७. Which point is consistent with Chapter 84's treatment of Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Ani?

- (A) The Videha Parallel History: Mallik's eight-volume presence makes him the archive's most consistent early ghazal voice.
- (B) The chapter notes that munni Kamat writes: 'She encouraged more and more women to get involved in stage productions.
- (C) The chapter notes that later theorists, notably Abhinavagupta, added śānta (tranquility/peace) as a ninth. Ānandavardhana's Dhvanyāloka recognises śānta as the deepest rasa, the one that underlies all others as the ocean underlies all waves.
- (D) Videha's Intervention Facing this historical absence, Videha's strategy is two-tiered: Immediate strategy: bringing translations of Dalit literature from other Indian languages and making Maithili readers familiar with the taste, language, and politics of...

१७१८. In the context of Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Anil Mallik, Amren, which statement is accurate?

- (A) The chapter notes that habermas holds that democratic public life requires a functioning public sphere, a domain of communicative action in which citizens discuss matters of common concern by way of reason-guided discourse rather than by way of power or...
- (B) The chapter notes that c R I T I C A L A S S E S S M E N T Jitendra Kumar Jha 'Jitū' occupies a specific and vital position inside the Videha Parallel History's documentation of Maithili cultural life: as the journal's Janakpur correspondent for theatre...
- (C) Adapted to Maithili postpositions (e.g., -ke, -e); resonates with the teka (refrain) line of inheritance of Maithili devotional music.
- (D) His Sadeha 34 piece 'Ripōṛṭa' (Report), a Maithili short fiction piece with an English/Hindi-origin title, is formally innovative in using the bureaucratic-journalistic genre ('report') as a literary frame for fiction, creating a documentary-fictional hybrid.

१७१९. What does Chapter 85 most clearly emphasize about New Criticism?

- (A) The study applies both Western critical frameworks, including New Criticism, narratology, postcolonial theory, and feminist criticism, and Indian theoretical traditions, foremost among them Rasa-dhvani aesthetics and, centrally, the Navya Nyaya...
- (B) The chapter notes that its 36 chapters cover dramatic composition, stagecraft, music, dance, gesture systems, character types, emotional theory, and theatrical aesthetics with encyclopaedic comprehensiveness.
- (C) The chapter notes that each work serves as a test case for the movement's theoretical synthesis.
- (D) The chapter notes that manu's 101-ghazal collection in multiple bahras is proof of this mastery.

१७२०. In the context of Shivshankar Srinivas, which statement is accurate?

- (A) The chapter notes that musical Works: Maithili devotional songs, folk compositions, stage performances Archival Recognition: Videha Maithili Pothī Archive (videha.co.in/pothi.htm) State Recognition: Condolence by Chief Minister Nitish Kumar of Bihar...
- (B) The face-empathy paper's analysis of how Maithili agreement encodes social hierarchy can be read, from an alaṃkāra perspective, as an analysis of the social rasa of Maithili utterances: the agreement morphology signals not just grammatical relations but...
- (C) The chapter notes that ram Pyari Devi, to whom he attributes his earliest story-listening and storytelling instincts.
- (D) The chapter notes that 'Can the Subaltern Speak?' In Marxism and the Interpretation of Culture.

१७२१. Which option correctly summarizes a point from Chapter 85?

- (A) The chapter notes that he completed his M.A. and Ph.D. and went on to serve as a lecturer in Maithili.
- (B) The chapter notes that however, in some northern Bihar districts, as well as in villages of Bhagalpur, Purnia, and others, it is still valued today.
- (C) Jha's great contribution is the application of Gadādhara's Viśeṣaṇa-Viśeṣya-bhāva (QualifierQualificand relation) to history.
- (D) The chapter notes that for Drama: Theatricality, acting, music, dialogue, audience relationship.

१७२३. What does Chapter 85 most clearly emphasize about National Book Trust?

- (A) His editorial work includes Maithili Katha Sanchayan (published by National Book Trust, New Delhi, 2004), a landmark anthology of Maithili short stories in Hindi translation, as well as Katek Dinak Baad and Parichy Shatak (on Madhupji).
- (B) The chapter notes that nepal Ruler Literary Contribution Impact on Parallel History Vishwamalla Earliest Maithili drama "Vidya Vilap" Proves the early independence of Maithili theatre.
- (C) The study integrates primary evidence from four uploaded source books with Videha's online Parallel History critical frame and the author's critical synthesis.
- (D) All five figures appear prominently in the special art issue of Videha (Issue 368, April 2023), a leading Maithili e-journal edited by Gajendra Thakur, which dedicated an entire section to debating the development of Mithila painting in its contemporary...

१७२४. In Chapter 85 (Shivshankar Srinivas), which option reflects the chapter's argument?

- (A) In Bhojpuri, Bhikhari Thakur performed this role by way of drama and song.
- (B) The chapter notes that contains the widely-discussed story "Sinurhar," translated by Gajendra Thakur into English.
- (C) In Special Issue 348, dedicated to Rabindra Nath Thakur, the editorial board provides a detailed critique of the technical aspects of contemporary ghazal writing.
- (D) The chapter notes that 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...

१७२५. Which option correctly summarizes a point from Chapter 85?

- (A) The chapter notes that ramanath Jha, due to his traditionalist thinking, declared the entire craft of Rajkamal's literature as artificial. □ Banait Bigadait (Making and Breaking) In most of the stories of Subhashchandra Yadavji's "Banait Bigadait" story...
- (B) The chapter notes that pathak and Kashyap inherit this line of inheritance and develop it in their own distinctive registers, Pathak by way of translation, drama, and discursive prose; Kashyap by way of the concentrated form of the Maithili laghu-katha...
- (C) Maithili Upanyas ki Aalochana (2021), A systematic criticism of Maithili novels.
- (D) In Navya-Nyāya terms, the poem performs anumāna by way of dṛṣṭāntā (example): each couplet provides a dṛṣṭānta (example) that establishes the vyāpti "wherever absence of the essential, emptiness follows." The final application to karm (work) is thus not...

१७२६. Which point is consistent with Chapter 85's treatment of National Book Trust?

- (A) The ghazal's self-contained shers, each a complete emotional unit, function naturally as a lyric insert inside a larger dramatic structure.
- (B) The chapter notes that now, once again, to the platform of the Mithila Sanskritik Parishad.
- (C) Maithili Katha Sanchayan (ed., 2004), National Book Trust publication; 38 selected Maithili stories translated into Hindi.
- (D) The sheer number and diversity of these testimonies constitute a rich, multi-perspectival portrait of a man who was, in the words of one contributor, 'Maithilaak Dadhichi', the Dadhichi of Mithila, who sacrificed everything for his language.

१७२६. Which answer matches the critical direction of Chapter 85?

- (A) The chapter notes that 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). "Mati" ("Soil") was translated by Ashutosh Kumar...
- (B) The chapter notes that rampur started being talked about in surrounding villages.
- (C) The chapter notes that epistemological Grounding: Navya Nyāya and the Logic of Gaṅgeśa A unique feature of the Videha movement is its integration of the Navya Nyāya school of logic, particularly the fourteenth-century techniques of Gaṅgeśa Upādhyāya, into...
- (D) In narratological terms (drawing on Gérard Genette and Seymour Chatman), Bhramar works with a cinematic narrative mode, rapid scene-changes, dramatic dialogue, physical action that carries ideological weight.

१७२७. According to Chapter 85, which statement best fits the discussion of Shivshankar Srinivas?

- (A) At the heart of this modern cultural landscape is the Videha Maithili Parallel Theatre movement, a decentralized intellectual and artistic initiative that has redefined the boundaries of the Mithila region's cultural identity.
- (B) The chapter notes that vimal's cinematic metaphor, 'like a reel unrolling from beginning to end' captures the narrative's external orientation: Bhramar is not an interior monologue novelist but a storyteller who relies on action, dialogue, and social event.
- (C) The chapter notes that b Essays on Institutional History The essays on Mithila Vikas Parishad Kolkata (published in Videha Special Issue No.
- (D) The story is not melodramatic; the mother's psychology is registered with extraordinary sensitivity.

१७२८. Which point is consistent with Chapter 85's treatment of Kumar Mishra?

- (A) The "I" of Mankenapuvvu is possibly educated, aware, rebellious -the Dalit woman of the new generation.
- (B) The story dramatizes a Navya-Nyāya crisis. a.
- (C) The chapter notes that second, a comparative analysis situates each body inside the broader pan-Indian and South Asian literary awards landscape.
- (D) The chapter notes that kailash Kumar Mishra reads this as a story that probes caste patriarchy, widowhood stigma, and female solidarity; Katna Jha praises it as still relevant in 2025; Dr.

१७२९. Which answer matches the critical direction of Chapter 85?

- (A) Application of Critical Frameworks to Kapileshwar Raut New Critical Reading From the New Critical standpoint, Raut's best stories achieve a fine balance between dramatic compression and emotional resonance.
- (B) The story shows Srinivas working across communal boundaries, Sootradhaar and his wife, the key observers, represent one consciousness, while Salma's grief and resilience represent another.
- (C) The chapter notes that dhundhame Ghatna (Incident in the Fog) (1970) First, second, third situation of the story, then two telegrams from the story compiler.
- (D) The chapter notes that gajendra Thakur's preface to Hamara Binu Jagat Sunnaa Chhai (2012) is the most substantial critical assessment of his work to date and serves as the entry of his work into Maithili's critical discourse.

१७३०. What is the best reading of the chapter's discussion of Guna Katha?

- (A) The Natyashastra's analysis of Mela (musical assembly) and the function of song (Gana) inside drama establishes the theoretical basis for understanding the Geet as a Rasa-producing form.
- (B) The official PIB citation for the award describes her as follows: "Born on 29 September 1948 in Bihar, Premrata Mishra is considered a pioneer of Maithili theatre.
- (C) The chapter notes that c Guna Katha (2014), Story of Qualities / Merit This collection explores what it means to have and to lose moral qualities (guna) in a marketised world.
- (D) As Iser's Reader-Response theory predicts, this implied readership shapes the text: descriptions of the village are written to activate a specific "horizon of expectation" (Jauss), the nostalgia of people who remember the village from childhood or family...

१७३१. Which point is consistent with Chapter 86's treatment of Subhash Chandra Yadav?

- (A) The chapter notes that its discussion connects Subhash Chandra Yadav with critical appreciation, literary history and the Videha critical frame.
- (B) The chapter notes that for the first time, the practitioners of grassroots, community-based, parallel Maithili theatre were brought together with theoretical and critical support from the Videha Literary Movement, producing a public event that demonstrated...
- (C) The Anchinhar movement's insistence on correct qafiya is therefore not a matter of aesthetic preference but of formal integrity: a poem without correct qafiya is simply not a ghazal, whatever label it carries.
- (D) The chapter notes that bakhtin's heteroglossia, the co-presence of multiple social registers, dialects, and voices in a text, is also visible in Lallan Prasad Thakur's dialogue.

१७३२. Which answer matches the critical direction of Chapter 86?

- (A) The chapter notes that iV Fictional Worlds of Social Critique: Ram Chandra Roy: Narrative as a Mirror to Rural Realities Work: Sapanā Sākār (सपना साकार, Dream Realized) (Short Stories) Formalist-Structuralist Analysis: Roy is a master of the conventional...
- (B) After seeing all this, my heart could not stop itself from opposing this, and I tried to highlight this event in a new way and at the same time tried to advise the young men and women of the new generation to come forward openly.' 3.2 Dhadhait Navki...
- (C) Maithili Story Science (Maithila Kathashastra) and Subhash Chandra Yadav The target of Michel Foucault's "Disciplinary Institution" and the psychological "Gaslighting" of Barton and Whitehead is the same.
- (D) The chapter notes that its theatrical dramaturgy builds by way of recognition of a familiar domestic situation toward a climactic confrontation that forces the audience to examine its own assumptions about filial duty (putradharm) and parental authority.

१७३३. In the context of Subhash Chandra Yadav, which statement is accurate?

- (A) The chapter notes that so Subhash Chandra Yadav's writer's block was not ordinary writer's block, it was "gaslighting".
- (B) The chapter notes that Georg Lukács' concept of the 'type', the literary character who embodies a historical-social tendency, applies directly to Manu's poetic persona: he is the type of the Maithili migrant labourer-intellectual, the first-generation...
- (C) The story 'Daag' is the collection's most explicit engagement with female agency.
- (D) The chapter notes that dhvani Theory (Anandavardhana) Anandavardhana's Dhvanyaloka (9th century CE), the theory of suggestion (dhvani) as the soul of poetry, is particularly applicable to Jha's dramatic language.

१७३४. Which point is consistent with Chapter 86's treatment of Michel Foucault's?

- (A) A N A N D K U M A R J H A A Complete Research & Critical Appreciation Indian & Western Criticism Theories | Videha Parallel History critical frame Bharata's Natyashastra & Village Theatre Theory | Navya Nyaya Epistemology (Gaṅgeśa & Others) Ta b l e o f C...
- (B) The chapter notes that this late flowering, beginning creative writing in one's late sixties, is itself major: it places him outside the mainstream Maithili literary establishment, which had formed its canons and careers decades earlier.
- (C) The chapter notes that to be terrified of them becoming 'Buchchidai-like talkative' is a reactionary act; one should understand this change-result of history.
- (D) The chapter notes that but the techniques of gaslighting of all of Michel Foucault's disciplinary institutions and the mainstream, the technique of offering to be a guardian, have been ended by Story Science.

१७३५. What is the best reading of the chapter's discussion of Sahitya Akademi?

- (A) The chapter notes that this is less a dramatic failure than a strategic choice appropriate to the village-stage context and its social function.
- (B) And this is the reason why the Sahitya Akademi attempted to suppress the story-listening event "All Night the Lamp Burns", and when it failed, Ramanand Jha 'Raman' and other mainstream people could not maintain their mental balance.
- (C) The chapter notes that badri Babu infers his own superiority from his education; the villagers infer Lalbihhari's happiness from his social success.
- (D) These 24 scholars constitute Mithila's philosophical heritage as it stood when Gaṅgeśa wrote.

१७३६. In the context of Subhash Chandra Yadav, which statement is accurate?

- (A) The chapter notes that pathak's translations of Nirala's poems on female figures (including 'Steh Nijhkar Bahi Gael', 'Love Has Dried and Flowed Away') engage with grief and gender by way of the dhvani critical frame.
- (B) The collection of folk tales done so far is incomplete.
- (C) In narratological terms (drawing on Gérard Genette and Seymour Chatman), Bhramar works with a cinematic narrative mode, rapid scene-changes, dramatic dialogue, physical action that carries ideological weight.
- (D) All quotations from Maithili primary texts are the author's translations.

१७३७. What is the best reading of the chapter's discussion of Subhash Chandra Yadav?

- (A) The chapter notes that sushil's Literary World: His literary works include- Gharārī (novel) (1973), Gāmbālī (novel) (1982), Bhāmatī (drama) (first staging 1991, publication 2013) and Asmitā (short story collection) (2016).
- (B) The chapter notes that its discussion connects Laxman Jha 'Sagar' and Shail Jha 'Sagar' with critical appreciation, literary history and the Videha critical frame.
- (C) The chapter notes that now that the transmission of folk literature from one generation to the next is becoming increasingly endangered, its preservation is essential.
- (D) The chapter notes that it testifies to the dispersed, collaborative nature of contemporary Maithili literary production, where the distinction between author, editor, and institutional catalyst is fluid.

१७३८. What does Chapter 86 most clearly emphasize about Subhash Chandra Yadav?

- (A) The chapter notes that if the greatest school of Indian epistemology emerged from Mithila, then Maithili language and culture are not peripheral but key to the history of Indian civilization.
- (B) In narratological terms (drawing on Gérard Genette and Seymour Chatman), Bhramar works with a cinematic narrative mode, rapid scene-changes, dramatic dialogue, physical action that carries ideological weight.
- (C) The chapter notes that studies on folk literature have mainly focused on determining place and time.
- (D) The chapter notes that william Empson's "Seven Types of Ambiguity" (1930) provides a Western parallel: Buch's poems habitually operate at Empson's fifth and sixth types, where conflicting emotions generate an unresolved tension that the poem holds in...

१७३९. According to Chapter 86, which statement best fits the discussion of Ramlochan Thakur?

- (A) In the Maithili folk tales compiled by Ramlochan Thakur, which we have made the basis of this very brief study, there are very few authentic Maithili folk tales.
- (B) The chapter notes that boal's distinction between 'Aristotelian' theatre and 'oppressed' theatre (which makes the spectator the protagonist) resonates strongly with Thakur's theatrical project.
- (C) The chapter notes that musical Works: Maithili devotional songs, folk compositions, stage performances Archival Recognition: Videha Maithili Pothī Archive (videha.co.in/pothi.htm) State Recognition: Condolence by Chief Minister Nitish Kumar of Bihar...
- (D) Theory of Perception Perception and the Self Gaṅgeśa's account of perception is embedded in a rich metaphysics of mind and self.

१७४०. Which point is consistent with Chapter 86's treatment of Subhash Chandra Yadav?

- (A) Gaṅgeśa, the greatest philosophical mind Mithila produced, came from outside the Brahmin establishment and was suppressed inside his own line of inheritance.
- (B) The chapter notes that he recalls submitting poetry and stories to children's magazines like Balak, Chandamama, and Balbharati in his school years, even recycling unstamped postage from neighbours' letters to fund his submissions.
- (C) The ghazal form carries its own line of inheritance of the beloved's absence and the lover's wandering, a line of inheritance rooted in Persian and Urdu literary cultures that has been adapted into multiple Indian languages.
- (D) The atmosphere of both these tales is purely Maithili.

१७४१. Which answer matches the critical direction of Chapter 86?

- (A) The chapter notes that this thematic range, from personal lament to existential questioning, from nature imagery to social critique, shows the full emotional and intellectual spectrum of Mandal's poetic vision.
- (B) The chapter notes that bezbarua of Assamese, Fakir Mohan Senapati of Odia, Apparao of Telugu, Kedarnath Banerjee of Bengali, these writers sometimes came out in support of women, and sometimes against the moneylenders of society.
- (C) The chapter notes that dialectical Continuity: Gopesh represents the Mithila of the past (Vachaspati, Mandan Misra, and the Kamala river) alongside the Mithila of the present (transistors, nylon shirts, and "drainpipe" trousers).
- (D) His No Entry: Mā Pravish was the first major Maithili play to be published as an e-text by way of the Videha eJournal, Gajendra Thakur's 21-page introduction to the play is itself a landmark of Maithili theatre criticism.

१७४२. In Chapter 86 (Subhash Chandra Yadav), which option reflects the chapter's argument?

- (A) The chapter notes that boal's techniques include Forum Theatre and Image Theatre (where frozen body images express social relationships).
- (B) The chapter notes that fourth, and most consequentially, it serves as a collective self-portrait of the Videha Parallel Literature Movement's human infrastructure, the people who have built the democratic Maithili literary project one small act at a time.
- (C) The chapter notes that today's story encompasses all these things and moves forward towards the creation of an enlightened and humane society.
- (D) The character of Dalal (the marriage broker) in Takak Mol speaks in the most polite, deferential Maithili, offering his 'services' with elaborate courtesies, while his actual function is extortion and exploitation.

१७४३. Which point is consistent with Chapter 86's treatment of Subhash Chandra Yadav?

- (A) The chapter notes that prafulla Kumar Singh 'Maun' Applying the Methodology of Gaṅgeśa Upādhyāya's Tattvacintāmaṇi Preamble: The application of Navya-Nyāya epistemological methodology to literary and cultural scholarship is a distinctive feature of the...
- (B) The chapter notes that during this tenure, he was instrumental in organising annual theatrical productions, poetry gatherings (Kavigoshti), and cultural programmes at venues including the Mahajati Sadan, Netaji Subhash Institution, and other Kolkata stages.
- (C) And only then can the analysis and criticism of the story become a reader's necessity.
- (D) The chapter notes that dhvani: The Resonant Meaning of Lok Itihas Anandavardhana's dhvani theory, the principle that the most powerful meanings in literature are those resonated (dhvanyartha) rather than literally stated (vaachya), applies in a modified...

१७४४. What is the best reading of the chapter's discussion of Subhash Chandra Yadav?

- (A) The dramatic conflict unfolds around the younger son Giridhar, an alcoholic, irresponsible youth, whose behaviour brings shame on the family's proud military legacy.
- (B) The chapter notes that so should a story be idealistic, naturalistic, or realistic?
- (C) The canon's separation of 'literary Vidyapati' from 'folk Vidyapati' is a scholarly fiction that the living line of inheritance repudiates.
- (D) The chapter notes that 'A Journey by way of Maithili Literature with Kathakar Ashok.' Outlook India.

१७४५. Which answer matches the critical direction of Chapter 86?

- (A) The chapter notes that piaget's child-development theory comes to life here.
- (B) The chapter notes that psychoanalytic Theory Freudian and Lacanian psychoanalysis, applied to theatre (by critics such as Julia Kristeva and Jane Gallop), offers insights into the unconscious dynamics of Jha's drama.
- (C) The chapter notes that when a storyteller starts a dialogue, then an atmosphere of freedom is created, and the participating reader gets relief from passivity.
- (D) The chapter notes that dandekar 2020 Chaupadi (Late) Jitendra Narayan Jha Chatushpathi (Novel).

१७४६. According to Chapter 86, which statement best fits the discussion of Subhash Chandra Yadav?

- (A) The Representative Identity: In "Mithilak Pratinidhi," he claims to represent a land where "Satyam Shivam Sundaram" is the bedrock.
- (B) The chapter notes that quantum theory and the uncertainty principle have also influenced modern thought.
- (C) A reception-oriented critic would note that this text now exists in multiple contexts: for Maithili readers, it is a document of cultural memory; for English readers, a translated curiosity; for the scholar of Indian theater, a case study in the challenges...
- (D) And if the question arises whether the Vidyapati of Maithili was a Brahmin or not, what intention are we all fostering by placing a pag on his head?

१७४७. In Chapter 86 (Subhash Chandra Yadav), which option reflects the chapter's argument?

- (A) Analyzing the "Videha" Paradigm Videha serves as a platform where the classical and the modern coexist.
- (B) The chapter notes that what other example is needed of the role of information and computers in Mithila's society?
- (C) Videha Issue 368's special art section, under the editorship of Gajendra Thakur, is itself a major critical document in this process: by bringing multiple voices, artists, critics, literary figures, into dialogue around these five practices, it models the...
- (D) The critical preface by Rinku Devi places the play explicitly inside Maithili dramatic history, tracing the line of inheritance from Charyyapada (Buddhist devotional songs), by way of Varna Ratnakar's evidence of rich Loka-Natya (folk theatre) in medieval...

१७४८. Which point is consistent with Chapter 86's treatment of Subhash Chandra Yadav?

- (A) History is not ending, but traditional history has ended.
- (B) The chapter notes that third, he explicitly theorises the political function of his theatre, in his interview with Munjaji, he articulates the opposition between 'parallel theatre' (samantar rangmanch) and 'casteist theatre' (jativadi rangmanch) in...
- (C) The chapter notes that k e y R e f e r e n c e s a n d S o u r c e s Primary Source Videha E-Journal, Issue No.
- (D) The dedication of Videha Issue 191 (1 December 2015) to 'Anil' is a landmark in his literary recognition.

१७४९. In Chapter 86 (Subhash Chandra Yadav), which option reflects the chapter's argument?

- (A) The chapter notes that mishra allows Thakur to range across his theatrical career, his literary evolution, his connections with the Maithili movement, and his views on the state of Maithili writing.
- (B) There is a need to expose this truth of Maithili literature.
- (C) The chapter notes that of the grammar) that by 1996 the practice of addressing 'lower' jāti people with 'tō' had begun to change among younger urban speakers marks a sociolinguistic shift in the interpersonal meta-function of Maithili.
- (D) The seed story characteristically compresses a long fabulayears of social history, entire lifetimes of aspiration and humiliation, into a minimal siuzhet of dramatic scene, reversal, and resonant ending.

१७५०. Which point is consistent with Chapter 86's treatment of Subhash Chandra Yadav?

- (A) At the same time, the collection's lyric poems of personal and familial emotion ('Ekta Te O Chhalih', 'Sahanta', 'Nabkaniya', 'Doodhpiba Nana') demonstrate a poet who has moved beyond topicality to an engagement with the universal structures of human...
- (B) The chapter notes that people of Mithila have always managed water by way of 'chaurs', 'ponds', and 'pyne'.
- (C) The unborn daughter's poem is a monologue in which a foetus speaks to her mother, promising to rival Kalpana Chawla, Kiran Bedi, and Hema Das, real women whose embodied achievements are invoked as counter-narratives to patriarchal infanticide.
- (D) The chapter notes that disciples and sycophants of editors of story, poetry, drama, essay collections easily get a place in the all-time collection of Maithili.

१७५१. Which point is consistent with Chapter 86's treatment of Subhash Chandra Yadav?

- (A) The chapter notes that limbale holds that Dalit literature is defined by 'authenticity of experience' rather than formal aesthetic criteria derived from the upper-caste literary line of inheritance, and that Dalit autobiography functions as 'community...
- (B) The playwright, situated inside or addressing a literate, academic context, brings the values of archival research, textual criticism, and historical documentation to bear on performance traditions that may not have operated according to these values.
- (C) The chapter notes that sincere Maithili storytellers and readers who are ready to go into the dust and dirt, who create literature for children and women, and who invest their energy only in keeping Maithili alive, they are creating a category.
- (D) The chapter notes that navya-Nyāya Epistemology The Navya-Nyāya school, originating in Mithila with Gangesha Upadhyaya's Tattvachintamani (12th-13th century), provides Videha's epistemological grounding.

१७५२. In the context of Subhash Chandra Yadav, which statement is accurate?

- (A) The chapter notes that tHEMATIC ANALYSIS OF MAJOR WORKS IV.A Gamak Lok (2005), The Village People This is Srinivas's most socially engaged collection.
- (B) The chapter notes that language is dynamic, and the writing line of inheritance brings stability inside it.
- (C) The chapter notes that rasa Theory and Indian Aesthetic (Bharata's Natyashastra) Bhramar's drama, perhaps his most formally conscious literary practice, is most productively read by way of the Indian aesthetic line of inheritance of Rasa theory.
- (D) The chapter notes that c r i t i c a l A p p r e c i a t i o n : T h e P o e t r y (K a v y a S a r i t a) Kavya Sarita ('The River of Poetry', 2019, 75 pages, 150) is Nand's primary poetry collection and ₹ reveals a dimension of his literary personality...

१७५३. What does Chapter 86 most clearly emphasize about Subhash Chandra Yadav?

- (A) The chapter notes that paswan's narrative fiction operates primarily by way of the vachika (verbal) mode, the specific dialects and registers of his characters' speech are the primary carriers of social identity and dramatic meaning.
- (B) The chapter notes that 'On the enchanting threshold' or 'On the threshold of the heart', the title thus evokes the ghazal's essential quality of liminality: the ghazal always stands at a threshold, between presence and absence, between love fulfilled and...
- (C) The chapter notes that from the Potter Encyclopedia's treatment of Gangesa's own example: if one thinks of generic properties or universals as having instances (as in Western philosophy) rather than as inhering in particulars, one translates an Indian view...
- (D) The chapter notes that 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.

१७५४. Which point is consistent with Chapter 86's treatment of Subhash Chandra Yadav?

- (A) The chapter notes that this report sets out a detailed analysis of the historical, geographical, and sociological aspects of Bhutahi Balan in the light of Dinesh Kumar Mishra's research, experience, and the interconnections of folk life in Mithila.
- (B) The chapter notes that due to the embankments, traditional farming (paddy-jute) has been destroyed.
- (C) The chapter notes that but Derrida is accused of wanting to appropriate the voice of women by men; with such effort for women that nonsense has been said, he wants to snatch that right to speak for themselves from them.
- (D) The play's dramatic arc follows what Brecht would recognise as a Lehrstück (learning play), a play designed not for catharsis but for instruction and social change.

१७५५. In Chapter 86 (Subhash Chandra Yadav), which option reflects the chapter's argument?

- (A) The chapter notes that navya Nyāya demands we ask: what is the vyāpti (concomitance) between literary merit and official recognition?
- (B) The chapter notes that this documentary attention to material reality, what Kracauer calls the 'found story' as opposed to the 'staged story', gives his plays a social-realist dimension that film theory helps illuminate.
- (C) The chapter notes that why did the novel Gulo begin with Riniya, not with Gulo's son?
- (D) The chapter notes that lalita documented as the long line of inheritance of women's writing in India: marginalized, suppressed, recovered by way of archival labor.

१७५६. What does Chapter 86 most clearly emphasize about Subhash Chandra Yadav?

- (A) The Sawan geet 'Saawan ayal' ('The Sawan has come') uses the dramatic device of the crowmessenger, a trope traceable to Kalidasa's Meghaduta and deeply embedded in Maithili folk line of inheritance.
- (B) The RTI investigation by Vinit Utpal and Ashish Anchinhar (2011-14) established that over 90 per cent of Sahitya Akademi translation and publication assignments went to friends, relatives, and associates of the ten-member Maithili advisory board, a pattern...
- (C) The future criticism of Maithili literature will continue to respond to this invitation.
- (D) The chapter notes that i have an aversion to this unique and first word, and its remedy I see in the "Videha" e-magazine's Maithili literature movement against the slow-poisoning given to Maithili.

१७५७. In the context of Subhash Chandra Yadav, which statement is accurate?

- (A) The crisis of Maithili in the age of globalization, children who speak Maithili at home but write in English, mothers who cannot teach their children to read in their mother tongue, is dramatized with elegiac precision in 'Chhuttiik Ek Din', where the...
- (B) The chapter notes that from the perspective of Abhinavagupta's dhvani theory, the vyangya (suggested meaning) of these songs transcends the literal narrative of a woman waiting for a migrant husband.
- (C) The chapter notes that some (Maithili) literary figures call our emphasis on this point an attempt to fragment literature, but our priority is Maithili, the Maithili literature movement; if this language is dying, then what is the use of the destructive...
- (D) The chapter notes that for Translated Literature: The level of equivalence between the source language and the target language.

१७५८. What is the best reading of the chapter's discussion of Subhashchandra Yadavji's?

- (A) The chapter notes that kalpana Jha Patna's critical prose, which the mainstream Maithili literary establishment has neither recognised nor systematically studied, is precisely the kind of women's critical writing that gynocriticism demands be recovered and...
- (B) The title, from 'vishwasaghat' (betrayal of faith/trust), immediately signals the moral register of the play: this is a drama about the destruction of the social fabric of trust that holds communities together.
- (C) And here it is also relevant that the rereading of Subhashchandra Yadavji's fiction and language continues to come.
- (D) The chapter notes that terry Eagleton's emphasis on ideology in literary texts is relevant to Roy's relationship to Maithili literary ideology.

१७५९. What is the best reading of the chapter's discussion of Subhash Chandra Yadav?

- (A) The chapter notes that three Maujis (women), three Musaharnis (women of Musahar caste), among them an old woman.
- (B) The vyapti linking this representation to social critique is: wherever a dramatist represents social conditions from inside the community's own cultural logic, social critique is produced that would not be produced by external representation.
- (C) The chapter notes that parallel Literature in Maithili and Videha Maithili Literature Movement.
- (D) The chapter notes that Jagdanand Jha "Manu" A poet, ghazalist, and seed-story writer.

१७६०. Which option correctly summarizes a point from Chapter 86?

- (A) The play reflects his Marxist/socialist intellectual orientation of the era and his belief in the power of theatre as a vehicle for social consciousness-raising. ► Chitra-Vichitra (चित्रा-विचित्रा), An essay and article collection (aalekh sangrah), 2006.
- (B) The Videha Sadeha series, of which issue 31 is examined here, represents a special archival edition, collecting selected prose and verse from the journal's first 350 issues.
- (C) The men spend their days selling gājā, and the women at night.
- (D) The chapter notes that this topographical inventory of Shakta shrines is itself a scholarly contribution of first importance: it documents the 'Shakti landscape' of Mithila in a systematic way, establishing that the devotional folk song line of inheritance...

१७६१. Which point is consistent with Chapter 86's treatment of Subhash Chandra Yadav?

- (A) The chapter notes that Feminist Literary Criticism Srinivas's fiction engages extensively with women's lives: widowhood, remarriage stigma, the psychology of mothers, the condition of daughter-in-laws.
- (B) And in the final situation of the story, the road is called 'prostitute road', perhaps because its trampling happens.
- (C) The chapter notes that viyogi and Jayant Narlikar (Marathi/English SF) The closest structural parallel to Viyogi in Indian literature is Jayant Narlikar (b).
- (D) The chapter notes that Bhangima (भंगिमा), the theatre-focused irregular journal of the Bhangima group; she served as its editor for a period.

१७६२. What is the best reading of the chapter's discussion of Sujit Kumar Jha?

- (A) Theoretical Frameworks Referenced Bharata Muni: Natyashastra, Rasa theory, applied to drama and ghazal.
- (B) The chapter notes that conclusion: The Legacy of a Social Thinker Acharya Ramanand Mandal occupies a unique position in the contemporary Maithili landscape.
- (C) The chapter notes that) marks an institutional recognition of precisely the kind the Videha Parallel History has long advocated.
- (D) The chapter notes that drawing from Videha e-Journal's special issue No.

१७६३. Which point is consistent with Chapter 87's treatment of Sujit Kumar Jha?

- (A) The chapter notes that he deploys compound verbs and idiomatic expressions that give his language a strongly oral character, sentences that feel spoken rather than written, a quality crucial for both the geet (which is sung) and the ghazal (which is...)
- (B) Mithilaangan (Mahendra Malangia) and Barahmaasa: Contemporary active groups she described in her interview as sustaining the line of inheritance.
- (C) The histories of Koilakh's notable figures are, in many cases, social dramas: the scholar who left the village to seek education in Calcutta, the administrator who returned to serve the region, the reformer who challenged caste orthodoxy.
- (D) The chapter notes that he holds an MA in Maithili and is pursuing a second year of postgraduate study in Sociology, a dual academic formation that combines the humanistic study of language and literature with the social-scientific analysis of community...

१७६४. In the context of Sujit Kumar Jha, which statement is accurate?

- (A) The chapter notes that cE, Karion village near Darbhanga, Mithilā) composed the Tattvacintāmaṇi ('The Jewel of Thought on the Nature of Things'), founding the Navya Nyāya ('New Logic') school.
- (B) The chapter notes that while Jha writes prose criticism, his best essays operate by way of a strong dhvani dimension, the suggested meaning is invariably larger than the stated argument.
- (C) The chapter notes that this development from poetry to fiction is itself a literary history: the poet who has learned to tell stories.
- (D) The poem stages a dramatic inversion: the socially silenced voice (the unborn girl) is given speech; the socially empowered voice (the father) is placed in the position of accused.

१७६५. According to Chapter 87, which statement best fits the discussion of Sujit Kumar Jha?

- (A) The essay on Ram Bhorosa Padi 'Bhramar' and his novel Gharmuha, a novel about the Madheshi political movement in Nepal, explicitly engages postcolonial questions: the 'Madheshi' identity of Terai Maithili-speakers in Nepal is itself a postcolonial...
- (B) The chapter notes that rājendra Vimal in the Jiddī foreword, is what Vimal calls 'karaṇṭ' (current): a story that begins from seemingly ordinary events and gathers, by way of the middle, an unstoppable momentum before arriving at a 'shocking yet...
- (C) The writings of Malangiya's son, Ramdev Jha's son, and numerous pseudonyms have been published in Videha without any editing, those that could be printed have been, and those that could not have not been.
- (D) The play's complex plot, soldier's family under persecution, women's liberation as undertone, robotic surveillance, the identification of enemies inside, is deliberately designed to work on both village and urban stages.

१७६६. Which answer matches the critical direction of Chapter 87?

- (A) The chapter notes that ghazalkar Parichay Shrinkhala (Ghazalkar Introduction Series): Systematic introductions to individual Maithili ghazal poets, including historical figures, contemporary practitioners, and poets from the wider Sher-o-Shayari line of...
- (B) The chapter notes that rasa, literally "taste" or "flavour", denotes the aesthetic emotion or sentiment evoked in the sahrdaya (receptive reader).
- (C) The internal critical essay on Chirai (by Chandresh, included as a preface) notes that 'most stories in Gandha are women-centred, based on love and desire', and cautions that the author must be careful not to let the romantic surface obscure the deeper...
- (D) The chapter notes that 'Maithili Natak aa Aadhunik Rangamanch' (Maithili Drama and Modern Stage).

१७६७. Which point is consistent with Chapter 88's treatment of Sushil?

- (A) 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.
- (B) In the language of the Videha Parallel History: they are, in the deepest sense, Maithili writers, writers for whom Maithili is not a dialect of something else, not a minor tongue, but a complete linguistic and cultural universe deserving of the fullest...
- (C) The chapter notes that its discussion connects Sushil with critical appreciation, literary history and the Videha critical frame.
- (D) The chapter notes that from the debut antidowry play Takak Mol (2000) by way of the patriotic-military drama of Hathat Parivartan (Sahitya Akademi Youth Prize winner) to the ambitious multi-stranded Mukti Yatra (c.

१७६८. What does Chapter 88 most clearly emphasize about Naval Sushil?

- (A) The chapter notes that dhirendra notes that 'Ashokak kavi sahaj reetisi kinba biswasbhak sahayog laai je kichhu kahaal achhi oo prabhavkaari achhi'.
- (B) The chapter notes that chaudhary's Lesbian Continuum essay and Mātr̥va piece constitute anumāna (inferential) arguments from observed social facts to general conclusions about the nature of patriarchal compulsion and women's alternative solidarities.
- (C) In the twentieth century, the institutionalisation of Maithili theatre brought with it a major problem: the 'jativadi' or casteist bias that concentrated theatrical production, direction, and critical authority in the hands of upper-caste (primarily...
- (D) The chapter notes that nita Naval Sushil (Introduction) Sushil Chandra Jha, famously known as Sushil Village + Post-Dulaha, District- Madhubani (Bihar, India).

१७६९. In the context of Sushil, which statement is accurate?

- (A) The chapter notes that sushil's Literary World: His literary works include- Gharāṇī (novel) (1973), Gāmbālī (novel) (1982), Bhāmatī (drama) (first staging 1991, publication 2013) and Asmitā (short story collection) (2016).
- (B) The chapter notes that postcolonial Theory: Language, Identity, and the Problem of Maithili Reading Ashok by way of a postcolonial lens reveals the extent to which his fiction is entangled with the politics of linguistic identity.
- (C) The chapter notes that pata-Chitra (Canvas Painting): More contemporary adaptations of traditional motifs.
- (D) The chapter notes that panini's method, economy, formal precision, abstract rules governing surface phenomena, is structurally analogous to the GB programme, and Yadava's work thus occupies a position inside a continuous line of inheritance of formal...

१७७०. In Chapter 88 (Sushil), which option reflects the chapter's argument?

- (A) The chapter notes that pratyakṣa: his direct reading of the texts under review, attending to language, structure, and image.
- (B) In his drama essays, each quoted passage functions as a visheshana (qualifier) that grounds and specifies the visheshya (the general critical claim about social conditions in Maithili drama).
- (C) The chapter notes that he is a polyglot scholar who can converse fluently in Maithili, Hindi, English, Bengali, Odia, and Urdu.
- (D) The chapter notes that even before the novel begins, in the very first line, Sushil writes about 'Gāmbālī': "In support of widow marriage and inter-caste marriage." And the novel begins.

१७७१. What is the best reading of the chapter's discussion of Sushil?

- (A) A r c h i v e E v i d e n c e Bhalchandra Jha's written response to the Pankaj Parashar plagiarism controversy in the Maithili literary world.
- (B) The society and the people of Mithila, adorned with the so-called term 'Jaivār', have been more liberal and adaptable from ancient times compared to other civilizations and cultures of India.
- (C) Applying Navya Nyāya to Premshankar Singh's Criticism Singh's critical practice can be analyzed by way of Navya Nyāya epistemology as follows.
- (D) The chapter notes that rasa: Śānta-rasa (tranquillity born of spiritual insight) is the dominant rasa, but it is arrived at by way of the recognition of previous spiritual failure, the three middle verses catalogue the stages of a life wasted without...

१७७२. What does Chapter 88 most clearly emphasize about Dushan Panji?

- (A) Videha Maithili Natya Utsav, Parallel Theatre Archive The third organization addressed in a Videha special publication is not an organization per se but a movement: the Maithili parallel theatre line of inheritance, documented in the Videha Maithili Natya...
- (B) In this Dushan Panji, there were written records of Brahmins marrying other castes, especially Dalits and Muslims, or marrying after the husband's death.
- (C) The chapter notes that goharaganesh Satire (vyangya) Satirical collection; title invokes the comic archetype 'Gohara Ganesha'; analysed Videha 358 pp.
- (D) The chapter notes that more politically charged is her treatment of Reshma-Chuharmal: a cross-caste love story between a Dugdhvanshi Dusadh man and a Bhumihar Brahmin woman, “the viewpoint of trampling love under the caste system of society is broken in...

१७७३. Which answer matches the critical direction of Chapter 88?

- (A) The chapter notes that this research is by Dinesh Kumar Mishra, who has a B.
- (B) Anumana (Inference) in Srinivas For Gangesa, valid inference requires a pervasion (vyapti), a reliable general relationship, between the inferential mark (hetu) and the inferred conclusion.
- (C) The chapter notes that both Singh's historical survey and Ilarani Singh's creative work are acts of linguistic vitality: they demonstrate that Maithili is a living, generative literary language capable of the full range of critical, creative, dramatic, and...
- (D) The chapter notes that it was presented at the college annual day as a nāṭak inside the fiction of the play itself, creating a meta-theatrical frame.

१७७४. In the context of Sushil, which statement is accurate?

- (A) The chapter notes that nepal's Literary Award Ecosystem for Maithili VII.
- (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 chapter notes that tech. in Structural Engineering in 1970, and is qualified for that research.
- (D) The difference is one of primary medium: Thakur's theatre is primarily performative, while Mandal's dramatic writing is primarily literary, designed for reading and publishing as much as for performance.

१७७५. What does Chapter 88 most clearly emphasize about Taranand Viyogi?

- (A) The chapter notes that this author was also 'saved' by Taranand Viyogi about ten-twelve years ago, who used to write that he was influenced by poetry and inadvertently used someone else's content in his own work, and so on.
- (B) The chapter notes that even the God of Love was turned to ash For harboring the illusion of casting a spell upon poetry's first priest.
- (C) The chapter notes that kamat's dramatic scene of a child's bleeding mouth after being struck, rendered with vivid sensory detail, serves as a form of alaukika pratyakṣa, enabling the reader to perceive social violence with an immediacy that transcends...
- (D) The chapter notes that by making these secret records public, the Videha movement sought to dismantle the myths of ancestral purity that sustained the contemporary literary establishment's exclusionary practices.

१७७६. Which answer matches the critical direction of Chapter 88?

- (A) The chapter notes that this critical frame holds that the dominant Maithili literary canon, as institutionalised by way of the Sahitya Akademi and the principal print journals, has systematically marginalised writers who work in performance genres, folk...
- (B) The chapter notes that similarly, in Videha Petar, we will continue to enrich it despite the risk, because the rotten fish in the parallel stream do not spoil all the fish in the pond; the Mallahs keep picking out the rotten fish one by one, they keep picking.
- (C) The chapter notes that for a Maithili theatre reviewer, this critical frame is not an academic overlay but a living critical vocabulary rooted in the line of inheritance's own self-understanding.
- (D) The chapter notes that by documenting 37 thematic special issues, curating the Nit Naval series to provide critical depth, and offering platforms for Dalit and subaltern voices, it has effectively bypassed the traditional structures of literary power.

१७७७. In the context of Sushil, which statement is accurate?

- (A) The Gamaya Theatre line of inheritance and its Reinvention Bechan Thakur's theatre draws its strength from the gamaya (village) theatrical line of inheritance of Mithila, the popular performance forms (gamaya nach, jat-jatin, samaichakeva, bidesia, etc.)...
- (B) The chapter notes that kailash Kumar Mishra: Analysis of Arthtantra O Bhrashtachar using The Economist Democracy Index as a measure of analytical sophistication unusual for Maithili.
- (C) After setting up all the arrangements, the novelist introduces Ratan, a military man.
- (D) The chapter notes that pushpa's ghazal connects to that documentation line of inheritance: the poet's complaint is the cultural critic's lament in compressed form.

१७७८. In Chapter 88 (Sushil), which option reflects the chapter's argument?

- (A) The chapter notes that i Ramji Prasad Mandal Poetic Landscapes of Resistance & Remembrance: Ramji Prasad Mandal Ramji Prasad Mandal is among the most prolific Maithili poets emerging from the parallel literary line of inheritance of Supaul district.
- (B) Applying Navya Nyaya to Jha's drama is not merely a technical exercise but an act of cultural hermeneutics: reading works produced inside the Mithila cultural line of inheritance by way of the epistemological tools that same line of inheritance produced.
- (C) The chapter notes that geographically, Mithila corresponds roughly to the northern plains of Bihar and adjoining parts of Nepal (the Terai region), bounded by the Gandak river to the west, the Mahananda to the east, the Himalayas to the north, and the...
- (D) The chapter notes that but the reader has to guess the plot; Abhiram Jha talks about a forgotten story.

१७७९. In Chapter 88 (Sushil), which option reflects the chapter's argument?

- (A) The chapter notes that he goes to Muzaffarpur for the court date but does not go to the village.
- (B) The Videha Digital Library's archiving of Bechan Thakur's five major plays, Betik Apaman aa Chhinardevi, Baap Bhel Pitti aa Adhikaar, Bhaat, Biswasghat, and Oonch-Neechensures that this remarkable body of grassroots theatrical work is accessible to...
- (C) Anumana (inferential knowledge) is activated when the audience infers social causes from dramatic effects.
- (D) The chapter notes that gopesh's lyrics demonstrate mastery of upamā (simile), rūpaka (metaphor), and utprekṣā (fancy or poetic conceit).

१७८०. Which answer matches the critical direction of Chapter 88?

- (A) Introduction: Kameshwar Jha 'Kamal' and the Maithili Geet line of inheritance 2.
- (B) The chapter notes that third, it celebrates Jha's achievement: each poem in the collection offers a genuine social vision; the language is distinctively Jha's own, with the colloquial Maithili idiom ('gobar chāuraka ḍhakiyā nāhit', 'covering dung with...)
- (C) The chapter notes that recent minimalist work on allocutive agreement in Maithili cites Yadav's description as foundational data.
- (D) The chapter notes that for Durga Puja, three plays are staged: two in Maithili and one in Hindi.

१७८१. Which point is consistent with Chapter 88's treatment of Goar Toli?

- (A) The play is a satirical comedy of manners centred on Balchandra Jha, a self-major IAS officer who has lost touch with his village origins.
- (B) The promotion of calling her Gāmbālī started from the Goar Toli and spread throughout the village.
- (C) The chain from pratyakṣa to anumāna to śabda-pramāṇa is the structure of theatre journalism: the journalist perceives the performance (pratyakṣa), infers its quality and significance (anumāna), and communicates that judgment to readers who cannot attend...
- (D) 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...

१७८२. In the context of Sushil, which statement is accurate?

- (A) The chapter notes that second, it performs systematic counterarchival work, inscribing into the record cultural workers who would otherwise disappear from literary history.
- (B) The chapter notes that dramatic Structure and Sanskrit Poetics The Nāṭyaśāstra recognises five stages of dramatic action (Avasthā): Ārambha (beginning), Yatna (effort), Prāptyāśā (possibility of attainment), Niyatāpti (certainty of attainment), and...
- (C) The chapter notes that he would address women as 'Dai', 'Kaki', 'Bahan', 'Bachiya' until his mouth was sore.
- (D) The chapter notes that binay Bhushan's poetry, even in its written form, retains the sound-patterns and rhythmic structures of the oral line of inheritance: the anaphoric repetitions (each new line beginning with the same phrase, adding a new completion)...

१७८३. According to Chapter 88, which statement best fits the discussion of Sushil?

- (A) The chapter notes that gramsci's further concept of 'cultural hegemony', the way in which dominant classes maintain their power not only by way of coercion but by way of the cultivation of a consensus that makes their values seem natural and universal, is...
- (B) The anthology records multiple performance groups, playwrights, and directors from across the Maithili-speaking region, from Madhubani to Janakpur (Nepal), operating in the line of inheritance of community-based, non-casteist theatre.
- (C) The chapter notes that its nineteen critical essays, editorial commentary, and reader responses constitute a richly diverse evaluation.
- (D) The chapter notes that he was very fond of foreign dances and nautanki (folk theatre), which was considered an art form for the young, but the noble and the new-generation gentlemen would sit in the front.

१७८४. What is the best reading of the chapter's discussion of Sushil?

- (A) The chapter notes that no one understood Gāmbālī's story in such detail; everyone hears about her after her death.
- (B) The Claim of Historical Significance inside the Videha Parallel History The Videha Parallel History critical frame recognises Dr.
- (C) Maithili theatre in Janakpur is not merely entertainment but a form of public discourse about Maithili cultural identity, social values, and political aspirations particularly in the context of Nepal's post-2006 federal restructuring and the Madheshi...
- (D) The chapter notes that this rasa-movement, from analysis to memory to polemic and back, gives her prose a characteristic emotional texture: thoughtful, affectionate, and committed simultaneously.

१७८५. In Chapter 88 (Sushil), which option reflects the chapter's argument?

- (A) The chapter notes that bhāmatī (Drama) (First staging 1991, Publication 2013) Preface: Sangita Menon writes: Two major sub-schools of Advaita Vedanta emerged after Shankar: Bhāmatī and Vivarana.
- (B) Videha Archive: Complete Works Catalogue Videha Sadeha 20 (Prelim_20): Bihani Kathā, Sāmṭha Gāmṭha (साँठ गाँठ, Collusion/Backscratching) and Noṭabandī (नोटबन्दी, Demonetisation), p.
- (C) The chapter notes that sURVEY OF WORKS: NOVELS, SHORT STORIES, AND OTHER WRITINGS 2.1 Novels Mandal's novelistic output is remarkable for its sustained focus on the social fabric of Mithila's agrarian communities.
- (D) The chapter notes that complete Critical Appreciation of Ashok's Works Based on interviews and critical articles from sources like The Indian Express and Outlook India, a complete list of Ashok's published books can be compiled.

१७८६. In the context of Sushil, which statement is accurate?

- (A) The courtyard is the key domestic space of the Maithili household the locus of ritual, social, and family life.
- (B) The Drama Bhāmatī Thus, it is established that the elderly Vachaspati was inclusive.
- (C) In Mithila Rising (Chapter 12, 'State Hood for Mithila', pp.
- (D) The chapter notes that 'A Parallel History of Mithila and Maithili Literature.' Parts 1-10.

१७८७. Which option correctly summarizes a point from Chapter 88?

- (A) The chapter notes that getting a hundred or two hundred copies of a book printed, having it reviewed, getting it published in magazines that print a hundred or two hundred copies, making folders of its photocopies and keeping them at home, applying for...
- (B) Therefore, the aggressive and eccentric portrayal of him in the drama Bhāmatī at some point does not align with his philosophy.
- (C) The chapter notes that vijay Deo Jha's memorable portrait of the 'Pandit with MacBook and manuscripts' captures this precisely: here is a scholar surrounded by palm-leaf manuscripts and paper folios, but working on a laptop, using digital databases...
- (D) His mastery was not confined to Nyāya: he was also, by the account of the Stanford Encyclopedia of Philosophy, a great master of Mīmāṃsā, the school of Vedic hermeneutics, and was thoroughly conversant with the grammatical line of inheritance of Pāṇini as...

१७८८. What is the best reading of the chapter's discussion of Sushil?

- (A) The relationship between line of inheritance and modernity: Nearly every text in the corpus stages, in some form, the negotiation between inherited Maithili cultural forms and the disruptions of contemporary life, migration, education, technology, economic...
- (B) There are descriptions of the scene, costumes, and stage setting.
- (C) As an educated, presumably urban, presumably male or male-identified figure who documents and frames these rural performance traditions, the playwright performs the very act of representation that Spivak critiques.
- (D) The chapter notes that it is the language in which Vidyapati composed his immortal padāvalis; the language in which Jyotirishwara Ṭhākura gave us the first prose encyclopaedia in any north Indian tongue; the language whose Tirhuta script (Mithilākṣara)...

१७८९. According to Chapter 88, which statement best fits the discussion of Sushil?

- (A) The Ancient line of inheritance Centers of Learning: Mithila was once the world center for Vedas and Vedanta.
- (B) The second act also begins with descriptions of costumes, stage setting, and scene.
- (C) The chapter notes that this is a theatre review/report on the staging of 'Eka Chala Rājā' (एक छल राजा, Once There Was a King), a play by the renowned Maithili playwright Udaya Narayan Singh 'Nachiketa'.
- (D) The third is oralcommunal: the anonymous Parātī ('Prana rahata nahi mora'), the traditional Gosaunik Gīta, and the Jhumra from Batahū Yādava represent the living oral line of inheritance.

१७९०. Which answer matches the critical direction of Chapter 88?

- (A) The chapter notes that mainstream story writers, who do not even understand the meaning of a short story, kept wandering in literature devoid of readers, and Sushil was forgotten.
- (B) The chapter notes that epistemology in Classical India: The Knowledge Sources of the Nyaya School.
- (C) The chapter notes that this formal constraint ensures the "defamiliarization" of ordinary language, turning repetitive prayer into a structured sonic experience.
- (D) The Nāṭyaśāstra's Mythoscientific Mode in Narak Vijay Bharata's Nāṭyaśāstra permits the mixing of divine and human characters on stage.

१७९१. Which point is consistent with Chapter 88's treatment of Sushil?

- (A) And after the Colgate toothpaste model, describing pomegranate seeds with such finesse can only be done by a story writer of Sushil's caliber.
- (B) The chapter notes that socio-Cultural Implications of the Kamat Family's Advocacy The concept of a "Saparivar Maithilisevi" (a family serving Maithili together) is a recurring theme in the biographical accounts of Lal Dev Kamat.
- (C) The chapter notes that its discussion connects Yogendra Pathak Viyogi with critical appreciation, literary history and the Videha critical frame.
- (D) The chapter notes that singh's doctoral thesis and published in Videha: Sadeha 26, deploys the methodology of social criticism inside the critical frame of Maithili dramatic literature.

१७९२. What does Chapter 88 most clearly emphasize about Prem Ne Baḍi Upajay'?

- (A) The chapter notes that you are right, this excerpt is from the best Maithili love story, 'Prem Ne Baḍi Upajay'.
- (B) Anumāna (Inference): The diagnostic and critical poems, 'Adbhut Vikāsak Rastā', 'Phalā Mīṭh Vākīl Hākim', move from observable symptoms (the politician's behaviour, the administrator's indifference) to inferred structural causes (systemic corruption, the...
- (C) The collection's masterpiece (master-piece) is identified by Rakesh as 'Annadhan Lakshmi', a story of a rural woman made pregnant by way of deception, abandoned, and then victimised again.
- (D) The chapter notes that for Drama: Theatricality, acting, music, dialogue, audience relationship.

१७९३. Which answer matches the critical direction of Chapter 88?

- (A) These three contributions alone justify placing Navendu Kumar Jha in the first rank of the Videha Parallel History's journalistic contributors.
- (B) The chapter notes that ṣaḍak (The Road) A road is being built in the village.
- (C) The chapter notes that textual Analysis: Deep Dives into Representative Plays The repertoire of the Maithili Parallel Theatre spans a wide range of genres, from historical revisionist dramas to avant-garde postmodern experiments.
- (D) The chapter notes that structure: The play follows a traditional Aristotelian arc: the Peripeteia (reversal of fortune) occurs when the X-ray plate is revealed, transforming a romantic comedy into a tragedy .

१७९४. What does Chapter 88 most clearly emphasize about Jacques Derrida?

- (A) The chapter notes that this story was also in circulation regarding the great poet Vidyapati (the author of the pre-Jyotirishvara Maithili Padavali), and later became associated with Vidyapati Thakkura (the author in Sanskrit and Avahattha) as well.
- (B) The chapter notes that chhinardevi, the second play in this volume, deals with superstition (andhavisas) in village society.
- (C) The chapter notes that physical and mental illnesses increased severely inside these two sub-castes, along with a dramatic rise in polygamy, child marriage, and the number of widows.
- (D) The chapter notes that post-modernist thinker Jacques Derrida fragmented language and established that the fragmented parts are dependent on many different bases, and without understanding them, we cannot grasp the meaning of language.

१७९५. According to Chapter 88, which statement best fits the discussion of Sushil?

- (A) The ghazal's self-contained shers, each a complete emotional unit, function naturally as a lyric insert inside a larger dramatic structure.
- (B) The chapter notes that this thematic focus addresses the movement's concern regarding the biased educational systems in Maithili-speaking areas, where the lack of regional language instruction has historically led to linguistic erosion.
- (C) Abha Jha's use of 'madhyamarg' as a critical critical frame for Ashok's fiction is precisely an upamana: she recognises the resemblance between Ashok's narrative strategy (avoiding both pure idealism and pure cynicism) and the philosophical middle path...
- (D) The new left-wing movement emerged in France.

१७९६. In the context of Taranand Viyogi, which statement is accurate?

- (A) The chapter notes that navya-Nyāya Epistemology (Gaṅgeśa's Technique) In the Videha critical project, Navya-Nyāya is not merely a philosophy but a rigorous tool for literary analysis.
- (B) The chapter notes that from the Dhvani (suggestion/resonance) perspective of Anandavardhana, this poem's vyanjana-artha (suggested meaning) extends far beyond the literal description of drought.
- (C) The chapter notes that she is the first and most transformative powerful female stage artist of Maithili theatre, credited with normalising and championing women's presence on the Maithili stage at a time when even female roles were performed by men.
- (D) The chapter notes that western Critical Traditions: Aristotle, Marx, Gramsci, Spivak (Subaltern), Foucault, Iser.

१७९७. Which option correctly summarizes a point from Chapter 89?

- (A) The chapter notes that pRANAV JHA (PRANAV KUMAR JHA) प्रणव झा / प्रणव कुमार झा Most Prolific Multi-Genre Writer · Dramatist · Memoirist · Fiction Writer · Medical Essayist · Social Critic Archive Presence & Works Sadeha 17: Ambara + Tesara Praṇa + Apana...
- (B) The chapter notes that (Why Greed?), Ghūsakeṃ Jūsa Bandu Karu (Stop the Juice of Bribery), Bhuta Lāgala Katekekem (How Many Have Been Possessed/Haunted), Pralaya Ahīm Chī (You Are the Cataclysm), Nava Mithilāka Nirmāṇa Karaita Calū (Let Us Build New Mithila).
- (C) Videha Parallel History critical frame: Gajendra Thakur's anti-establishment revisionist historiography.
- (D) The chapter notes that while this is the only text accessible in the current archive, Lalita Jha's broader contribution to Mithila folktale documentation (referenced by Viyogi) suggests a wider body of work that merits consideration.

१७९८. In the context of Taranand Viyogi, which statement is accurate?

- (A) History Maithilī Kavitaḥ Hazar Varṣa (2 vols) A monumental attempt to recover "history-excluded poets" (itihāsa-vañcit kavi).
- (B) The chapter notes that BCE-200 CE established the critical frame of Rasa (aesthetic emotion) as the fundamental criterion of literary-artistic experience, applicable not only to drama but to all literary forms including lyric poetry and music.
- (C) The chapter notes that inside Videha, the Maithili ghazal was developed by Gajendra Thakur (who pioneered its revival from around 1905 onwards in the Videha critical frame), and then by Ashish Anchinhar whose 'revival' of the form in the digital era...
- (D) The chapter notes that this mirrors the movement's broader politics of linguistic love: where the establishment treats Maithili as a minor regional language, the Videha writers treat it as the supreme medium of their interior lives.

१७९९. According to Chapter 89, which statement best fits the discussion of Taranand Viyogi?

- (A) The signature device, 'Kamal' appearing in the penultimate line of each devotional song, is a classical convention going back to Vidyapati: the poet's name-signature (bhanita) that recognises the composition and simultaneously serves as the poet as devotee...
- (B) The chapter notes that western Critical Theory Gramsci & Spivak: Viyogi challenges Brahminical cultural hegemony.
- (C) The chapter notes that this is less a dramatic failure than a strategic choice appropriate to the village-stage context and its social function.
- (D) The chapter notes that identity: The specific mention of Darbhanga and local post offices anchors the "Universal Rama" into a "Local Mithila," a hallmark of the Videha critical frame where the sacred geography is superimposed onto the village.

१८००. Which point is consistent with Chapter 89's treatment of Wolfgang Iser?

- (A) Videha's explicit mission is to document, preserve, and critically evaluate Maithili literary production.
- (B) His name signifies authority even when his work lacks evidence, constructed by institutional "monastery heads."
- (C) Wolfgang Iser (Act of Reading): Viyogi fails the primary act of reading (e.g., misreading Dhumketu's story), violating the phenomenology of...
- (D) The chapter notes that psychoanalytic Theory: Freud, the Unconscious, and Suppression Ashok's interest in the inner life of his characters, in the slippages between what is said and what is felt, between social performance and private truth, lends his best...
- (E) The chapter notes that furthermore, the critical frame re-evaluates the trajectory of Maithili drama, identifying an indigenous lineage of "absurdity" that predates Western influence.

१८०१. What does Chapter 89 most clearly emphasize about Apan Yudhak Sākṣya?

- (A) The Maithili Ghazal (Apan Yudhak Sākṣya) Viyogi is a founding theorist of the Maithili ghazal.
- (B) The chapter notes that premlata Mishra 'Prem' Contemporary Maithili theatre and cinema.
- (C) The chapter notes that saras's contribution to the parallel line of inheritance is thus not merely aesthetic but archival: he documents experiences that would otherwise leave no literary trace.
- (D) The chapter notes that stepmother/Grandmother Anima Singh Professor/Folklorist Assumed full responsibility for raising Ila Rani's children.

१८०२. In the context of Taranand Viyogi, which statement is accurate?

- (A) The chapter notes that publisher: Mithila Sanskriti Parishad (Secretary: Sri Dayashankar Mishra), 6-B, Kailash Saha Lane, Kolkata-700007.
- (B) The chapter notes that what distinguishes Singh's work is his insistence on identifying what Gajendra Thakur calls 'mediocrity' and 'blackmail literature': Singh explicitly recognises caste bias, sectarian criticism, and mutual praise clubs (writers...
- (C) Institutional "Mathadheesh" Behavior Critics argue Viyogi has become a "mathadheesh" (monastery head) of Maithili criticism.
- (D) The chapter notes that rasa Analysis: Karuna and Shanta in the Novel Bharata's rasa theory is conventionally applied to drama, but its extension to narrative fiction (by the Kashmiri aestheticians, particularly Abhinavagupta) makes it applicable to the...

१८०३. According to Chapter 89, which statement best fits the discussion of Namaje Shukrana?

- (A) The chapter notes that he evaluated Dhumketu's story "Namaje Shukrana" as communal harmony, but the story describes communal bigotry (a parrot thrown against a wall).
- (B) The chapter notes that editorial Leadership and Journalistic Contributions Kamat's influence is perhaps most visible in his role as an editor and journalist.
- (C) The chapter notes that rooted in the village of Menhath (मेंहथ), Jhanjharpur, Madhubani district, Biharin the very heartland of Mithila civilisation, he represents a generation of playwrights who emerged from rural Mithila in the late twentieth century...
- (D) The chapter notes that munni Kamat, poet and essayist; author of Sukhal Mon Tarsal Aankhi (poetry/prose), Antatah, Chukka (children's stories), and Matik Suwas (novel), archived in Videha pothi.htm.

१८०४. What does Chapter 90 most clearly emphasize about Dr. Umesh Mandal?

- (A) His novels are not photographic documentation of Maithili social conditions but structured explorations of how consciousness and circumstance interact.
- (B) The chapter notes that 16), have been performed repeatedly across Maithili-speaking regions, from village stages in Madhubani to diaspora stages in Kolkata.
- (C) The chapter notes that this breadth, from lyric poetry to scholarly criticism to lexicography to digital organisation makes him a figure of unusual range and seriousness.
- (D) The chapter notes that 1448), known as the "Maithil Kavi Kokil" (the Cuckoo Poet of Maithili), dominates the medieval period.

१८०५. What does Chapter 90 most clearly emphasize about Dr. Umesh Mandal?

- (A) The chapter notes that centres on Prof. Dr. Yogendra P. Yadava, Maithili Linguist and Language Policy Architect.
- (B) The chapter notes that by standardizing Unicode for these scripts, the Videha movement ensures that Maithili is not just a language of the past but a functional tool for the digital age.
- (C) The chapter notes that se rahi-rahi kachotai chhathi kavikañ' ('Migration from Mithila keeps happening.
- (D) The drama title 'Janma Daita Achi Mām Bāpa Karama Tō Apanehī' (Parents give birth; karma, however, is one's own) is a philosophically loaded statement about the relationship between heredity and agency, a theme of direct social relevance in a...

१८०६. Which answer matches the critical direction of Chapter 90?

- (A) The village threshold (munhathir) itself becomes jungle; the familiar landscape of the gam is defamiliarised by way of absence.
- (B) The chapter notes that unlike the courtly dramas of Nepal, these plays were intended for the promotion of the Vaishnava religion among the masses, specifically focusing on the Vatsalya Leela (childhood sports) of Krishna.
- (C) The chapter notes that 'I will do as much as it is possible to do.' This formulation, 'the parallel theatre will continue; the will is strong', expresses both the personal commitment and the institutional identity of the movement.
- (D) The chapter notes that this formalist revival is viewed as a "structural act of literary justice," reclaiming the ghazal as a site of technical excellence rather than a tool for caste-based gatekeeping.

१८०७. In Chapter 90 (Dr. Umesh Mandal), which option reflects the chapter's argument?

- (A) The chapter notes that translation Prize The Sahitya Akademi Translation Prize for Maithili has been awarded for both translations into Maithili from other languages and translations from Maithili.
- (B) The chapter notes that cE, Karion village near Darbhanga, Mithilā) composed the Tattvacintāmaṇi ('The Jewel of Thought on the Nature of Things'), founding the Navya Nyāya ('New Logic') school.
- (C) The chapter notes that 3 Subaltern Consciousness and the Politics of the Lyric Voice From a postcolonial and subaltern studies perspective, particularly in the wake of Spivak's reformulation of the question 'Can the Subaltern Speak?', Mandal's poetry...
- (D) Mandal thus dramatises epistemological error by way of narrative.

१८०८. Which point is consistent with Chapter 90's treatment of Dr. Umesh Mandal?

- (A) The relevance to Kamat's writing is this: her poems and plays, while rooted in specific Maithili village realities, aspire to and achieve this universalisation.
- (B) The report is part of a substantial theatre-and-culture section in Sadeha 8 that includes reports on multiple Maithili dramatic productions and cultural events from both India and Nepal, including reports from Janakpur's Mithila Nāṭyakalā Pariṣad (MINAP)...
- (C) Anumana and Vyapti: Inference from Social Evidence Anumana (inference) in Gangesa's system requires vyapti, invariable concomitance between the probans (hetu, the inferential mark) and the probandum (sadhya, what is to be proved).
- (D) As a writer from an OBC community, he writes from inside Maithili literature while simultaneously contesting its canon.

१८०९. What is the best reading of the chapter's discussion of Dr. Umesh Mandal?

- (A) The chapter notes that hetvābhāsa (Logical Fallacies): The analysis of hetvābhāsa (pseudo-reasons) is applied to critique the structural flaws of traditional dramas.
- (B) The haiku and tanka sequences are particularly interesting in this regard: these forms, borrowed from the Japanese line of inheritance but naturalised into Maithili, perform a kind of formal compression that enacts the poet's own situation, a voice...
- (C) The vocabulary chapters of the grammar are descriptive rather than comprehensive.
- (D) The chapter notes that saras's children's songs exploit the full range of phonetic resources available in Maithili: the retroflex consonants that have no equivalent in other Indo-Aryan languages, the distinctive vowel qualities, the characteristic...

१८१०. In Chapter 90 (Dr. Umesh Mandal), which option reflects the chapter's argument?

- (A) Thakur's theatre is post-colonial in a double sense: it responds to the colonial marginalisation of vernacular performance traditions, and it resists the neo-colonial hierarchies of post-independence cultural institutions that perpetuate upper-caste...
- (B) The rasa theory of Bharata's Nāṭyaśāstra recognises nine primary emotional essences (navarasa) that literary art seeks to evoke.
- (C) The chapter notes that he published inside this journal Ramdeo Jha's epigraphic Maithili songs (शिलोत्कीर्ण मैथिली गीत), Laxman Shastri's 'Dharmaraj Yudhishtira' epic, and his own path-breaking 'Nepalak Maithili Sahityak Itihas' (1972), the first history...
- (D) The chapter notes that 54) provides a precise technical formulation of Gaṅgeśa's theory of truth as set out in the Prāmāṇyavāda section of the Pratyakṣa-khaṇḍa.

१८११. Which option correctly summarizes a point from Chapter 90?

- (A) The concept of aucitya (propriety, appropriateness), theorised by Kṣemendra in his Aucityavicāracarcā (11th century CE), holds that the highest mark of poetic success is the perfect fit between form and feeling.
- (B) The chapter notes that centres on Ram Vilas Sahu, Complete Critical Appreciation.
- (C) The list of fourteen tolas (sub-settlements) and their demographic composition performs an major sociological function: it documents the full social complexity of a Mithila village, including the Muslim community (Kumhar/Dhuniya/Gumma castes) who are named...
- (D) Ashish Anchinhar is credited with constructing new Bahars specific to Maithili phonetics, expanding the genre into Bal and Bhakti sub-forms, and the reconvergence of ghazal with drama (2026).

१८१२. What does Chapter 90 most clearly emphasize about Dr. Umesh Mandal?

- (A) In his brief creative life of barely twelve years on the proscenium stage, beginning with the premiere of Badka Saheb at Rabindra Bhavan, Jamshedpur, on 20 November 1983, he produced a body of theatrical work that critics have placed in the front rank of...
- (B) The chapter notes that but without the Kosi, the description of the Mahananda remains incomplete.
- (C) The chapter notes that rasa Theory and the Aesthetics of Subaltern Experience The rasa theory of Bharatamuni and Abhinavagupta provides the classical Indian critical frame for understanding the emotional register of Mandal's work.
- (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.

१८१३. According to Chapter 90, which statement best fits the discussion of Dr. Umesh Mandal?

- (A) His No Entry: Mā Pravish was the first major Maithili play to be published as an e-text by way of the Videha eJournal, Gajendra Thakur's 21-page introduction to the play is itself a landmark of Maithili theatre criticism.
- (B) The chapter notes that this duality of name/identity is not merely a biographical detail but a structural condition of the Dalit subject's social existence: the necessity of navigating between the formal equality promised by education and the constitution...
- (C) The Mithila region, situated between the Himalayas and the Gangetic plain, is one of the most flood-prone areas of the world.
- (D) The chapter notes that (5) Maithilīk Pratinidhi Ghazal 1905-2022 (मैथिलीक प्रतिनिधि गजल), Co-edited with Gajendra Thakur.

१८१४. In Chapter 91 (Umesh Paswan), which option reflects the chapter's argument?

- (A) The chapter notes that this is a modernist Maithili innovation: political prose-poetry.
- (B) The chapter notes that brecht intended alienation to displace emotional identification entirely; Jha's village theatre relies on strong emotional identification as its primary means of social communication.
- (C) The chapter places Umesh Paswan inside the wider parallel history of Maithili literature.
- (D) The chapter notes that subaltern Assertion: The Sitamarhi region has historically been distinct from the Darbhanga power center.

१८१५. Which answer matches the critical direction of Chapter 91?

- (A) In Bengali, the ghazal arrived via the intellectual and cultural ferment of nineteenth-century Calcutta.
- (B) The chapter notes that navya Nyaya Epistemology Applied to Drama 8.1 Pramana in Theatrical Cognition 8.2 Vyapti and Dramatic Logic 8.3 Anumana and Inference in Dramatic Structure 8.4 Tarka and Counter-argument in the Plays 9.
- (C) The Outlook India survey of Maithili literature (2024) similarly recognises 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...
- (D) The village has become a simulation of itself, hollowed out by modernity.

१८१६. In Chapter 91 (Umesh Paswan), which option reflects the chapter's argument?

- (A) Theoretical Frameworks The rasa of science writing for children: Adbhuta-rasa (wonder) is the dominant aesthetic of good science communication, the cultivation of wonder at the natural world as the foundation of scientific curiosity.
- (B) The chapter notes that this position allows it to stage the very tensions that define modern Maithili identity, caught between a glorious literary past and a present of economic precarity, between Sanskritized prestige and folk vitality, between the ache...
- (C) The fiberoptic study of voicing and aspiration is particularly major: at the time of writing, instrumental phonetic research on South Asian languages was rare, and Yadav's use of fiberoptics to study the laryngeal phonetics of Maithili consonants placed...
- (D) The chapter notes that however, as Umesh Paswan's own poetry and fiction document with great specificity, the structural conditions of caste discrimination, the daily micro-aggressions, the institutional bias, the economic marginalisation, persist in rural...

१८१७. In Chapter 91 (Umesh Paswan), which option reflects the chapter's argument?

- (A) Applying Navya Nyaya to Jha's drama is not merely a technical exercise but an act of cultural hermeneutics: reading works produced inside the Mithila cultural line of inheritance by way of the epistemological tools that same line of inheritance produced.
- (B) The chapter notes that this is the influence of the Odia poetic line of inheritance which has a long line of inheritance of natureimages.
- (C) Thakur's theatre achieves siddhi when it produces in its village audience the recognition of social injustice and the emotional motivation to address it.
- (D) They correct the bhrama (false cognition) that 'Maithili literature' exhausts itself in BrahminKayastha literary production, establishing the prama (valid cognition) that Dalit social experience, in all its specific, embodied, community-embedded richness...

१८१८. Which point is consistent with Chapter 91's treatment of Ghar Chhi?

- (A) The chapter notes that sHASHIDHAR KUMAR 'VIDEH' डॉ॰ शशिधर कुमार 'विदेह' Science Writer · Children's Poet · Literary Critic · Multi-Genre Renaissance Figure Archive Presence & Works Sadeha 7: Kī Iēha Kahābaichha Sunnaratā (poetry) | Sadeha 9: Dākṣiṇī Dhruva...
- (B) The chapter notes that 1315 Prayas Premi Maithil is among the most voluminous contributors to any single Videha Sadeha volume: his contributions to Sadeha 19 total nearly 200 pages, 67 pages of drama and 131 pages of poetry/ghazals.
- (C) The chapter notes that gelhe Ghar 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.
- (D) The chapter notes that tHEMATIC ANALYSIS 5.1 Migration, Diaspora, and the Loss of Roots The migration of Maithili speakers from rural Mithila to Kolkata and other cities is perhaps the most pervasive theme of Bimbak Pathar.

१८९९. What is the best reading of the chapter's discussion of Umesh Paswan?

- (A) Theatre journalism that documents and critically engages with this public cultural discourse is thus doubly a public sphere institution: it reports on a public sphere practice (theatre) for a public sphere platform (Videha).
- (B) The poem then pivots from complaint to aspiration: 'Apan somniya bala raasa aab nai sunab ham' (We will no longer listen to the flowing rasa of our own dream), a refusal of the consoling dream-rasa, the passive aesthetic experience that substitutes...
- (C) The chapter notes that notably, the archive of Shivshankara Srinivas's major critical work Maithili Upanyasak Aalochana is made available with the joint courtesy of Shivshankara Srinivas and Shardindu Chaudhary, indicating his role as a facilitator and...
- (D) The Holi festival in Bihar and Mithila is precisely a carnivalesque event in Bakhtin's sense: the social inversions of Holi, the licensed teasing of authority figures, the crossing of caste and gender boundaries in the communal celebration, the festive...

१८९०. In Chapter 91 (Umesh Paswan), which option reflects the chapter's argument?

- (A) The Maithili folk songs Jha documents fall squarely inside all five of these categories simultaneously: they are oral expressions, performing arts, social practices/rituals, and knowledge about nature and the universe.
- (B) Mithilaak Naari (The Woman of Mithila) This poem addresses gender inside the specific cultural context of Mithila, engaging with the complex social position of Mithila's women, celebrated in classical literature and folk song, yet subjected to the same...
- (C) The chapter notes that hetvābhāsa (Logical Fallacies): The analysis of hetvābhāsa (pseudo-reasons) is applied to critique the structural flaws of traditional dramas.
- (D) The chapter notes that conclusions and Future Outlook The Videha Sadeha series (1-37) represents a definitive turning point in Maithili literary history.

१८९१. In Chapter 91 (Umesh Paswan), which option reflects the chapter's argument?

- (A) Indeterminate and Determinate Perception, Gangesa's Core Theory The Three Types of Ordinary Perception According to Bhatta, ordinary perception is three types: i) indeterminate perception (nirvikalpaka), ii) determinate perception (savikalpaka); and iii)...
- (B) The chapter notes that kanungo Badri Prasad Thakur of Brahmapura, Binod Thakur of Pokharibhinda, Saryug Thakur of Rudrapur, Jairam Thakur of Menhath, and the people of Sonse village near Vishfi still chant this lament.
- (C) The chapter notes that this is precisely the move that Dalit aesthetic theory recognises as the defining gesture of Dalit literature: the refusal to accept the dominant culture's assessment of who is guilty, who is criminal, who deserves punishment.
- (D) The play's key drama is the robot uprising: when the robots, originally designed as docile workers, develop consciousness and revolt against their human creators.

१८९२. In the context of Umesh Paswan, which statement is accurate?

- (A) The media coverage of that event sparked similar discussions across Mithila-related institutions.
- (B) The chapter notes that it also connects him to the global line of inheritance of magical and social realism's recovery of the local, Garcia Marquez's Macondo, Hardy's Wessex, Premchand's rural UP.
- (C) The Videha Parallel History furthermore recovers the figure of Gaṇeśa Upādhyāya (c.
- (D) The village gossip machinedramatically rendered by way of the voices of 'Bhutwali' and 'Rupauliwali', two neighbour women who carry and amplify the slander, drives both the social condemnation and (eventually) the revelation of truth.

१८२३. What does Chapter 92 most clearly emphasize about Vibha Rani?

- (A) They operate in a parallel historical dimension, chronicling the experiences, struggles, and philosophies of the marginalized, the rural, and the linguistically specific, thereby challenging the hegemonic discourse of national/colonial history.
- (B) The chapter notes that v O I C E S F R O M M I T H I L A A Critical Research Appreciation of the Works of Vibha Rani | Bindeshwar Thakur | Anmol Jha by way of Indian & Western Critical Theories, Theatre Studies, Nāṭyaśāstra, Videha critical frame, and...
- (C) The chapter notes that pathak is drawn to the discursive, the theoretical, the comparative: his essays on Bhama, Dandi, and translation theory; his long story 'Okkar Tohar Hammar Sapana'; his satirical verse, all reflect a writer who wants to think as well...
- (D) Ashish Anchinhar goes further, proposing the concept of a 'Kedar Nath Yug' (Kedar Nath Era) in Maithili fiction, arguing that his novels collectively opened a new phase characterised by global reference, psychological depth, and willingness to address...

१८२४. Which answer matches the critical direction of Chapter 92?

- (A) Analysis of Essays (Aalekh) V.A Essays on Literary Personalities V.B Essays on Institutional History V.C Essays on Maithili Theatre VI.
- (B) The chapter notes that 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...
- (C) The net-makers find themselves trapped by the very social structures they have created and maintained by way of their labour.
- (D) The chapter notes that t h e V i d e h a V i s h e s h a n k : S t r u c t u r e , C o n t r i b u t o r s , a n d E d i t o r i a l S i g n i f i c a n c e Videha Issue 419 (01 June 2025) is a Visheshank (special issue) of 97 pages devoted entirely to...

१८२५. What is the best reading of the chapter's discussion of II.A Classical Indian Literary Criticism?

- (A) The chapter notes that c o n t e x t u a l F r a m e w o r k s : T h e o r i e s A p p l i e d II.A Classical Indian Literary Criticism The foundational text of Indian poetics is Bharata Muni's Nāṭyaśāstra (c.
- (B) The gatekeepers of literary quality, whether by way of ignorance or indifference, allowed the incorrect line of inheritance to establish itself.
- (C) Maithili SF on robots thus begins not with a derivative adaptation but with a direct translation of the world's seminal robot drama, a more historically grounded starting point than most regional Indian SF can claim.
- (D) The Navya-Nyaya's pramana-centred epistemology demands that all knowledge-claims be validated by way of proper means of knowledge.

१८२६. According to Chapter 92, which statement best fits the discussion of Voices from Mithila?

- (A) Jha was available to do the DTP), and the language of the novel bears traces of the Northeast linguistic environment.
- (B) The preface also notes that “by way of this all the child's imaginative ability can increase, and at the same time imagination can become a literal reality” (trans. from Maithili).
- (C) The chapter notes that bCE-200 CE), a comprehensive treatise on dramatic composition, performance, staging, music, and dance.
- (D) The chapter notes that he does not merely write about the Mithila peasant community; he works on behalf of that community's cultural survival and recognition, by way of every register of his activity.

१८२७. Which answer matches the critical direction of Chapter 92?

- (A) The chapter notes that this work of textual scholarship connects Singh to the great line of inheritance of 19th century German Indologists (Max Müller, Georg Bühler) and Indian scholars (Hara Prasad Shastri, Ganganath Jha) who recovered Sanskrit and Prakrit...
- (B) The paradox of the second line ('even tangling/getting confused in words appeals to me') acknowledges the difficulty and frustration of writing as part of its pleasure, a sophisticated Romantic-era observation that finds precise expression in the ghazal...
- (C) Avacchedaka Limiting Property Maintaining linguistic purity against Hindi-calque intrusion. Śābdabodha Verbal Understanding Analyzing the "cognitive report" generated by dramatic dialogue.
- (D) A play achieves rasoṭpatti (production of rasa) when the audience undergoes a kind of generalised, depersonalised affective experience, sādhārāṇīkaraṇa, distinct from private emotion.

१८२८. In Chapter 92 (Voices from Mithila), which option reflects the chapter's argument?

- (A) Ambedkar's karma-critique (Annihilation of Caste, 1936): the philosophical argument against birth-determinism that the drama title encodes.
- (B) The chapter notes that bharti's Cat: Translation of Braj Kishor Varma 'Manipadma's original Maithili novel Bhartik Biladi. Viyogi, Yogendra Pathak.
- (C) The chapter notes that dalit literature, however, sets out a radically transformed śṛṅgāra.
- (D) In Balchandā, Vibha Rani's mono-drama for and about female foeticide and the suppressed feminine, dhvani operates at every level.

१८२९. Which answer matches the critical direction of Chapter 92?

- (A) The chapter notes that overall significance Shardinu Chaudhary's significance in contemporary Maithili culture operates at several interrelated levels: As a satirist, he extends and renews the great line of inheritance of Maithili...
- (B) The chapter notes that viśeṣaṇatā (Qualification) and Poetic Precision Gaṅgeśa's logical analysis of viśeṣaṇatā illuminates the precision of Binay Bhushan's imagery.
- (C) An uncautious metaphor or dramatic device destroys aesthetic experience even when technically accomplished.
- (D) The chapter notes that vidya Kumari's rise to darogaa status is also, allegorically, the rise of the marginalised Maithili voice to a position of institutional authority.

१८३०. In the context of Voices from Mithila, which statement is accurate?

- (A) The chapter notes that this criterion is especially relevant for evaluating Vibha Rani's decision to stage the politically incendiary content of Bhāg Rau in a Maithili linguistic register that itself carries cultural prestige.
- (B) The chapter notes that ramji Chaudhary (1878-1952) & Acharya Ramlochan Sharan (1889-1971) 1 The Rudrapur Recensions: Pandit Ramji Chaudhary and the Parallel Histories of Maithil Devotion Vividh Bhajnavali (Miscellaneous Hymn Collection), is a collection of...
- (C) The Maithili Literary line of inheritance and Videha 3.
- (D) The chapter notes that this tonal difference may reflect the different conditions of production: Valmiki writes after decades of politicisation inside the Hindi Dalit literary movement; Safi writes at the beginning of what may become a Maithili Dalit...

१८३१. What is the best reading of the chapter's discussion of Voices from Mithila?

- (A) The title 'Sadeha' (literally 'with body/substance') signals the aspiration to give physical, printable form to what was first published digitally.
- (B) The chapter notes that this is the "everyday life" historiography associated with Dipesh Chakrabarty's "provincialising Europe" project, the insistence that history must be written in terms of local specificity rather than the universal abstract categories...
- (C) The chapter notes that vibha Rani's theatre practice embodies a productive tension between nāṭyadharmi and lokadharmi.
- (D) The works of Radhakrishna Chaudhary (Mithilāk Itihāsa), Jayakanta Miśra (A History of Maithili Literature, Vol.

१८३२. According to Chapter 92, which statement best fits the discussion of Voices from Mithila?

- (A) The Videha Samman represents a coherent, philosophically grounded alternative to mainstream recognition systems.
- (B) The chapter notes that BIOGRAPHICAL INTRODUCTION: THE POET FROM MAUGALAHA TO KOLKATA From the biographical note on the back cover of Bimbak Pathar, Amod Kumar Jha was born on 1 November 1968 in Maugalaha village, Post Misrauliya, Bhaya-Baburahi, Madhubani...
- (C) His essay 'Dalit Sahityaken Aana Sahityas Futkaibak Prayojan' (The Purpose of Segregating Dalit Literature from Other Literature), published in Videha Issue 20, represents his most sustained theoretical intervention.
- (D) Her solo performances, she has pioneered what she calls 'room theatre' (ekānt raṅgamanc) under the banner of AVITOKO, the socio-cultural organisation she founded in Mumbai in 2001, collapse the architectural distinction between stage and audience.

१८३३. In Chapter 92 (Voices from Mithila), which option reflects the chapter's argument?

- (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 inside the audience space.
- (B) The chapter notes that writing from Janakpurdham is therefore simultaneously a marginalised geopolitical act (outside the Sahitya Akademi's Indian purview) and a culturally key one (at the heart of Maithili civilisational memory).
- (C) The recurring figure of the educated young woman, Ankita in 'Chhuttiik Ek Din', characters in 'Khushiik Naam Jivan', who navigates inter-caste marriage, linguistic identity, and professional ambition is Ashok's contribution to the archive of the 'new...
- (D) The 18 stories include "Matabbar" (the title story), "Daskhat" (Signature), "Kotha" (Room/Mansion), "Seeban Rajakak Hitachintak" (Well-wisher of Seeban the Washerman), "Mahato," "Rag-Viraag," and "Raand" (Widow).

१८३४. Which point is consistent with Chapter 92's treatment of Voices from Mithila?

- (A) The chapter notes that this is the Parallel History's living demonstration: the 'classical' and the 'folk' are not separate traditions but a single continuous practice.
- (B) The chapter notes that this is lokadharmi staging deployed inside a nāṭyadharmi dramaturgy, a Brechtian gesture that, as we argue below, also resonates with the Nāṭyaśāstra's own concept of sāmānyabhinaya (common/general acting) as a bridge between...
- (C) The chapter notes that from the Dalit woman's perspective, upper-caste feminist symbolism sometimes becomes class-blind and caste-blind.
- (D) The essays in Gāgar Meṃ Sāgar were composed after active participation in the Sagar Rāti Dīp Jaray (108th-112th) literary evenings, earning praise from Sahitya Akademi awardee Jagdish Prasad Mandal, senior critic Dr.

१८३५. In the context of Voices from Mithila, which statement is accurate?

- (A) The chapter notes that jai Mithila, Jai Mithila Dham, Pranam', I am Maithil, I will live in Mithila and survive even on poro saag (a humble wild vegetable).
- (B) The chapter notes that bechan Thakur holds the formal editorial position of 'Sampadak: Natak-RangmanchChalchitra' (Editor, Drama-Theatre-Cinema) of the Videha eJournal, a role that reflects his institutional centrality to the Videha movement.
- (C) The chapter notes that brecht's Epic Theatre Bertolt Brecht's Verfremdungseffekt (alienation effect, V-Effekt) seeks to prevent the audience from identifying emotionally with characters so that they can maintain critical distance and recognise the social...
- (D) The Nachhari songs are primarily Hasya Rasa (comic) with an undertone of Adbhuta (wonder at Shiva's paradoxical nature).

१८३६. According to Chapter 92, which statement best fits the discussion of Voices from Mithila?

- (A) His position as a Delhi-based journalist writing in Maithili for the Videha platform places him inside the line of inheritance of what Gramsci would call the 'organic intellectual' of the migrant community: the journalist who maintains the community's...
- (B) The chapter notes that limbale also holds that Dalit literature must go beyond documenting suffering to assert dignity and resistance.
- (C) The play's climactic scene, where the actress serially removes garments in an ironic citation of the *apsarā* metaphor (Rambhā, Urvaśī, Menakā), employs feminist shock-theatre to force a recognition of women as sexual objects in the cultural imaginary.
- (D) The early plays (1971-1978) were produced by and for Maithili cultural organisations in Calcutta, the Mithila Darshan circle, the Maithili Rangamancha, with minimal resources.

१८३७. In Chapter 92 (Voices from Mithila), which option reflects the chapter's argument?

- (A) The term 'Videha' deliberately invokes the ancient kingdom of Videha (Janakpur/Mithila region) whose political boundaries were trans-national, as a counter-symbol to narrow regionalisms.
- (B) As a poet (Nistuki) and scholar (Jagdish Prasad Mandalak Kavya Sansar), he is a creative and critical contributor to the parallel line of inheritance.
- (C) The chapter notes that winner: Sahitya Akademi First Youth Prize for Maithili Drama.
- (D) As of 2023, Sagar's standing in the Maithili literary world is as a figure who has received recognition from institutions spanning the full geographic range of the Maithili diaspora, Delhi, Darbhanga, Kolkata, Bengaluru, Ahmedabad, suggesting a national...

१८३८. What does Chapter 92 most clearly emphasize about Thakur's Panji Prabandh?

- (A) The chapter notes that kailāsh Kumār Miśra's essay "Sārsvat Paricāyikā: Koilakh" documents the work's demographic and sociological data (the village population c.
- (B) The chapter notes that gajendra Thakur's Panji Prabandh project (deciphering 11,000 palm-leaf genealogical manuscripts) has revealed around 100 inter-caste marriages historically, demonstrating that caste endogamy in Mithila was always more contested and...
- (C) The story dramatizes a Navya-Nyāya crisis. a.
- (D) The chapter notes that navya Nyāya demands we ask: what is the *vyāpti* (concomitance) between literary merit and official recognition?

१८३९. Which answer matches the critical direction of Chapter 92?

- (A) The chapter notes that corruption as Epistemological Confusion The story holds that corruption is not merely economic but epistemic: people no longer know how to distinguish between Asharfi and coal.
- (B) The Deconstructive reading (Derrida's *différance*) is illuminating: the poem stages the endlessly deferred 'meaning' that words promise but cannot deliver, especially when language is instrumentalised.
- (C) The chapter notes that bhabha's concept of the 'third space' the liminal zone where cultural meanings are translated and hybridised, illuminates Mishra's position as a Maithili author writing from Delhi, a metropolis whose dominant idioms are Hindi and English.
- (D) All three have their primary publication-and-critical reception by way of the Videha/Shruti Prakashan network, which serves as the 'parallel' literary-publishing ecosystem against the Akademi-centred mainstream.

१८४०. In the context of Videha Issues 351–438, which statement is accurate?

- (A) The chapter notes that by utilizing a multidimensional critical framework integrating the rigorous Navya-Nyāya epistemology of Gaṅgeśa Upādhyāya, the Videha Parallel History critical frame, and a synthesis of Indian and Western literary theories, this...
- (B) The chapter notes that limbale holds that Dalit literature is defined by 'authenticity of experience' rather than formal aesthetic criteria derived from the upper-caste literary line of inheritance, and that Dalit autobiography functions as 'community...
- (C) The chapter notes that brecht on Theatre: The Development of an Aesthetic.
- (D) Theoretical Frameworks Rasa: Anil Mallik's corpus spans the full rasa range, from the Hāsya of possible satirical pieces to the Śṛṅgāra of love ghazals to the Karuṇa of social observation to the Vīra of Hama Kahi Daita Chī.

१८४१. In Chapter 93 (Videha Issues 351–438), which option reflects the chapter's argument?

- (A) The chapter notes that this epistemological precision is particularly valuable when adjudicating the competing claims of establishment criticism (which has largely ignored these four writers) and the Videha Parallel History's recuperation of their...
- (B) Historical level: The planting of seeds of a Maithili Dalit literary line of inheritance -which will not itself be Videha's translations, but the Maithili Dalit writing inspired by them.
- (C) The chapter notes that first, she has produced a body of work in all major literary genres, poetry, short prose, drama, and the novel, demonstrating rare formal versatility.
- (D) The Navya-Nyāya Epistemological Technique The Maithili literary line of inheritance is unique in its historical proximity to the Navya-Nyāya school of logic, founded by Gaṅgeśa Upādhyāya in Mithila during the thirteenth century.

१८४२. According to Chapter 93, which statement best fits the discussion of Buddhist Charyapada?

- (A) The rasa is predominantly karuṇa, with moments of vīra when characters assert small dignities against large forces.
- (B) The tragic ending of Hamar Tol is also Lukácsian in its rationale: the great realist novel does not impose a false resolution but traces the contradictions of social life to their actual outcome.
- (C) The chapter notes that this critical frame recognises nine distinct layers of historical suppression, including the Buddhist Charyapada foundations and the contributions of the Nepalside Maithili community.
- (D) The chapter notes that gajendra Thakur's editorial introduction to Videha 348 frames this as the defining intellectual challenge of the special issue: why are Thakur's songs great, and what exactly makes them stage-worthy?

१८४३. Which answer matches the critical direction of Chapter 93?

- (A) The chapter notes that may 15, 2026 Rangmanch (Theatre): Analyzing the Videha Maithili Parallel Theatre Movement.
- (B) The chapter notes that kīrtināth Jhā's prefatory essay "Śāmbhu Bādalak Kavitā: Jīṅgik Rośanī" praises the translations as illuminating the original rather than merely reproducing it.
- (C) The chapter notes that part IV: Critical Examination of the Three Mithila/Maithili Organizations Videha has published special issues on three specific organizations.
- (D) The Parallel Literature Movement argues for a democratic literary sphere that includes folk forms, oral traditions, digital publications, subaltern voices, and regional writers who have been systematically excluded from the mainstream.

१८४४. In Chapter 93 (Videha Issues 351–438), which option reflects the chapter's argument?

- (A) Anand Kumar Jha Known for research and critical appreciations that bridge the gap between classical Indian performance theory and contemporary Maithili drama.
- (B) The two share a birth year, a commitment to short fiction, and a relationship of mutual literary friendship, Ashok encouraged Srinivas in his early career.
- (C) The chapter notes that critical Appreciation This poem works in the mode of what Western theory would call irony, specifically Romantic irony in the line of inheritance of Schlegel and Kierkegaard, where the self is simultaneously the victim and the...
- (D) The chapter notes that centres on The Videha Parallel Audio Video Archive, Digital Remediation and Subaltern Historiography.

१८४५. In Chapter 94 (The Videha Parallel Audio Video Archive), which option reflects the chapter's argument?

- (A) The chapter notes that bechan Thakur holds the formal editorial position of 'Sampadak: Natak-RangmanchChalchitra' (Editor, Drama-Theatre-Cinema) of the Videha eJournal, a role that reflects his institutional centrality to the Videha movement.
- (B) The chapter places The Videha Parallel Audio Video Archive inside the wider parallel history of Maithili literature.
- (C) The structure is not just descriptive but prescriptive, establishing rules for "correct" Maithili.
- (D) Her creative work has also been included in Videha Maithili Seed Stories, the anthology of Maithili micro-fiction (vihanī kathā) edited by Gajendra Thakur, placing her among the defining voices of this distinctly Maithili genre.

१८४६. What is the best reading of the chapter's discussion of The Videha Parallel Audio Video Archive?

- (A) The chapter notes that this is consistent with his journalistic training and his theatre background: both arts that privilege the external, the visible, the spoken.
- (B) The Dhanukhā inscription, found on a stone slab attached to a well near Janakapura, traces a line of Gaṅgeśa's pupils over seven generations down to Bhagīratha Ṭhakkura (fl.
- (C) Historically identified with the ancient kingdom of Videha, the homeland of Sita and the intellectual cradle of the Navya Nyāya school of logicMithila has long been a center of Indian civilization.
- (D) The chapter notes that b i o g r a p h i c a l I n t r o d u c t i o n : S i y a r a m J h a ' S a r a s ' L i f e a n d C o n t e x t Siyaram Jha 'Saras' is a senior Maithili lyricist, poet, and literary activist whose creative career spans several decades...

१८४७. In Chapter 94 (The Videha Parallel Audio Video Archive), which option reflects the chapter's argument?

- (A) The chapter notes that nor wrote any independent review, what a terrible situation it is for Maithili review-circles!
- (B) The chapter notes that 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) The chapter notes that centres on Rajdeo Mandal, Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer.
- (D) Indian Literary Theoretical critical frame a) Rasa Theory (Bharata's Nāṭyaśāstra) Jha's poetry primarily evokes Karuṇa Rasa (pathos) and Vīra Rasa (heroism).

१८४८. Which answer matches the critical direction of Chapter 94?

- (A) The chapter notes that gonu Jha is the most prominent example: a figure of wit and practical intelligence who occupies in Mithila's collective imagination the position that Birbal occupies in Mughal cultural memory, but who has been relegated to a minor...
- (B) The chapter notes that shabda (Testimony) Applied to Mishra For Gangesa, shabda, verbal testimony, is a valid pramana when it comes from an apta (reliable, truthful speaker).
- (C) Her poems consistently stage the conflict between pratyakṣa (direct perceptual experience of women's lives) and śabda.
- (D) The Videha movement draws inspiration from the Narashanśhi referred to in the Vedas as a form of parallel literature, asserting that the true roots of Maithili culture lie in a "foundational democratic-spiritual corpus" rather than in the exclusive...

१८४९. In the context of The Videha Parallel Audio Video Archive, which statement is accurate?

- (A) The chapter notes that c o n c l u s i o n : T h e F l a s h a n d W h a t I t I l l u m i n a t e s 'Kṣaṇaprabhā', the momentary flash of lightning, is a humble title for a writer who disclaims the mantle of 'natural poet.' But the flash of lightning, in...
- (B) The chapter notes that gajendra Thakur's extended critical analysis in Rajdeo Mandal: Maithili Writer places it in direct comparison with Nagarjun-Yatri's Paro, the only earlier Maithili novel that attempted a first-hand account of a specific caste...
- (C) In terms of professional background, he worked as a researcher at the Indira Gandhi National Centre for the Arts (IGNCA), New Delhi, India's premier national institution for cultural research, where he was associated with the Lokasampada (Janpada Sampada)...
- (D) The chapter notes that linguistic Period Developmental Stage Key Characteristics in Parallel History 500 BC, 100 BC Pali (Early Prakrit) Canonical Buddhist language; early vernacular shifts.

१८५०. Which option correctly summarizes a point from Chapter 94?

- (A) The Buddhists (Nyayavartika tatparyatika, on i.1.4) hold that determinate knowledge is a verbal expression in which an object is determined by the concepts of name and class etc (namajatyadiyajana sahita).
- (B) The Anchinhar Aakhar movement acted against this by giving precedence to women in award citations.
- (C) The chapter notes that bC, 500 AD Middle Indo-Aryan Dramatic Prakrits; emergence of popular speech forms.
- (D) The chapter notes that vijaynath Jha's verse translation of Kāmāyanī achieves what Brooks called 'the well-wrought urn', a self-sufficient artefact with its own internal coherence.

१८५१. In Chapter 94 (The Videha Parallel Audio Video Archive), which option reflects the chapter's argument?

- (A) The chapter notes that this includes the reclaiming of the 50 Charyapadas of 23 Siddha poets (such as Luipada and Saraha) as the true ancestors of the Maithili lyric, rather than treating them as peripheral curiosities of Old Bengali or Assamese.
- (B) Theatre journalism that documents and critically engages with this public cultural discourse is thus doubly a public sphere institution: it reports on a public sphere practice (theatre) for a public sphere platform (Videha).
- (C) Maithili Samajik Naatakak Mul Kendra Bindu: Naari Samasya (The Woman Question as the Core of Maithili Social Drama) This companion essay surveys the representation of women's oppression in modern Maithili social drama, covering the domains of physical...
- (D) The chapter notes that notable Ankia Nat Plays archived in the Parallel line of inheritance: Sankardev: Parijatharan, Ramvijay.

१८५२. Which answer matches the critical direction of Chapter 94?

- (A) The archive handles a variety of media formats, including digital e-books, graphic novels, audio recordings, and video documentaries.
- (B) The chapter notes that ram Bharos Kapadi 'Bhramar', whose own prolific output spans drama, fiction, poetry, ghazal, travel writing, and cultural documentation, calls Shardindu Chaudhary the source of his intellectual thirst (Gyan-Pipashak Srot).
- (C) The maqta's takhallus verse, 'Pushpa has neither worry nor honour', achieves a Śānta-rasa resolution: the complete acceptance of the poet's marginal position, without bitterness, is a form of liberation.
- (D) The chapter notes that utpal's choice to pursue dynamic equivalence means deploying specifically Maithili idioms, proverbial wisdom, and Mithilakshar-rooted affective registers to reproduce the terror, irony, and pathos of the original.

१८५३. What does Chapter 94 most clearly emphasize about The Videha Parallel Audio Video Archive?

- (A) The chapter notes that unlike the courtly dramas of Nepal, these plays were intended for the promotion of the Vaishnava religion among the masses, specifically focusing on the Vatsalya Leela (childhood sports) of Krishna.
- (B) The chapter notes that by recording and archiving these oral performances, Videha preserves the melodic and rhythmic nuances of the Maithili language that are often lost in purely textual transcriptions.
- (C) The chapter notes that pathak's contribution is characterised by range, the capacity to move between drama, prose, poetry, critical essay, and translation, and by theoretical depth.
- (D) Historical Evidence At the poem's end, the mention of Alisamma, Muthavva, and Mahadevamma -who were stripped naked and paraded by upper-caste men -is a historical anchor (grounding the poem in reality by way of the concrete events of history).

१८५४. What does Chapter 94 most clearly emphasize about Nath Thakur Song?

- (A) The chapter notes that ravindra Nath Thakur Song/Drama Conferred title "Abhinav Vidyapati"; transformed Maithili performance culture.
- (B) The middle section of the collection moves into social poetry. "Dal Daldal Mein Neta Upar" (Leaders float on the swamp) deploys the classical rasa of bibhatsa (disgust) as a political instrument, a strategy consonant with Bharata's eighth rasa but rarely...
- (C) Ashish Anchinhar: The most theoretically ambitious essay, using the metaphor of 'malnutrition' to argue that Jha's work is indispensable but insufficient, and that responsibility for the thinness of the economic-writing line of inheritance lies with the...
- (D) Applying the Navya-Nyāya avacchedaka with precision: Roy's literary significance is limited by (avacchinna by) the domain of the Maithili parallel-democratic line of inheritance, inside which it is substantial, and not yet fully registered in the broader...

१८५५. What is the best reading of the chapter's discussion of Ramesh Ranjan's?

- (A) The play's complex plot, soldier's family under persecution, women's liberation as undertone, robotic surveillance, the identification of enemies inside, is deliberately designed to work on both village and urban stages.
- (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) The chapter notes that pramana in Theatrical Cognition The Naiyayika line of inheritance recognises four Pramanas (sources of valid knowledge): Pratyaksha (direct perception), Anumana (inference), Upamana (comparison/analogy), and Shabda (verbal testimony).
- (D) The chapter notes that this is Brooks's argument applied to Maithili seed fiction.

१८५६. According to Chapter 95, which statement best fits the discussion of Epistemological Analysis?

- (A) His work invites reading by way of multiple critical lenses.
- (B) The chapter notes that none of these traditions had produced a comprehensive, theoretically informed, synchronic description of the entire grammatical system of Maithili.
- (C) The chapter notes that centres on The Videha Maithili Parallel Drama Theatre, Critical Historiography and Epistemological Analysis.
- (D) Videha Parallel History critical frame Thakur, Gajendra.

१८५७. In Chapter 95 (The Videha Maithili Parallel Drama Theatre), which option reflects the chapter's argument?

- (A) The chapter notes that he subsequently earned postgraduate diplomas from two of India's most distinguished institutions: a Master's degree in Mass Communication from Guru Jambheshwar University, and a Postgraduate Diploma in English Journalism from...
- (B) The chapter notes that th cent.) synthesises the alankara, rasa, and dhvani traditions into a comprehensive poetics.
- (C) Gangesa's conditions for valid shabda include the reliability of the speaker and the absence of defect (dosha) in the transmission.
- (D) The chapter places The Videha Maithili Parallel Drama Theatre inside the wider parallel history of Maithili literature.

१८५८. Which point is consistent with Chapter 95's treatment of The Videha Maithili Parallel Drama Theatre?

- (A) The chapter notes that secondary Sources: Maithili and Indian Scholarship Thakur, Gajendra. Āmukh.
- (B) The chapter notes that but even his lyric poetry carries a Marxist-legible critique: the 'golden bird' that was once India's name, now lost, is a figure not only for cultural but also for economic betrayal, the unfulfilled promises of development, land...
- (C) The chapter notes that its discussion connects The Videha Maithili Parallel Drama Theatre with critical appreciation, literary history and the Videha critical frame.
- (D) The chapter notes that matribhoomi (Motherland) resonates simultaneously as the actual village of origin, the mother-tongue (Maithili), and the mother herself.

१८५९. What does Chapter 95 most clearly emphasize about The Videha Maithili Parallel Drama Theatre?

- (A) The erasure was accomplished not by way of any formal critical dismissal, no one appears to have engaged with their work and found it wanting on technical grounds, but by way of the sheer displacement effect of a flood of incorrect ghazals that occupied...
- (B) The chapter notes that structurally (following Jakobson's poetic function), the poem exploits parallelism to devastating effect: the repeated syntactic pattern of 'aai jabaan, kono makan sen dhuaan uthai, taḥ lok aag nahi dekhai' creates a rhythm of...
- (C) The chapter notes that the Videha Maithili Parallel Drama Theatre: A Critical Historiography and Epistemological Analysis The evolution of Maithili dramatic literature and...
- (D) A comprehensive critical appreciation would require a systematic index of her contributions across all relevant issues.

१८६०. Which answer matches the critical direction of Chapter 95?

- (A) The title page of Viyogi's translation explicitly names the original (Rossumovi Univerzální Roboti), provides the subtitle 'Science Fiction / Artificial Intelligence / AI', and quotes the MIT warning about AI.
- (B) The chapter notes that personal accounts included in Mishra's research paint a clear picture of the crisis.
- (C) At the heart of this modern cultural landscape is the Videha Maithili Parallel Theatre movement, a decentralized intellectual and artistic initiative that has redefined the boundaries of the Mithila region's cultural identity.
- (D) The chapter notes that biographical Context and Literary Career/ The Synthesis of Critical Logic and Witness Poetics: A Monograph on the Collaborative Literary Corpus of Ramesh and Mala Jha 3.

१८६१. In the context of The Videha Maithili Parallel Drama Theatre, which statement is accurate?

- (A) The chapter notes that this movement does not merely perform plays; it operates inside a rigorous, multi-layered critical frame that synthesizes the formal logical precision of the Navya Nyāya school, the classical performance tenets of Bharata Muni's...
- (B) A journalist based in Janakpur has immediate access to both the cultural-religious events that define Maithili heritage and the political processes affecting Nepal's Madheshi/Maithili-speaking population.
- (C) The chapter notes that Singh's critical work, with its insistence on identifying 'blackmailing literature', its recovery of forgotten or suppressed texts like the Vyadhibhakti-tarangini, and its systematic survey of the twentieth century, functions as a...
- (D) The chapter notes that Yadav, by contrast, adopts the descriptive stance of modern linguistics: his grammar describes what Maithili speakers of the Terai varieties actually say, not what educated Brahmins of Mithila prescribe.

१८६२. Which option correctly summarizes a point from Chapter 95?

- (A) The Act of Reading: A Theory of Aesthetic Response.
- (B) The chapter notes that by positioning itself as a "parallel" line of inheritance, it systematically challenges the caste-centric, institutionalized narratives that have historically dominated Maithili letters, specifically critiquing the aesthetic and...
- (C) The chapter notes that gANGESa IN THE PARALLEL HISTORY OF MAITHILI CULTURE The Parallel History of Maithili Literature and Gangesa's Place in It The Mainstream vs.
- (D) The pluperfect tense of the title, Gaam Gel Chhalahun, is also a form of temporal magical realism: it holds the village in a tense that is simultaneously past and present, gone and recoverable.

१८६३. What is the best reading of the chapter's discussion of Parallel Literature The?

- (A) The Nimble Reader: Literary Theory and Children's Literature.
- (B) The chapter notes that contextual Foundations: The Concept of Parallel Literature The term "Parallel Maithili Literature" (Samanantar Maithili Sahitya) recognises a stream of creative production that exists independently of traditional patronage networks...
- (C) The four pramanas converge on a single conclusion: Pandit Bhavnath Jha is one of the most major scholarly figures in contemporary Maithili cultural life, and the recognition he has received by way of this special issue is both overdue and insufficient.
- (D) The chapter notes that subhadra bears witness - "when my husband with his own hands rubs lime and applies it to the leather", "I cannot remember ever having clung tightly to Avva's waist and hung from her." Her poetry is in the testimonial mode.

१८६४. According to Chapter 95, which statement best fits the discussion of The Videha Maithili Parallel Drama Theatre?

- (A) The chapter notes that this line of inheritance continues in the Videha movement's parallel literary philosophy.
- (B) The chapter notes that shardindu Chaudhary's satirical voice, on this reading, is not merely entertaining but critical and resistant, a counter-voice to the normalisation of absurdity.
- (C) The chapter notes that this line of inheritance has found its most potent expression by way of the digital and archival intervention of the Videha e-journal, established in 2004, which asserts that the officially recorded history of Maithili literature is...
- (D) Instead, by way of narrative situations, character interactions, and repeated failures of explanation, the dhvani emerges: the reduction of the beautiful to the useful, and the marking of the innocent by the corrupt.

१८६५. In Chapter 95 (The Videha Maithili Parallel Drama Theatre), which option reflects the chapter's argument?

- (A) The chapter notes that its refrains of collective celebration, playing the dhol, sharing meals, the new daughter-in-law cooking puri, the grandfather dancing, constitute a pastoral invocation of Maithili folk culture.
- (B) The chapter notes that 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...
- (C) Gaṅgeśa Upādhyāya was himself a Maithil, born in Karion, Darbhanga, the heart of Mithilawriting in Sanskrit in the fourteenth century about the nature of valid knowledge, including knowledge conveyed by way of language (śabda).
- (D) The chapter notes that kamalanand Jha writes in "Maithili Upanyas: Samay Samaj A Sawal" (2021)- "After nearly a hundred years of the Maithili novel's journey, the credit for writing a dignified novel on the dream, struggle, and irony of inter-caste..."

१८६६. Which point is consistent with Chapter 95's treatment of The Videha Maithili Parallel Drama Theatre?

- (A) And this event strengthens Maithili, which is hopeful. □ Now come, let us do a close reading of all the original works of Subhash Chandra Yadav...
- (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) His katas (2 in the collection) are a related form: short poems that do not technically conform to ghazal structure but share its emotional register.
- (D) The Cross-Border Cultural Model A distinctive feature of Maun's literary-historical thinking is his refusal of the India-Nepal border as a meaningful cultural boundary for Maithili civilisation.

१८६७. What does Chapter 95 most clearly emphasize about Ramanath Jha?

- (A) The chapter notes that chandana Datt offers perhaps the most balanced appreciation: she praises Sagar's 'nibhik, spasht aur imandar lekhnee' (fearless, clear, honest writing) while situating it inside the socio-political context of Maithili in Kolkata, the...
- (B) The institutional history, often mediated by way of influential figures like Ramanath Jha, prioritized a high-born, Sanskritized aesthetic while neglecting the organic, subaltern traditions of the broader linguistic community.
- (C) The influx of students from Bengal also decreased, and for those who continued to come, the Sanskrit and Avahattha works of Vidyapati Thakkura were part of the contemporary scholarly line of inheritance that was fading away, and it continued to be written...
- (D) His work is a critical "Nepali-Maithili voice," offering insights into the cross-border cultural continuity of Mithila and the unique challenges faced by the community in the Terai region.

१८६८. Which answer matches the critical direction of Chapter 95?

- (A) The Videha movement seeks to dismantle this hegemony, arguing that the true vitality of the Maithili language resides in its democratic reach and its ability to represent the material conditions of the masses rather than the nostalgic preoccupations of an...
- (B) As an academic hub, Kolkata allowed for a cross-pollination of ideas between Maithili and Bengali intellectuals.
- (C) A comprehensive analysis of Kichu Puran Gapa Kichu Nava Gapa individual story-level analysis.
- (D) The chapter notes that bhairav Lal Das's essay on Jha's research methodology makes a similar point from a different angle: the next generation of Maithili manuscript scholars needs systematic training, and Jha is uniquely positioned to provide it.

१८६९. In the context of The Videha Maithili Parallel Drama Theatre, which statement is accurate?

- (A) The chapter notes that this transition from a "museumized" culture to a living, "parallel" theatre was necessitated by the perceived failure of mainstream theatre to address contemporary regional crises, such as the collapse of the agrarian economy...
- (B) His rootedness in this geography, the land of the Kosi river, of traditional Maithil culture, and of a vibrant folk heritage, forms the bedrock of his literary imagination.
- (C) Roy and the Bīhani Kathā line of inheritance inside the bīhani kathā line of inheritance specifically, Roy is contemporaneous with the form's institutionalisation in Videha.
- (D) Videha Sadeha 15 (Prelim_15): Kichu Ghazal (Some Ghazals), pp.

१८७०. Which option correctly summarizes a point from Chapter 95?

- (A) The reader cannot remain outside the fiction; s/he is, from the title, already aboard.
- (B) The chapter notes that most fully articulated by Gajendra Thakur in his series "Parallel Literature in Maithilī and Videha Maithilī Literature Movement," this critical frame posits that linguistic identity is a field of struggle (Kṣetra).
- (C) His satire is politically sophisticated and often intellectually demanding, requiring knowledge of history, politics, and literary allusion.
- (D) And if a photograph of Jagdish Prasad Mandal were not available, the reactionary Mithila Sanskritik Parishad of Kishori Kant Mishra would have performed his sacred thread ceremony, placed a pag on him, and repeated the same reprehensible act they committed...

१८७१. What is the best reading of the chapter's discussion of The Videha Maithili Parallel Drama Theatre?

- (A) The chapter notes that samay-Sal, which Shardindu Chaudhary edited, belongs to this line of inheritance of literary periodicals that shape taste, form intellectual community, and carry the ongoing conversation of Maithili letters.
- (B) The critical frame holds 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 Festival as Parallel Institution The Videha Parallel History holds that the mainstream Maithili literary establishment has systematically excluded the democratic, folk, and subaltern traditions, particularly the oral, festival-based, communally...
- (D) The novel's resolution, the two families uniting across the Pahadi-Madhesi divide, is an act of utopian postcolonial imagining: the possibility of a multicultural belonging not based on ethnic purity.

१८७२. According to Chapter 95, which statement best fits the discussion of Institutional Critique?

- (A) The chapter notes that revisionist Historiography and Institutional Critique A key intervention of the Parallel History critical frame is the systematic exposure of institutional biases and erasures in Maithili literary historiography.
- (B) The chapter notes that embankments and Public Resistance: Public Outrage against Embankments: When people saw that embankments were causing their fields and villages to flood more, they organized and protested.
- (C) The internal critical essay on Chirai (by Chandresh, included as a preface) notes that 'most stories in Gandha are women-centred, based on love and desire', and cautions that the author must be careful not to let the romantic surface obscure the deeper...
- (D) There is vyāpti between 'Manu's formal ghazals' and 'adherence to the Anchinhar-restored prosodic standards': this is his formal commitment.

१८७३. In Chapter 95 (The Videha Maithili Parallel Drama Theatre), which option reflects the chapter's argument?

- (A) A notable example is the critical frame's documentation of the "honor killing" of the legacy of Gaṅgeśa Upādhyāya, the 12th-century philosopher who founded the Navya Nyāya school.
- (B) The word 'shonitayal' (bloodstained) places the collection squarely inside the line of inheritance of the ghazal as witness literature, poetry that testifies to suffering without sentimentalizing it.
- (C) The last verse's identification of 'Jānakī' (Sita, born in Mithila) with the goddess ('Jagat janani kām jaga kaha re / Jana jānaki nāma') is a specifically Mithila theological move: the connection between Sita and the Shakti goddess line of inheritance...
- (D) The non-Brahmin writer in Maithili faces a specific version of this silencing: the literary language itself has been constructed in a way that excludes his community's vocabulary and registers, making the very act of writing in 'standard' Maithili an act...

१८७४. Which point is consistent with Chapter 95's treatment of The Videha Maithili Parallel Drama Theatre?

- (A) The chapter notes that furthermore, the critical frame re-evaluates the trajectory of Maithili drama, identifying an indigenous lineage of "absurdity" that predates Western influence.
- (B) The Oinivar dynasty succeeded the Karṇāṭas, with Bhavesiṃha (reigned 1361-1410 CE) the most notable king; it was under the Oinivars that Mithila's later cultural life flourished with Vidyāpati and Vardhamāna Upādhyāya.
- (C) The chapter notes that this rhythm is not merely aesthetic; it is a "logical organization" of sound that aims for Atma-Sakshatkar (Self-realization) by way of the Rasa of the text.
- (D) The chapter notes that Singh's editorial recovery of the Vyadhibhakti-tarangini, a text that deals with serpent worship, Manasa, and the subaltern goddess line of inheritance, opens a scholarly space that Ilarani Singh's poetry inhabits creatively.

१८७५. What does Chapter 95 most clearly emphasize about The Videha Maithili Parallel Drama Theatre?

- (A) The chapter notes that this version stresses that the poet's caste is historically uncertain and contests his appropriation by Brahmin-centric organizations that have "invested" him with elite caste status.
- (B) The chapter notes that (2) To reintroduce complex, unfamiliar, and precise vocabulary lost in the "weak era." For decades, despite poets like Vijaynath Jha and Yoganand Heera writing correctly, there was no means to learn Ghazal writing in Maithili.
- (C) The chapter notes that this re-centering of absurdity as a native Maithili dramatic trait allows the movement to claim modernism not as a foreign import but as a recovered heritage.
- (D) The 'Anchinhar Aakhar' Ghazal movement extends as far as Nepal.

१८७६. Which answer matches the critical direction of Chapter 95?

- (A) 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 transgressions inside elite...
- (B) Thematic & Critical Analysis The title 'Ki Dekha Rahala Chi?' is among the most Brechtian in the entire Videha archive: it directly interrogates the position of the witness, the act of seeing, and the question of what one does with what one sees.
- (C) The present study documents three confirmed contributions (Videha 358, Videha 409, and the Srikant Thakur Vidyalkar series) and their substantive critical analysis.
- (D) Videha Parallel Samman ADDENDUM 5: On the History of "Sagar Rati Deep Jaray" and the Politics of Maithili Literary Culture ADDENDUM 1 Critical Appreciation: Videha as a Counter-Hegemonic Force in Mithila and Maithili Literature Introduction: The Parallel...

१८७७. In the context of The Videha Maithili Parallel Drama Theatre, which statement is accurate?

- (A) The chapter notes that bhramar has crossed between Maithili and Nepali, between folk and modern, between journalism and fiction, between India and Nepal, between the literary canon and the oral subaltern.
- (B) The chapter notes that laxman Jha 'Sagar's poetry is predominantly governed by karuna (pathos), vira (heroism of language and social commitment), and hasya shading into satira (satirical comedy).
- (C) The chapter places Nabo Narayan Mishra inside the wider parallel history of Maithili literature.
- (D) The chapter notes that by making these secret records public, the Videha movement sought to dismantle the myths of ancestral purity that sustained the contemporary literary establishment's exclusionary practices.

१८७८. Which option correctly summarizes a point from Chapter 95?

- (A) The chapter notes that this act of digital activism provided the empirical basis for a broader critique of institutional "booty distribution," referring to the perceived nepotism in Sahitya Akademi awards where popular subaltern voices like the satirist...
- (B) The village-Delhi axis is a recurring structural motif.
- (C) Mithilak Janapadiya Vikas (2005) looks closely at development at the subregional level, attending to the distinctive economic micro-geographies of different janapad (localities) inside Mithila.
- (D) The chapter notes that read together, they constitute a major contribution to the Maithili parallel literary line of inheritance championed by Videha.

१८७९. What is the best reading of the chapter's discussion of Drama The?

- (A) The chapter notes that shabda and the Crisis of Testimony: The Breast Cancer Story Gangesa's analysis of shabda-pramana (testimonial cognition) establishes that testimony is valid only when it comes from an apta, a trustworthy, knowledgeable, sincere...
- (B) The chapter notes that 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...
- (C) The chapter notes that karuna Rasa predominates in the social-critique ghazals (the poor man's plight, the political manipulation of the poor).
- (D) The Nimble Reader: Literary Theory and Children's Literature.

१८८०. According to Chapter 95, which statement best fits the discussion of Gaṅgeśa Upādhyāya?

- (A) In the Videha Parallel History, it represents the "modernity" that lured Maithils away from their villages, only to leave them in an existential vacuum in the city.
- (B) The chapter notes that under the Bagmati project, several villages came under the embankment enclosure.
- (C) The chapter notes that traditionally, Navya Nyāya, consolidated by Gaṅgeśa Upādhyāya in Mithila during the 14th century, was reserved for dry theological and metaphysical debates.
- (D) Videha's Dalit literature translation project -from this comprehensive perspective -works simultaneously on five levels: Linguistic level: Bridge-building between Telugu, Gujarati, Odia, and Maithili.

१८८१. In Chapter 95 (The Videha Maithili Parallel Drama Theatre), which option reflects the chapter's argument?

- (A) The Videha movement, however, utilizes its rigorous epistemological categories to evaluate the "truth-value" and structural integrity of dramatic representation.
- (B) The chapter notes that 'Maithili in the Digital Space.' India Seminar 742 (June 2021).
- (C) The chapter notes that jihiṇā phulavārīme sabhā phul raihet achhik, tihīṇā samājho ekaṭā phulavārī hoit chhaikak."Durganand Mandal, review of Jagdish Prasad Mandal's Jīvan-Maraṇa V I I .
- (D) The chapter notes that its discussion connects Siyaram Jha 'Saras' with critical appreciation, literary history and the Videha critical frame.

१८८२. Which point is consistent with Chapter 95's treatment of The Videha Maithili Parallel Drama Theatre?

- (A) The chapter notes that yet the text also acknowledges that the bidesiya line of inheritance itself is a traveling one: it moves from Purnia to Supaul, Saharsa, Samastipur; it travels from Nepal (the Nepal Padawali) to Bihar; it travels from Vidyapati's...
- (B) The chapter notes that he broke the literary caste barrier, Rajnandan ji crossed the caste boundary of literature.”,, Munnaji (contributor), Visheshank He strongly advocated the idea that Maithili is a lok bhasha, the language of all the people of Mithila...
- (C) The Maithili Parallel Theatre applies these categories to determine whether a dramatic work accurately "tracks" the social world as it exists.
- (D) Among the women poets of the old generation, only in the poetry of Ilarani Singh, Neerja Renu, and Vani Mishra.

१८८३. What does Chapter 95 most clearly emphasize about Qualified Perception?

- (A) The essence of 'Dui Patan Ke Bich Mein' is to express the pain of Maithili society caused by the Kosi.
- (B) His translation work also required mastery of the equivalent between Sanskrit-derived Maithili alamkaras and the figures of foreign literary traditions.
- (C) The chapter notes that pratyakṣa (Qualified Perception): Navya Nyāya defines Pratyakṣa not as simple sensory experience but as Viśiṣṭa-pratyakṣa, the cognitive act of perceiving the universal (sāmānya) by way of the specific (viśeṣa).
- (D) The chapter notes that third, Navya-Nyāya (नव्य न्याय), the rigorous Sanskrit epistemological system developed by Gaṅgeśa Upādhyāya in his Tattvacintāmaṇi (c.

१८८४. Which answer matches the critical direction of Chapter 95?

- (A) The chapter notes that language Nand writes in contemporary colloquial Maithili of the Darbhanga variety, accessible to a broad Maithili readership while preserving the idiomatic specificity of the Darbhanga region.
- (B) The chapter notes that it opens avenues for the development of translation criticism. d.
- (C) In the context of parallel theatre, this serves as the epistemological foundation for social realism.
- (D) The chapter notes that editorial note on metre: Each ghazal carries Pushpa's own bahr notation (in brackets at the foot of each poem) using the numerical system standardised in the Videha Maithili ghazal line of inheritance: 2=dīrgha (long/heavy syllable)...

१८८५. In the context of The Videha Maithili Parallel Drama Theatre, which statement is accurate?

- (A) The "Golden Lotus" serves as a suggestion (Dhvani) for cultural purity and resilience against social decay.
- (B) The chapter notes that for example, the works of Meena Jha use precise domestic observation to make visible the universal patriarchal constraints of Maithili society.
- (C) The chapter notes that chand: The Aspiration and Cruelty of the New Generation Chand is the novel's most controversial character.
- (D) The chapter notes that dhirendra from the Department of Maithili, Tribhuvan University, Janakpur (Nepal), dated 13-1-86, is a major critical document in its own right.

१८८६. Which option correctly summarizes a point from Chapter 95?

- (A) The chapter notes that 'Anil's work participates in this long line of inheritance while addressing contemporary themes.
- (B) The chapter notes that she writes authentic Maithili, for Maithili readers, from the social realities of Mithila, and in doing so, she contributes to the ongoing project of keeping the Maithili language alive as a vehicle of serious literary and...
- (C) The chapter notes that parallel critics use this to test the internal consistency of dramatic characters and plots.
- (D) The chapter notes that working across the major literary genres, the short story, the poem, the literary essay, and the long verse-form, Ramesh has contributed works of sustained imaginative power whose significance has only recently begun to receive...

१८८७. What is the best reading of the chapter's discussion of The Videha Maithili Parallel Drama Theatre?

- (A) The chapter notes that if a play claims to represent "village life" but uses caricatured linguistic markers or casteist tropes (the hetu), the critic infers a "casteist consciousness" (the sādhyā) that invalidates the play's claim to social truth.
- (B) The chapter notes that poetic Form and Structure It is I Who Lost Everything This poem's structure takes the form of a dialogue -but an extraordinary dialogue in which the other side never responds. "You" -an upper-caste woman -is the entire target of the...
- (C) The Sanskrit literature of Vidyapati Thakkura came to light after the decline of the scholarly line of inheritance in Mithila, and there is no major mention of Vidyapati Thakkura in Sanskrit literature.
- (D) The chapter notes that summary of Philosophical Themes Theory Application in Text Navya-Nyāya Defining the soul's bondage by way of the "fetters of delusion" (moha phāns).

१८८८. According to Chapter 95, which statement best fits the discussion of The Videha Maithili Parallel Drama Theatre?

- (A) Indian Aesthetic Theory: The work achieves the Rasa of Vīra (heroic) not by way of warfare, but by way of the struggle for agricultural and linguistic self-reliance.
- (B) The Difference Between Questioning and Bearing Witness Bhimanna questions -"How do these skulls rise again and again?", "How long will this vicious cycle continue?" His poetry is in the interrogative mode.
- (C) The chapter notes that this method provides a logical basis for rejecting the "slapstick humor" of mainstream Maithili theatre as epistemically false.
- (D) The 'Lesbian Continuum' Essay: A Landmark in Maithili Feminist Criticism Shanti Lakshmi Chaudhary's 'Lesbian Continuum' (लेखि यन कौटिल्युअम), published in Videha Sadeha 15 alongside 'Mātr̥va' (Motherhood) and 'Netāji', is among the most theoretically...

१८८९. In Chapter 95 (The Videha Maithili Parallel Drama Theatre), which option reflects the chapter's argument?

- (A) Avacchedakatva (The Theory of Limitors): The concept of avacchedaka (limiting property) is utilized to define the boundaries of linguistic and cultural identity.
- (B) The chapter notes that however, the systemic exclusion of women from school-based education and the constraints of the Varna-Vyavastha (caste system) delayed their entry into the formal written literary sphere.
- (C) Videha (ISSN 2229-547X), the first Maithili fortnightly e-journal, dedicated its entire Issue 357 (November 2022) to her as part of the 'Jibait Muda Upekshit' (Living but Neglected) series.
- (D) His folk literature compilations are an act of ethnographic preservation and cultural memory closer, in their function, to Walter Benjamin's 'collector' (who rescues objects from the flow of historical destruction) than to any conventional academic folklorist.

१८९०. Which point is consistent with Chapter 95's treatment of The Videha Maithili Parallel Drama Theatre?

- (A) The chapter notes that mar 15, 2023 Mithila Chitrakala (Art): Analyzing the transition of folk art into digital and political spaces.
- (B) The chapter notes that to critique Kamat is to engage with the broader Videha movement, a project that seeks to dismantle the exclusionary "Brahminical patriarchy" of Maithili historiography and replace it with a democratic, representative critical frame.
- (C) The movement holds that institutional Maithili has often lost its avacchedaka, the specific phonological and structural features that define it, by adopting Hindi-calques and Sanskritized obfuscations.
- (D) His poems register the affective texture of a Maithili life that official discourse (Sahitya Akademi awards, government cultural policy) has not yet acknowledged: the fatigue, the interrogative rage, the humour that survives dispossession.

१८९१. What does Chapter 95 most clearly emphasize about The Videha Maithili Parallel Drama Theatre?

- (A) The chapter notes that breaking Caste Barriers in Maithili Publishing Rajnandan Lal Das's most concrete and practically major anti-caste contribution was the consistent, deliberate editorial policy of Karnamrit: the journal published writers from all...
- (B) The chapter notes that parallel Theatre seeks to restore these limitors by way of the use of authentic, "uncontaminated" Maithili, thereby reclaiming the language as a distinct field of knowledge.
- (C) The Ganga and the unnamed 'dhar' (river-bank/threshold) in his titles construct a Maithili imaginative geography: a landscape defined by rivers, by boundaries, by the tension between here and there, belonging and longing.
- (D) The Ontological Foundations of the Word as Sovereign The point of departure for any investigation into Jha's linguistic critical frame must be the deification of the word, a concept rooted in the Vedic and Upanishadic traditions.

१८९२. Which answer matches the critical direction of Chapter 95?

- (A) The chapter notes that hakim Bha Galah (He Has Become an Official) This poem, about a village man who goes to the city, becomes a bureaucrat or officer, and becomes unrecognisable to his own kin, is a classic example of the 'return to roots' theme in South...
- (B) The chapter notes that hetvābhāsa (Logical Fallacies): The analysis of hetvābhāsa (pseudo-reasons) is applied to critique the structural flaws of traditional dramas.
- (C) The chapter notes that post-colonialism (Said, Spivak, Guha) Maithili as a minoritized language inside India → Bhushan writes in a "subaltern" tongue.
- (D) The chapter notes that language Politics and Public Sphere in North India: Making of the Maithili Movement.

१८९३. In the context of The Videha Maithili Parallel Drama Theatre, which statement is accurate?

- (A) The cover art (by Kajal Sen) is itself a critical document: a cactus in a desert landscape, a raised index finger (the finger of defiance or accusation), a watching eye, all enclosed by barbed wire.
- (B) The chapter notes that by insisting on a causal logic rooted in material conditions, the parallel movement aligns itself with a more rigorous form of realism.
- (C) The chapter notes that saras's work raises the same question: how much Maithili literary production has been lost because institutional mechanisms of recognition have failed to document and preserve it?
- (D) Their son Satyajit Mishra studied tabla at the graduate level; two sons sang; their daughter is a performing singer in sugam and folk music.

१८९४. Which option correctly summarizes a point from Chapter 95?

- (A) The choice of Navya-Nyāya as an analytical lens is not merely decorative.
- (B) The chapter notes that raymond Williams's concept of the 'structure of feeling', the affective texture of a specific historical moment, not yet fully articulated in formal ideology, is illuminated by Mandal's fiction.
- (C) The chapter notes that nyāya Category Definition Application in Parallel Theatre Pratyakṣa Direct Perception Observational realism; tracking material social conditions.
- (D) The chapter notes that shashidhar Kumar 'Videh' (adopting the pen-name Videh from Videha/Mithila, the ancient kingdom) is the most prolific and generically diverse contributor in the entire Videha archive among the 19 authors under consideration, with...

१८९५. What is the best reading of the chapter's discussion of Anumāna Logical Inference Inferring?

- (A) The text also serialized in Videha over multiple issues before book publication, itself a signal of Singh's alignment with digital-democratic publishing as against the gatekeeping of print institutions.
- (B) Anumāna Logical Inference Inferring underlying ideological biases from dramatic choices.
- (C) The question is whether the play recognizes this allegory as a problem, or whether it naively celebrates the poet's hermeneutic authority.
- (D) The chapter notes that parmashwar Jha present this as a monumental social achievement, the parallel history movement denounces it as a tool of "Brahminical patriarchy" and social exclusion.

१८९६. According to Chapter 95, which statement best fits the discussion of Avacchedaka Limiting Property Maintaining?

- (A) The women in this play, the yuvati who waits, the sister-in-law who turns away travelers, the mother-in-law who dies offstage, are voices inside a patriarchal structure that the text reproduces without sufficiently interrogating.
- (B) The chapter notes that nature Poetry and Landscape of Mithila A major strand of Kamat's poetry involves the landscape and ecology of Mithila, rivers, fields, rain, drought.
- (C) Avacchedaka Limiting Property Maintaining linguistic purity against Hindi-calque intrusion. Śābdabodha Verbal Understanding Analyzing the "cognitive report" generated by dramatic dialogue.
- (D) Thematic Syntheses 10.1 The Politics of Language Throughout his career, Ashok's primary concern has been the politics of language: who speaks Maithili, in what form, for whom, and in whose interest.

१८९७. In Chapter 95 (The Videha Maithili Parallel Drama Theatre), which option reflects the chapter's argument?

- (A) The chapter notes that 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...
- (B) The Script as a Cultural Battleground: Tirhuta, Kaithi, and Devanagari The history of the Maithili writing system is key to the parallel narrative of cultural identity.
- (C) The chapter notes that flashback to Patna: The narrator remembers living in Minto Hostel with Harihar, Vinayakrishna (a brilliant English student), and Sadanand (a traditional scholar).
- (D) The chapter notes that he spent his final years under the care of Anima Singh, witnessing from a distance the full recognition of the language he had championed.

१८९८. Which point is consistent with Chapter 95's treatment of Bharata Muni's Nāṭyaśāstra?

- (A) The chapter notes that b Shivshankar Srinivas and Kumar Pawan Kumar Pawan is a Maithili writer associated with the younger wave of Maithili prose writers, known for a more urban and psychologically complex fictional voice.
- (B) The chapter notes that bounded by the Himalayas and the Ganges, and intercepted by fifteen rivers, the land of Tirabhukti or Mithila has been synonymous with intellectual pursuit since the Vedic age.
- (C) In the Videha Parallel History critical frame, this network serves as a "living parallel institution", an alternative to the Sahitya Akademi-Delhi axis that has historically controlled access to Maithili print culture.
- (D) The chapter notes that it advocates for a return to the foundational principles of Bharata Muni's Nāṭyaśāstra to elevate Maithili stagecraft above the "mediocrity" of current institutional theatre.

१८९९. What does Chapter 95 most clearly emphasize about Natyadharmi Dialectic The Nāṭyaśāstra?

- (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 Lokdharmi and Natyadharmi Dialectic The Nāṭyaśāstra categorizes dramatic performance into two primary modes: Lokdharmi (folk/realistic) and Natyadharmi (stylized/classical).
- (C) The Dalit community responds with collective action: they refuse to perform their traditional caste-assigned service of removing dead cattle from the landlords' properties.
- (D) The texts are approached with critical respect for their regional specificity.

१९००. Which answer matches the critical direction of Chapter 95?

- (A) His novels, stories, and plays do not argue against upper-caste cultural dominance in the abstract, they simply present the Dhanuk community's world in all its specificity and richness, demonstrating by way of the pratyaksha of literary representation that...
- (B) The chapter notes that p h a n i s h w a r N a t h R e n u and Mithila & Maithili in His Literature Phanishwar Nath Renu (1921-1977), one of the most towering figures of modern Hindi literature, occupies a singular position in Indian letters for his...
- (C) In this connection, Radha Krishna Choudhary found two Pala inscriptions from Naulagarh, 16 km north of Begusarai.
- (D) The Parallel Theatre movement recognises the root of "village drama" (Gamaiya Natak) in this mode but seeks to refine it, removing the artificiality and caste-based mockery that has corrupted the contemporary folk stage.

१९०१. In the context of The Videha Maithili Parallel Drama Theatre, which statement is accurate?

- (A) The movement's avant-garde productions, such as Ulkamukha, employ the Natyadharmi style to explore historical and metaphysical themes, using "magic realism" to represent truths that exceed simple observation.
- (B) The chapter notes that tirhuta was the dominant script for Maithili for over a thousand years, used in academic, religious, and genealogical records.
- (C) The chapter notes that 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) The chapter notes that said would recognize this as the vitality of traveling theory: ideas gain new force when they move into new contexts, even (or especially) when those contexts were not anticipated by their originators.

१९०२. Which option correctly summarizes a point from Chapter 95?

- (A) The publisher is Madneshwar Mishra, Chairman of Maithili Akademi.
- (B) The chapter notes that performative Excellence and the Sahṛdaya 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...
- (C) The chapter notes that spivak would remind us that the desire to "let the subaltern speak" is itself a Western-intellectual fantasy, a project of recovering authenticity that inevitably reproduces the structures it seeks to dismantle.
- (D) The chapter notes that bhīmānāth Jhā, is a well-known Maithili scholar.

११०३. What is the best reading of the chapter's discussion of The Videha Maithili Parallel Drama Theatre?

- (A) Gaṅgeśa's analysis of the conditions for valid śabda, the speaker's tattvajñāna (knowledge of the truth) and their vivakṣā (intention to communicate it truly), applies here: the bhakti poet's authority rests on their claimed experiential knowledge of the...
- (B) 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.
- (C) Mandal's critical reputation inside the 'parallel literature' movement is secure.
- (D) The chapter notes that paralayak Paraat, 'The Folds of Catastrophe': a novel with eschatological or crisis-driven thematics.

११०४. According to Chapter 95, which statement best fits the discussion of The Videha Maithili Parallel Drama Theatre?

- (A) The chapter notes that displacement and Rehabilitation: Like the Kosi and Bagmati, the condition of villages trapped between the embankments on the Mahananda became hellish.
- (B) The folio publisher writes it is 'A Collection of Maithili Essays'.
- (C) The chapter notes that by adhering to the Nāṭyaśāstra's rigorous standards for Āṅgika (body), Vācika (voice), Sāttvika (emotion), and Āhārya (costume/stagecraft), the parallel movement seeks to prove that subaltern theatre can achieve higher artistic...
- (D) Act I establishes the social landscape by way of three interconnected narrative strands: the child beggars' daily income calculation and police extortion (Scene 1-2); the journalist duo's encounter with Mangtū as a 'story' (Scene 2); and the assault on...

११०५. In Chapter 95 (The Videha Maithili Parallel Drama Theatre), which option reflects the chapter's argument?

- (A) The chapter notes that he learned painting from his mother, in the traditional mode of intergenerational transmission that has sustained Mithila art for centuries.
- (B) The parallel history documents what it calls the "honour killing" of the great Navya-Nyaya philosopher Gangesh Upadhyaya (12th century) by institutional historians like Ramanath Jha.
- (C) The chapter notes that performance and Practitioners: The Grassroots Resistance The strength of the Maithili Parallel Theatre resides in its decentralized, grassroots structure.
- (D) The chapter notes that third -The Indivisibility of Politics and Aesthetics: "art for art's sake" is meaningless in Dalit poetry.

११०६. In the context of The Epistemology of Parallelism, which statement is accurate?

- (A) The chapter notes that from the Rasa perspective, the vesh-bhusha line of inheritance is directly connected to the abhinaya (expressive performance) dimension of classical Indian aesthetics.
- (B) The school's subsequent figures Vācaspati Miśra II, Raghunātha Śiromaṇi, Mathurānātha Tarkavāgīśa elaborated this apparatus into the most technically precise system of epistemological analysis in the Indian line of inheritance.
- (C) The chapter notes that yet the text itself never translates the songs inside the play; the Maithili original is presented, and the "meaning" is provided in Maithili prose.
- (D) The rasa theory application here is one of sustained Karuna-rasa (sorrow): the essay recognises the dominant emotional register of the poverty-drama corpus as the elicitation of compassion and grief in the audience, combined with what Bharatamuni's...

११०७. What is the best reading of the chapter's discussion of The Epistemology of Parallelism?

- (A) The chapter notes that critical Assessment: Chiṛai Chiṛai is a landmark debut collection in contemporary Nepal-side Maithili fiction.
- (B) The greatest intellectual line of inheritance of Mithilā, a line of inheritance so rigorous that it shaped the development of Sanskrit logical discourse across Bengal, Navadvīpa, and the entire eastern subcontinent emerged from a region and culture now...
- (C) Jha highlights the Akhandavakyavada, the theory that a sentence is an indivisible unit.
- (D) Thakur's village audience is not a passive audience watching professional performers enact social problems, it is a community of active participants who recognise their own lives on stage and are implicitly invited to analyse, discuss, and act upon the...

११०८. What does Chapter 96 most clearly emphasize about The Epistemology of Parallelism?

- (A) The chapter notes that this institutional conflict is itself theatrical: the parallel theatre movement's challenge to the established order has provoked real-world intimidation that mirrors the conflicts depicted on Thakur's stage.
- (B) The chapter notes that centres on Dr. Kailash Kumar Mishra, Critical Research and Appreciation.
- (C) The chapter notes that second, at the level of pramāṇa: the Navya Nyāya insistence that every claim must be grounded in valid evidence corresponds precisely to the methodological commitment of this appreciation.
- (D) The chapter notes that 357) is also preserved in the Videha-Sadeha 24 volume.

११०९. What does Chapter 96 most clearly emphasize about Kumar Singh's?

- (A) The chapter notes that shambhu Kumar Singh's contributions include: a scholarly essay on Maithili literary periodisation (prepared for UPSC candidates); analysis of social problems in modern Maithili drama; literary criticism of the Dalit consciousness in...
- (B) The chapter notes that pratyavartan is a memoir of the first rank in Maithili prosecomparable in its social texture and emotional honesty to the best autobiographical writing in any modern Indian language.
- (C) The risk is that it becomes a mirror image of the institution it opposes, merely swapping the elites (Delhi bureaucrats) for another set of elites (digital activists).
- (D) The chapter notes that 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.

१११०. Which point is consistent with Chapter 96's treatment of The Epistemology of Parallelism?

- (A) The chapter notes that indian Critical Frameworks: Rasa, Dhvani, and Bhāma The Indian classical critical line of inheritance offers three principal frameworks for literary significance assessment: (a) Rasa theory...
- (B) Introducing the world's foundational robot drama to Maithili: The translation of R.U.R. gives Maithili readers direct access to the play that introduced the word 'robot' to world literature, positioned explicitly inside the contemporary AI debate.
- (C) Indian Literary Criticism: Rasa and Bhakti From the perspective of classical Indian poetics (Kavyashastra), the text is dominated by Bhakti Rasa (the aesthetic of devotion).
- (D) The recovery of Gangesh's actual biography is part of the Videha movement's broader effort to deconstruct Brahmin cultural hegemony in Mithila.

११११. What does Chapter 96 most clearly emphasize about Jagdish Prasad Mandal?

- (A) The chapter notes that critical Appreciation: Social & Political Verse (Dhari Prashna Ee Uthaiye) X.
- (B) The Maithili social-realist line of inheritance that Jagdish Prasad Mandal had extended in fiction, and that the Videha critical community had theorised across the Sadeha anthologies, is the line of inheritance into which the parrelel poetry books enters.
- (C) His story collection Anti-Virus extends this realism into the contemporary moment: the corruption of political movements by criminal opportunism ('Sona', 'Amrit Paan'), the economic pressures on remittance families ('Udaan', 'Dahej'), the commodification...
- (D) Theatre journalism that documents and critically engages with this public cultural discourse is thus doubly a public sphere institution: it reports on a public sphere practice (theatre) for a public sphere platform (Videha).

१११२. In the context of The Epistemology of Parallelism, which statement is accurate?

- (A) The modern era, initiated around 1860, saw the introduction of Western education and the printing press, which facilitated the emergence of Maithili journalism and the development of modern prose forms.
- (B) Videha, Prathama Maithili Paksika E-Patrika.
- (C) The chapter notes that western Theatre Theory and Criticism Aristotle.
- (D) Their statement defines what kind of thing Videha is, an act of krānti, of sāhasik prayog and thereby conditions how every subsequent Videha reader approaches the journal.

१११३. According to Chapter 96, which statement best fits the discussion of Habermas's Theory?

- (A) The chapter notes that it was a region where Maithili, Bhojpuri, and Hindi all coexisted, where highcaste Maithil Brahmin culture of Mithila proper was inflected by the tribal and lowercaste cultures of the Kosi plains.
- (B) The chapter notes that childhood and Disability: 'Chonhā' The story 'Chonhā' is Manu's most narratively ambitious work and deserves extended consideration.
- (C) The chapter notes that (c) Jürgen Habermas's Theory of Communicative Action (Theory of Communicative Action, 1981): Habermas holds that genuine democratic culture requires a public sphere constituted by communicative rationality-speech oriented toward...
- (D) Videha Archive Presence Jitendra Kumar Jha 'Jīṭū' appears in the Videha archive with the following confirmed entry: 'नचिकेताक "एक छल राजा"क मंचन' Published in: Videha Sadeha 8 (Prelim_8), in the Theatre Reports section.

१११४. What does Chapter 96 most clearly emphasize about The Epistemology of Parallelism?

- (A) The essay begins with the question: does art and literature require a theoretical purpose?
- (B) The Novelist as Philosopher: The Loss of Vak It is crucial to remember that Jha was not just a philosopher; he was a celebrated novelist in Maithili, author of Kanyadan (The Bride) .
- (C) The chapter notes that third, śabda (verbal testimony) as pramāṇa insists that genre, intertextual reference, and line of inheritance carry epistemic weight: a poem does not stand alone but inherits meaning by way of śāstra and sampradāya.
- (D) Roy's narrative sympathy is explicitly with Diyā and her parents; the corrupt father-in-law is rendered with diagnostic precision but no melodrama.

१११५. Which answer matches the critical direction of Chapter 96?

- (A) The chapter notes that prose Fiction The two works represent the two dominant forms of modern Maithili literature.
- (B) The essay then turns to the Indian line of inheritance: the Vedic transmission methods (padapāṭha, kramapāṭha, ghanapāṭha) as systematic epistemologies of cultural preservation; the ṣaḍdarśana (six philosophical systems) and their debate-structures...
- (C) The chapter notes that chapter One: Foundational Elements of the Critical Theory 1.1 The Synthesis of Locality and Universality The primary challenge for any critical theory is to honor the distinctiveness of local (Maithili) literature while fostering a...
- (D) The chapter notes that no other source, no critical essay, no stage review, can provide what she provides: the knowledge of how each play was written, revised, performed, and received by its first audience (she herself).

१११६. In Chapter 96 (The Epistemology of Parallelism), which option reflects the chapter's argument?

- (A) The chapter notes that c o n c l u s i o n : T h e L i g h t t h e A g e C a s t s A critical appreciation must know when to speak and when to stop.
- (B) Maithili Geet-Natika (Musical Drama / Operettas) Sabhagachhi, a musical play built around a community assembly (sabha).
- (C) The Act of Reading: A Theory of Aesthetic Response.
- (D) The chapter notes that this obliquity is not obscurity but a heightened expressiveness that opens language to multiple meanings simultaneously.

१११७. Which answer matches the critical direction of Chapter 96?

- (A) The chapter notes that physical and mental illnesses increased severely inside these two sub-castes, along with a dramatic rise in polygamy, child marriage, and the number of widows.
- (B) The chapter notes that feminist Literary Criticism Thakur's story collection 'Anhaaraka Virodh Me' (In Opposition to Darkness) and elements of his poetry engage with the specific forms of darkness that women experience in the patriarchal structures of...
- (C) The chapter notes that he says the structure of the unconscious is like a language.
- (D) The Rasa line of inheritance demands that poetry produce aesthetic experience of universal significance.

१११८. In Chapter 96 (The Epistemology of Parallelism), which option reflects the chapter's argument?

- (A) The chapter notes that by privileging synchrony, Yadav was able to demonstrate that modern Maithili has its own coherent systemic organization, the honorificity distinctions, the absence of grammatical gender, the compound verb system, that can only be...
- (B) The chapter notes that chanresh: 'Rambharos Kapari Bhramar: Vichar, Samvedana Aa Chetna', Essay, Videha 370.
- (C) The chapter notes that critical Frameworks Cited Indian line of inheritance: Bharata, Nāṭyaśāstra (c.
- (D) The chapter notes that known for her over 250 lead roles in Maithili dramas, she has also acted in films and television serials.

१११९. In the context of The Epistemology of Parallelism, which statement is accurate?

- (A) The chapter notes that its discussion connects Harimohan Jha with critical appreciation, literary history and the Videha critical frame.
- (B) Roy's realism is narrative-descriptive; Manu's is lyric affective.
- (C) They synthesise the Nāṭyaśāstra's rasa theory with Brechtian epic theatre, apply both feminist theory and Navya-Nyāya epistemology to the theatrical representation of social marginality, and deploy a plurilingual Maithili that is both culturally specific...
- (D) 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.

११२०. In the context of The Epistemology of Parallelism, which statement is accurate?

- (A) The chapter notes that but without the Kosi, the description of the Mahananda remains incomplete.
- (B) After Babel: Aspects of Language and Translation.
- (C) The chapter notes that this critical frame challenges the mainstream historiography of Maithili, which proponents argue has consistently ignored or misrepresented the subaltern and democratic-spiritual aspects of the line of inheritance.
- (D) The chapter notes that jagdish Prasad Mandal: The Farmer-Litterateur Jagdish Prasad Mandal embodies the "Parallel" ideal: a writer and playwright deeply rooted in the agrarian life of Berma whose work eschews the aestheticized nostalgia of elite literature.

११२१. What is the best reading of the chapter's discussion of Criticism The?

- (A) The chapter notes that pA R T I I I : T H E O R E T I C A L F R A M E W O R K S , T H E A T R E , F I L M & D R A M A 3.1 Bharata Muni's Nāṭyaśāstra: The Foundational critical frame 3.1.1 The Origin and Purpose of Drama The Nāṭyaśāstra (composed between c.
- (B) The poet poses a series of logical challenges (nigrahasthāna, points of defeat) to the very idea of celebrating a new year while social realities remain unchanged.
- (C) The Technical Apparatus in Criticism The application of Navya Nyāya to literature is not merely an aesthetic choice but a methodological requirement for "perceiving truth" in the text.
- (D) The chapter notes that its discussion connects Bechan Thakur with critical appreciation, literary history and the Videha critical frame.

११२२. According to Chapter 96, which statement best fits the discussion of The Epistemology of Parallelism?

- (A) The chapter notes that emotional intensity -Imam's trembling hands, Vijayashri's curse, Shriya's smile's transformation from butterfly to caterpillar -the Maithili reader also experiences all this.
- (B) The chapter notes that key concepts utilized in the critical appreciation of Videha Sadeha works include: Avacchedaka (Limiter/Determiner): In logic, an avacchedaka defines the limiting criteria of a property.
- (C) The chapter notes that 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)...
- (D) Indian and Western Literary Criticism Indian Aesthetics (Rasa Theory) Karuna Rasa (Pathos): The dominant Rasa is Karuna, triggered by the "Viyoga" (separation) from the motherland.

११२३. In Chapter 96 (The Epistemology of Parallelism), which option reflects the chapter's argument?

- (A) The chapter notes that 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 line of inheritance that erases its most politically...
- (B) The chapter notes that shéfali has also written several books in Maithili.
- (C) Avacchedaka Limiting Property Maintaining linguistic purity against Hindi-calque intrusion. Śābdabodha Verbal Understanding Analyzing the "cognitive report" generated by dramatic dialogue.
- (D) The chapter notes that middle Maithili 1600-1830 AD The "Great Diaspora"; decline in the heartland; flourishing in Nepal and Assam.

११२४. Which point is consistent with Chapter 96's treatment of Present Institutional?

- (A) Applying the Navya Nyāya concept of anumāna (inference) here: from the evidence of the exclusions, we can infer the selection principle; from the selection principle, we can infer the social world that produced it.
- (B) The chapter notes that modern Maithili 1830-Present Institutional revival; language-dialect debates; emergence of digital democratization.
- (C) The chapter notes that for Durga Puja, three plays are staged: two in Maithili and one in Hindi.
- (D) His journey into flood research began in 1984 after the Saharsa section of the Kosi embankment broke.

११२५. What does Chapter 96 most clearly emphasize about Detailed Analysis?

- (A) As Videha's own motto, quoting Robert Louis Stevenson, states: "Do not judge each day by the harvest you reap but by the seeds that you plant." Videha is planting seeds.
- (B) The preface positions Parivar inside the line of inheritance of Maithili family narrative, citing the need to preserve family memory against the erosion of modernity and migration.
- (C) These poems are formally the most traditional in the collection, they employ the gīt form with its refrains, its calland-response structures, and its direct connection to the oral-performative line of inheritance of Maithili folk song.
- (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.

१९२६. Which answer matches the critical direction of Chapter 96?

- (A) A comprehensive critical appreciation would require a systematic index of her contributions across all relevant issues.
- (B) Thakur represents what the Videha movement calls 'samantar rangmanch', parallel theatre, operating outside and in opposition to the caste-dominated institutional theatre establishment.
- (C) The nine rasas (navarasa) are shringara (erotic love), hasya (humour), karuna (compassion), raudra (fury), vira (heroism), bhayanaka (terror), bibhatsa (disgust), adbhuta (wonder), and shanta (peace/tranquility).
- (D) Maithili Beehani (Seed) Stories Experimental "micro-stories" designed for digital consumption.

१९२७. Which option correctly summarizes a point from Chapter 96?

- (A) The feminist theoretical critical frame of Gayatri Chakravorty Spivak is relevant here: the poem stages the 'subaltern woman' (the bride, the female foetus threatened by selective abortion) as unable to speak in her own right, her fate determined by the...
- (B) Maithili Poetry (Volume 2) Focus on subaltern and progressive poetic voices.
- (C) The chapter notes that folk-knowledge systems, like Mithila's omen-reading, operate on this principle: the crowd-interpretation is valid not because any single grandmother says so but because generations of Maithili experience have established the omen's...
- (D) The chapter notes that taken together, these five artists illuminate the key dynamic of contemporary Mithila art: the negotiation between preservation and transformation, between the domestic and the political, between the regional and the global, between...

१९२८. What is the best reading of the chapter's discussion of The Epistemology of Parallelism?

- (A) Arvind Thakur: 'Vilakshan Ken Vyakhyayit Karab: Abara Nahitan' The most philosophically sustained reading of the key novel, Arvind Thakur's essay (22 pages, the longest devoted to a single work) brings Advaita Vedanta, Buddhist philosophy of dependent...
- (B) The chapter notes that he is simultaneously a creative writer in Maithili, a literary critic, and a public intellectual who has participated in the institutional life of Maithili literature by way of Sagar Raati Deep Jarai all-night storytelling marathons...
- (C) The founder of Mithila's greatest philosophical line of inheritance was a product of caste marginalisation, and yet his epistemological system insists that valid cognition (prama) must be grounded in the actual object of knowledge, not in received line of...
- (D) Maithili Theatre Festival Documentation of modern and traditional stage plays.

१९२९. In Chapter 96 (The Epistemology of Parallelism), which option reflects the chapter's argument?

- (A) The period covered, extending from October 2022 to May 2026, represents a critical phase in the journal's history, characterized by the institutionalization of the "Parallel line of inheritance" as a countercanonical force that challenges the established...
- (B) The breast cancer story can be read as a dramatisation of a crisis of shabda.
- (C) The chapter notes that western Literary Theory and Translation Studies Bassnett, Susan.
- (D) The chapter notes that management, Essays, and Criticism (Vol 2) Advanced critical theory and intellectual history of Mithila.

१९३०. Which point is consistent with Chapter 96's treatment of Poetry Vol?

- (A) The chapter notes that 'Anil's work participates in this long line of inheritance while addressing contemporary themes.
- (B) The chapter notes that jitamitramalla Multi-lingual playwright Demonstrated Maithili's role as a regional bridge.
- (C) The chapter notes that creative Writing (Prose/Poetry Vol 3) Continued focus on thematic diversity and stylistic innovation.
- (D) Maithili Samajik Naatakak Mul Kendra Bindu: Naari Samasya (The Woman Question as the Core of Maithili Social Drama) This companion essay surveys the representation of women's oppression in modern Maithili social drama, covering the domains of physical...

१९३१. According to Chapter 96, which statement best fits the discussion of The Epistemology of Parallelism?

- (A) The chapter notes that rasa theory's universalising movement (by way of sādharanīkaraṇa) is in tension with the Videha Parallel History's insistence on the particular, the local, and the historically marginalised.
- (B) The anthology records multiple performance groups, playwrights, and directors from across the Maithili-speaking region, from Madhubani to Janakpur (Nepal), operating in the line of inheritance of community-based, non-casteist theatre.
- (C) The chapter notes that this categorization elevates the Videha Sadeha from a mere journal archive to a canonical benchmark for the modern language.
- (D) The king's deceptiveness in Ek Chhal Rājā is inferred from a series of dramatic signs (his words, his actions, the reactions of others) rather than stated directly.

१९३२. Which answer matches the critical direction of Chapter 97?

- (A) The chapter notes that pART II: PRIMARY WORKS, DESCRIPTION AND ANALYSIS 2.1 Hum Puchhait Chhi (We Are Asking), 2009 Publication data: Shruti Prakashan, New Delhi.
- (B) They represent the genre of agon: the adversarial poem that positions itself against a political order (the Bihar-India administrative structure that denies Mithila statehood) and demands redress.
- (C) The chapter notes that following the emergence of specialized categories such as the 'Bal Ghazal' (Children's Ghazal) and 'Bhakti Ghazal' (Devotional Ghazal), those lacking technical mastery of the craft began to inhabit these genres as well.
- (D) The play premiered on stage in Patna on 21 February 2011 (Maithili Day / International Mother Language Day), a date whose symbolic resonance is exact: the play about language, exclusion, and cultural rights premiered on the day dedicated globally to the...

१९३३. Which option correctly summarizes a point from Chapter 97?

- (A) The collection spans love lyrics in the viraha (separation) mode, festive poems on Holi, Chaita, and the seasonal cycle, meditations on social decay and cultural loss, politically charged verses on caste and agrarian injustice, environmental lament, and...
- (B) His eldest son, Subhash Kumar Kamat, is an active campaigner, and his middle son, Kailash Kumar Anand, is emerging as a major voice in contemporary Maithili literature.
- (C) The chapter notes that 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) Mandal's dramatisation of this conflict by way of the medium of a village panchayat scene gives it both legal weight (the appeal to constitutional rights) and local specificity (the recognisable social dynamics of Mithila village governance).

१९३४. Which answer matches the critical direction of Chapter 97?

- (A) As an editor of Samay-Sal, his editorial vision and the editorials he wrote represent an intellectual contribution to Maithili periodical culture whose significance has been articulated by Ajit Kumar Jha in Videha 358.
- (B) The chapter notes that first serialized in Videha fortnightly e-journal, Issue 74 (15 January 2011) by way of Issue 78 (15 March 2011) in five instalments.
- (C) The chapter notes that postmodernism and Poststructuralism Postmodernism (Jean-François Lyotard) and Poststructuralism (Jacques Derrida, Michel Foucault) emphasize the instability of concepts such as truth, identity, author, and history. a.
- (D) The chapter notes that this reflects the difference between Brecht's avant-garde Western theatre and the socially embedded popular line of inheritance of village theatre, which uses emotion rather than alienation as its path to social conscience.

११३५. In the context of Vineet Utpal, which statement is accurate?

- (A) Applying Chomsky's Government-and-Binding (GB) critical frame, which posits that syntactic movement (such as question formation, subject raising, and relativisation) is governed by abstract principles of government, binding, and case assignment, to...
- (B) The chapter notes that school of Thought Unit of Language Underlying Philosophy Implications for Sovereignty Mimāṃsā Varṇa (Letter) Varṇavāda: Letters are eternal and partless.
- (C) The chapter notes that 'Maithili Natak aa Aadhunik Rangamanch' (Maithili Drama and Modern Stage).
- (D) The chapter notes that 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.

११३६. Which point is consistent with Chapter 97's treatment of Par Raghu?

- (A) The chapter notes that rechristened and formalised 2008), edited by Gajendra Thakur, serves as the most ambitious counter-archival project in modern Maithili literary history.
- (B) Here one hears an echo of Walter Benjamin's "Theses on the Philosophy of History".
- (C) The chapter notes that bechan Thakur Novel/Drama Regarded by Videha as one of the greatest living Maithili writers.
- (D) The chapter notes that rehan Par Raghu, Maithili Translation of Kashinath Singh's Hindi Story Translation details: Hindi source: Kashinath Singh, Rehan Par Raghu, a Sahitya Akademi Award-winning Hindi story.

११३७. Which answer matches the critical direction of Chapter 97?

- (A) The chapter notes that linguistic Identity: By dedicating the work to a "lifelong servant of Maithili" , the author asserts a specific regional historiography that prioritizes the preservation of the Maithili language and its unique social struggles.
- (B) A character in emotional extremity can sing or recite a ghazal in which each sher expresses a different facet of her or his feeling; the independence of the shers allows for dramatic flexibility, and the repeated radif creates the music of obsessive...
- (C) The dowry victims, unemployed youth, and politically persecuted villagers who are Jha's dramatic subjects are precisely the 'oppressed' whose rehearsal for alternative responses to oppression Boal describes.
- (D) The chapter notes that bCE-200 CE) and theorized by way of dhvani (resonance) by Ānandavardhana in the Dhvanyāloka (c.

११३८. Which option correctly summarizes a point from Chapter 98?

- (A) The chapter notes that this silence is a symbol of the historical absence of the Dalit woman -she who never became a subject in history, always remained an object.
- (B) The chapter notes that that too, in a village, and when Gāmbālī dies, she has a fifteen-year-old son.
- (C) The chapter notes that chapter I: Mithila, Maithili, and the Literary Tradition 1.1 The Civilizational Matrix of Mithila Mithila, the ancient Videha kingdom, homeland of Janaka and Sita, bounded by the Gandaki in the...
- (D) His play Hathat Parivartan won the prestigious Sahitya Akademi Youth Prize at the national level, Maithili's first such recognition for a young playwright in this period, establishing him as a major force in Indian regional theatre.

११३९. What does Chapter 98 most clearly emphasize about Yoganand Jha, Kamla Chaudhary and Lalita Jha?

- (A) The chapter notes that chief Minister Nitish Kumar on Thakur's passing: 'Ravindra Nath Thakur was very popular among Maithili speakers for his stage singing (manchīya gāyan).
- (B) The chapter notes that 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.
- (C) The chapter notes that poetic Form and Structure Still Much Remains to Be Done In this poem two refrain lines appear repeatedly -"Still I feel I don't know why / that just at the corner / something is hanging and swaying" -at the poem's beginning and middle.
- (D) In doing so, he participates in the broader movement of Maithilī literary modernism, the attempt to bring the full range of the language's expressive resources to bear on the realities of contemporary Maithil life.

११४०. Which answer matches the critical direction of Chapter 98?

- (A) The chapter notes that gayatri Spivak's question 'Can the Subaltern Speak?' (1988) is answered in the Videha critical frame by the insistence that yes, but only if the infrastructure of speaking (digital platforms, inclusive editorial practices...
- (B) The chapter notes that its 36 chapters cover dramatic composition, stagecraft, music, dance, gesture systems, character types, emotional theory, and theatrical aesthetics with encyclopaedic comprehensiveness.
- (C) The visual layout on the page, each line beginning flush left, short lines, generous white space, reflects a free-verse line of inheritance that is comfortable with brevity and implication.
- (D) The chapter notes that chapter II: Critical Appreciation of Yoganand Jha 2.1 Biographical and Contextual Overview Yoganand Jha stands as one of the most versatile and prolific contributors to twentieth century Maithili...

११४१. In the context of Yoganand Jha, Kamla Chaudhary and Lalita Jha, which statement is accurate?

- (A) The dramatic announcement (Ghoshana) that opens Hathat Parivartanin formal, elevated Maithili, establishes the patriotic emotional register before a word of dialogue is spoken.
- (B) The refrain is Jakobson's 'return of the same differently charged', the hallmark of the poetic function.
- (C) A scholar of remarkable range, he worked across the genres of fiction, folk literature, poetry, journalism, cultural lexicography, Shakta studies, and social criticism.
- (D) The chapter notes that 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...

११४२. Which point is consistent with Chapter 98's treatment of Major Works?

- (A) The chapter notes that chakravayuha (1986): Close Reading of the Poetry Collection 3.1 The Title Poem: 'Chakravayuha' The title poem opens the collection and must be read with care.
- (B) Thematic Syntheses 10.1 The Politics of Language Throughout his career, Ashok's primary concern has been the politics of language: who speaks Maithili, in what form, for whom, and in whose interest.
- (C) The chapter notes that vyapti and the Logic of Social Drama Gaṅgeśa's key contribution to Navya Nyaya is the precise analysis of Vyapti, the invariable concomitance (universal rule) that makes inferential reasoning valid.
- (D) The chapter notes that survey of Major Works 2.2.1 Jatiya Vyavasaya Shabdavali (Occupational Vocabulary of Castes) This substantial lexicographical work of 209 pages documents the technical and occupational vocabulary specific to the various jati...

११४३. What does Chapter 98 most clearly emphasize about Yoganand Jha, Kamla Chaudhary and Lalita Jha?

- (A) The chapter notes that its discussion connects Dr. Kailash Kumar Mishra with critical appreciation, literary history and the Videha critical frame.
- (B) The documentation in the Videha Maithili Natya Utsav anthology records his productions systematically from 1995 onwards, providing an extraordinary archive of grassroots theatre practice.
- (C) Videha Parallel History critical frame inside the Videha Parallel History critical frame, Kapileshwar Raut occupies a paradigmatic position.
- (D) The chapter notes that from the perspective of Navya Nyaya epistemology, this work operates by way of the pramana of sabda, verbal testimony, systematically gathering and validating the lexical testimony of living occupational traditions.

११४४. Which point is consistent with Chapter 98's treatment of Yoganand Jha, Kamla Chaudhary and Lalita Jha?

- (A) The distinction implied in the title, between Lokjivan (the lived experience of folk life) and Loksahitya (the literary or aesthetic production that emerges from it), reflects the author's awareness of the dialectical relationship between culture as lived...
- (B) The chapter notes that viyogi's Role: He provides the "living work" (creative literature) to Thakur's "archive." The Counter-Argument: Viyogi commits a "monohistorical fallacy", believing his revisionist approach is the only truth, thus replicating...
- (C) The theoretical critical frame is generative phonology as developed in the line of inheritance of Chomsky and Halle's The Sound Pattern of English (1968).
- (D) The chapter notes that raudra rasa (fury): Present in Viyogi's social critique, both in the popular science essays and in the drama's indictment of political criminals who corrupt both social and scientific life.

११४५. Which option correctly summarizes a point from Chapter 98?

- (A) Theoretical Frameworks Karuṇa-rasa as primary mode: the meditative Maithili poet who witnesses village emptying and social transformation without either easy celebration or easy despair.
- (B) The book is archived on Videha's pothi (book) archive, placing it inside the canon of the Maithili parallel literary line of inheritance.
- (C) Applied by way of the Navya Nyaya critical frame, Jha's text can be analysed as an exercise in what Gangesa would call anuvyavasaya, the 'after-cognition' or meta-cognition that follows and looks closely at a primary experience.
- (D) As a doyenne of Maithili theatre, she has not only enriched the artistic landscape but...

११४६. What is the best reading of the chapter's discussion of Yoganand Jha, Kamla Chaudhary and Lalita Jha?

- (A) The folk literature is the primary pramana; Jha's scholarly analysis serves as the anuvyavasaya that critically looks closely at, delimits, and verifies the nature of that primary cultural knowledge.
- (B) The chapter notes that this dual appearance, in Sadeha 1 and Sadeha 30 represents a notable degree of archival longevity inside the Videha corpus.
- (C) The structure is not just descriptive but prescriptive, establishing rules for "correct" Maithili.
- (D) The report is part of a substantial theatre-and-culture section in Sadeha 8 that includes reports on multiple Maithili dramatic productions and cultural events from both India and Nepal, including reports from Janakpur's Mithila Nāṭyakalā Pariṣad (MINAP)...

११४७. According to Chapter 98, which statement best fits the discussion of Yoganand Jha, Kamla Chaudhary and Lalita Jha?

- (A) The chapter notes that shambhu Kumar Singh's contributions include: a scholarly essay on Maithili literary periodisation (prepared for UPSC candidates); analysis of social problems in modern Maithili drama; literary criticism of the Dalit consciousness in...
- (B) The chapter notes that from the Western perspective, Jha's project aligns with the Romantic valorisation of folk culture and the later academic institutionalisation of folklore studies.
- (C) The ladder of aspiration (sīṛhī) is an image of the ghazal's own formal structure: the ascending steps of the sher-sequence, each one a step toward the unattainable.
- (D) The chapter notes that vakrokti Theory (Kuntaka, Vakroktijivita) Kuntaka's vakrokti (deviant or oblique expression) theory holds that literary art is characterised by a deviation from the ordinary use of language, an obliqueness that creates beauty and...

१९४८. In the context of Yoganand Jha, Kamla Chaudhary and Lalita Jha, which statement is accurate?

- (A) His dramatic oeuvre, twelve plays across four decades, charts the development of political, philosophical, and feminist theatre in Maithili, from the existentialist youth plays of the 1970s by way of the mythological meditations of the 1980s to the...
- (B) The rasa theory of Bharatamuni and Abhinavagupta is directly applicable here: the dominant rasa of the Gahbar Geet, if its imagery of dense forest and depth is read symbolically, might be the interplay of shringara (erotic or devotional longing), karuna...
- (C) The chapter notes that its performance was traditionally community-wide: sung loudly enough to be heard 'a kosa away', it served as both a private devotional practice and a public announcement of the dawn.
- (D) The chapter notes that this is a history of the khet (field), the pokhar (pond), the āngan (courtyard).

१९४९. What does Chapter 99 most clearly emphasize about Fiction Drama?

- (A) The Navya Nyāya line of inheritance is not merely a historical background but an active intellectual inheritance: the Maithil intellectual line of inheritance has, for seven centuries, been one in which the most rigorous analysis of the conditions of...
- (B) The chapter notes that centres on Preeti Thakur, Pioneer of Maithili Children's Picture-Story Literature.
- (C) The chapter notes that 'Can the Subaltern Speak?' In Marxism and the Interpretation of Culture.
- (D) The chapter notes that science Fiction Drama: Narak Vijay and the AI Imaginary VII.

१९५०. Which point is consistent with Chapter 99's treatment of Nyāya Epistemology?

- (A) The journal publishes short stories, poetry, novels (in serialized form), drama, research essays, translations, children's literature, Mithila paintings, audio-visual content, and critical essays.
- (B) The chapter notes that it happened when Bengal claimed the Padavali of Vidyapati and Govindadas as its own, but the Bengali scholar Rajkrishna Mukhopadhyay first stated in 1875 AD that Vidyapati was a poet of Mithila, and Nagendranath Gupta of Bengal first...
- (C) The chapter notes that manoj Jha writes in the Videha special issue that in the era when she entered theatre, women going on stage were viewed negatively by society; she faced direct opposition in her own village on multiple occasions.
- (D) The chapter notes that navya-Nyāya Epistemology of Gaṅgeśa Upādhyāya Applied to Viyogi's Science Writing XV.

१९५१. Which answer matches the critical direction of Chapter 99?

- (A) A detailed discussion of the history of the Mahananda project, its implementation, and its long-term consequences is presented.
- (B) The chapter notes that Bertolt Brecht and the Didactic Function of Folk Art Bertolt Brecht's theory of Epic Theatre, with its insistence on the pedagogical function of drama, its Verfremdungseffekt (estrangement effect), and its direct address to the...
- (C) His literary pseudonym 'Viyogi' (वियोगी, 'the separated one,' 'the bereaved') signals an inner dimension that his scientific career's external trajectory might obscure: the writer's awareness of separation, between science and the vernacular public...
- (D) The chapter notes that Ijjat Gama Ijjat Banchelo ('Honour Lost, Honour Saved'): A novel examining the politics of honour (ijjat) in Maithili village culture, how it functions as a tool of social control, particularly upon women and those of lower social rank.

१९५२. Which option correctly summarizes a point from Chapter 99?

- (A) As his Amazon/Pothi.com biographies note, he has to his credit two novels, a collection of short stories, a travelogue covering four decades of foreign visits, three dramas (two of which have been staged in Kolkata), a translation of Karel Čapek's R.U.R....
- (B) The story's moral structure is complex: Fekhani is simultaneously victim (of Folta's manipulation) and participant (in the corruption), and the justice system treats her as both simultaneously.
- (C) The landscape of Mithila, its rivers, lotus ponds, paddy fields, maithila-painting motifs becomes, in this poetry, an object of aesthetic love as much as of nostalgic longing.
- (D) The chapter notes that born into a Maithil Brahmin family, he educated himself in Sanskrit, Pali, Prakrit, Hindi, and Bengali; converted to Buddhism (taking the name Nagarjuna, after the great Mādhyamika philosopher); immersed himself in Marxist ideology...

१९५३. In Chapter 99 (Yogendra Pathak Viyogi), which option reflects the chapter's argument?

- (A) The chapter notes that Renu's Predecessors and Contemporaries In the Hindi line of inheritance, Renu's immediate predecessor is Premchand, whose village fiction of the 1920s/1930s set the stage for serious engagement with rural life in Hindi prose.
- (B) The chapter notes that most essays had previously appeared in the journal Mithila Darshan.
- (C) The chapter notes that this report reads the collection by way of four lenses: (1) Indian Rasa-Dhvani aesthetics (Bharata, Ānandavardhana, Abhinavagupta); (2) Western literary theory (Romanticism, Modernism, New Criticism, Post-colonialism, Ecocriticism)...
- (D) A detailed description of the hospital is given.

१९५४. Which answer matches the critical direction of Chapter 99?

- (A) The chapter notes that critical Appreciation: Prose Vision (Sonhula Ijotbala Khirki) XII.
- (B) The drama weaves together AI/cybernetics with Hindu cosmology (yama, narka, svarga).
- (C) The chapter notes that Pankaj Parashar is a primary example; he was banned from the Videha platform after the editorial board verified that he was "engaged in lifting other articles/ stories/ poems".
- (D) The chapter notes that Girhast Ghar Par Giddh, Caste Violence and Collective Resistance 'Girhast Ghar Par Giddh' (Vultures Over the Landlord's House) is the collection's most directly confrontational story about caste violence.

१९५५. What is the best reading of the chapter's discussion of Drama R.U.R?

- (A) The chapter notes that Janakpur is not merely a sacred city but the most prominent centre of Maithili cultural life in Nepal, home to the Mithila Cultural Corporation, the Mithila Heritage Museum, the annual Janaki Navami festival, and a dense network of...
- (B) The chapter notes that Vira Rasa appears in Om Prakash's ghazal on rights and resistance ('Bhikh nai hamara apan adhikar chahi').
- (C) The chapter notes that 'Maithili in the Digital Space.' India Seminar 742 (June 2021). 'A Journey by way of Maithili Literature with Kathakar Ashok.' Outlook India.
- (D) The chapter notes that Robot: Maithili Translation of Karel Čapek's Drama R.U.R.

१९५६. Which option correctly summarizes a point from Chapter 99?

- (A) The village's khalifa (head of a group) was Dafedar Jadab.
- (B) The chapter notes that popular History / Travel Essay Piramidak Desh Me ('In the Land of the Pyramids'): An extended travel essay on Egypt, drawing on Viyogi's own visit (17-24 September 2019, a Thomas Cook 7-night package).
- (C) Thakur's village audience is not a passive audience watching professional performers enact social problems, it is a community of active participants who recognise their own lives on stage and are implicitly invited to analyse, discuss, and act upon the...
- (D) The chapter notes that its discussion connects Pandit Ramji Chaudhary and Acharya Ramlochan Sharan with critical appreciation, literary history and the Videha critical frame.

११५७. What does Chapter 99 most clearly emphasize about Vigyanak Batkahi's?

- (A) As a literary historian and critical-biographical essayist, his work in Maithilī Itihāsk Rekhānkan and Triveni extends the project of Maithili self-documentation that is essential to the survival and development of a literary line of inheritance that has...
- (B) The years 1947-1952 represent a transformative era in which the nascent Indian state attempted to reconcile traditional agricultural vulnerability with modern engineering ambitions.
- (C) The chapter notes that composing a gīta to Jānakī is thus the most direct act of cultural rootedness available to a Maithili poet.
- (D) The chapter notes that this concern is expressed across multiple generic registers: the popular science essay (Vigyanak Batkahi's robotics chapter), the translated drama (R.U.R.), and the original science fiction drama (Narak Vijay, in which AI and cyborg...

११५८. Which answer matches the critical direction of Chapter 99?

- (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) Jharudar, by contrast, is a lyric poet: his jhārū poems and gīt exist in fixed written form (published by Shruti Publications and Pallavi Publications) even as they draw on oral-folk conventions.
- (C) The chapter notes that (Smt.) Premlata Mishra 'Prem' (born 29 September 1948, Rahika, Madhubani, Bihar) is the preeminent pioneer of modern Maithili theatre, a prolific stage and screen actress, short-story writer, memoirist, research scholar, and editor.
- (D) The core premise of the Videha Parallel History critical frame is that official/canonical Maithili literary history, as narrated by dominant-caste critics and institutional gatekeepers (Sahitya Akademi, universities), has systematically marginalised...

११५९. Which option correctly summarizes a point from Chapter 99?

- (A) The chapter notes that brecht's concept of Verfremdungseffekt (defamiliarisation, alienation effect) the theatrical device that prevents the audience from simply identifying emotionally with the characters, compelling them instead to think critically about...
- (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 chapter notes that 'Love is not made; it happens by itself (prem kayal nahi jai, apane bha jai).' This egalitarian theory of love is simultaneously a critique of the caste system and an aesthetic claim: the highest human emotion transcends social...
- (D) The bihāni kathā produces what we might call a-nīścaya (doubt, suspended cognition), the Navya-Nyāya category of inconclusiveness that is not mere ignorance but a refined epistemological state of knowing-that-one-does-not-know.

११६०. What is the best reading of the chapter's discussion of Yogendra Pathak Viyogi?

- (A) The chapter notes that binay Bhushan Featured in Part 72 of the Parallel History series for his research and literary contributions that integrate historical regional data with creative expression.
- (B) The chapter notes that this 'mythoscientific' mode, in which Indian mythos provides the dramatic architecture for scientific speculation, is distinctly Indian rather than Western SF in its structural logic.
- (C) The chapter notes that this is not merely biographical but epistemological: her particular social location as a Maithili woman writer enables a distinctive mode of knowing.
- (D) The chapter notes that kalpana Jha Patna's method is inductive rather than deductive: she builds her key thesis ('bhasha-sevak' rather than 'sahitya-sevak') from an accumulation of specific documented acts of language service, rather than imposing a...

११६१. In Chapter 99 (Yogendra Pathak Viyogi), which option reflects the chapter's argument?

- (A) The chapter notes that he is, by his own repeated testimony, a pardeshī, an outsider in the urban centres of Delhi, Mumbai who has left his Maithili village for economic survival, yet remains spiritually and aesthetically bound to the 'māṭi-pānī' (soil and...
- (B) The chapter notes that vibha Rani's choice of drama, specifically a drama in colloquial, plurilingual Maithili staged for mass audiences, is a political choice inside a literary field that has historically privileged Sanskrit-influenced literary Maithili in...
- (C) The chapter notes that 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.
- (D) There is no concrete policy for the permanent development of these villages.

११६२. In the context of Prof. Dr. Yogendra P. Yadava, which statement is accurate?

- (A) The chapter notes that both Singh's historical survey and Ilarani Singh's creative work are acts of linguistic vitality: they demonstrate that Maithili is a living, generative literary language capable of the full range of critical, creative, dramatic, and...
- (B) The chapter notes that it uses the Navya-Nyāya demand for precision to dissect the "Slightness of Life" (Laghukatha) while utilizing the Videha critical frame to show that while the "tunes have changed," the "pan-filled mouth" of the old era remains.
- (C) The chapter notes that navya Nyaya Critique: The story 'समाजक पिंशाच' (Samājak Piñśāc, The Demon of Society) can be read as a logical jalpa (debate) on gender roles.
- (D) The chapter notes that , Nepal, the heart of the Maithili-speaking Tarai region that straddles the Nepal-India border, the same cultural zone as the ancient kingdom of Mithila.

११६३. Which point is consistent with Chapter 100's treatment of Founder Director?

- (A) The chapter notes that volumes 1 by way of 25 function as general parallel collections of prose and verse, while Volumes 26 by way of 37 are organized around specific authors or literary themes.
- (B) The Nāṭyaśāstra's fourteenth chapter recognises the four purposes of drama as dharma, artha, kāma, and mokṣa (right conduct, wealth, pleasure, and liberation).
- (C) The chapter notes that he was Founder Director of the Linguistic Survey of Nepal (2008-2009) and served as Language Advisor to UNMIN (the United Nations Mission in Nepal) in 2007-2008.
- (D) The net-makers find themselves trapped by the very social structures they have created and maintained by way of their labour.

११६४. In Chapter 100 (Prof. Dr. Yogendra P. Yadava), which option reflects the chapter's argument?

- (A) His translations demonstrate a mature practice that engages responsibly with the ethical dimensions of cross-cultural literary transmission.
- (B) The chapter notes that iI CRITICAL APPRECIATION JITENDRA KUMAR JHA 'JEETU' (JANAKPUR) Maithili Theatre Journalist · Cultural Reporter · Nepal Correspondent Indian & Western Literary-Journalistic Theory · Videha Parallel History critical frame Navya-Nyāya...
- (C) The chapter notes that sanyog: Collection of Short Stories in Maithili.
- (D) The chapter notes that major Books Issues in Maithili Syntax: A Government-Binding Approach.

११६५. What is the best reading of the chapter's discussion of Prof. Dr. Yogendra P. Yadava?

- (A) The Maithili folk line of inheritance has its own rich temporal vocabulary: seasons (ritu), festivals (utsav), agricultural cycles (krishi-kala), and life-cycle stages (ashrama) all constitute a cultural time-system that differs significantly from the...
- (B) The chapter notes that 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...
- (C) The chapter notes that vidyāpati's verse, simultaneously praise-poetry for his Karnāṭa patrons and devotional lyric in the mode of rādā-kṛṣṇa bhakti, is characterised by sensuous precision (mūrtatā), layered meaning (dhvani), and a profound awareness of...
- (D) The chapter notes that 25), the most comprehensive survey of Maithili linguistics from a Nepalese scholarly perspective alongside contributions on syntax (U.N.

११६६. Which point is consistent with Chapter 100's treatment of Prof. Dr. Yogendra P. Yadava?

- (A) The chapter notes that he helped writers get their manuscripts published, often partially subsidising the costs himself.
- (B) The chapter notes that this trilingual dictionary, Maithili, Nepali, and English, is perhaps Yadava's most socially major contribution to Maithili as a living language.
- (C) The Parallel Theatre movement recognises the root of "village drama" (Gamaiya Natak) in this mode but seeks to refine it, removing the artificiality and caste-based mockery that has corrupted the contemporary folk stage.
- (D) The Well Wrought Urn: Studies in the Structure of Poetry.

११६७. In the context of Prof. Dr. Yogendra P. Yadava, which statement is accurate?

- (A) The chapter notes that identity and Formation Abhilash Thakur (अभिलाष ठाकुर) is a Maithili fiction writer and satirist who has contributed primarily in the bīhani kathā (very short story / flash fiction) and satirical micro-essay forms to the Videha archive.
- (B) The chapter notes that th century, Mithila), whose Tattvacintāmaṇi serves as the foundational text of the Navya-Nyāya school, was himself a Maithili from the same cultural heartland that produced Vidyapati, and from which Anchinhar comes.
- (C) The chapter notes that yadava's trilingual dictionary gives Maithili the referential authority that it had long been denied by its institutional marginalisation.
- (D) In Divya Dṛṣṭi, for instance, the recurring tension between dṛṣṭi (sight, active seeing) and andhakāra (darkness, blindness) generates what Cleanth Brooks would call a 'dramatic structure of attitudes', the poem holds irreconcilable positions in...

११६८. Which point is consistent with Chapter 100's treatment of Prof. Dr. Yogendra P. Yadava?

- (A) The chapter notes that for a critical essay to function as pramana, as a reliable instrument of literary knowledge, its author must be an apta: a person with (a) direct knowledge of the text being assessed, (b) sincere intent in communicating that...
- (B) A key thematic preoccupation in Ahīnk Lel is the passage of time and the persistence of love: āhīnk (yours) is both a possessive and an address, an acknowledgement that the poetic subject belongs to the beloved and to the community.
- (C) The chapter notes that this paper, in Lingua, a major typological-linguistic journal, reanalyses the typology of grammatical relations (subject, object, oblique) across Indo-Aryan languages using data from Maithili, proposing that a unified account of...
- (D) The chapter notes that 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...

११६९. What does Chapter 100 most clearly emphasize about John Epple?

- (A) The chapter notes that chief Minister Kumar's observation that he was widely popular for his 'manchīya gāyan' (stage singing) directly echoes this line of inheritance.
- (B) Thakur's two ghazal collections, 'Bahurupiya Pradesh Me' (2011) and 'Meen Tulasipat Par' (2020), adapt this classical form to radically different content.
- (C) The chapter notes that it would be inappropriate to claim that a single theory can fully explicate all genres.
- (D) The chapter notes that ethnologue: Languages of Nepal (ed. with John Epple, M.

११७०. What is the best reading of the chapter's discussion of Parallel History?

- (A) The chapter notes that brecht wanted theatre to make the audience think, not merely feel; to see the social world as changeable rather than natural.
- (B) The Videha interview series functions inside the Parallel History critical frame 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) The novel was completed and dated 14 January 2011, and its dedication page specifically credits the Gosauni Baidyanath Smriti Manch collective as well as named friends and associates in Darbhanga, situating the novel inside a specific community of practice...
- (D) The chapter notes that inside this schema, Preeti Thakur occupies a defined structural position in layer (9), the digital counter-archive, and simultaneously enacts layers (1) and (3) by recovering folk and subaltern figures (Reshma-Chuharmal, Mahua...

११७१. What does the Maithili term bīhani kathā most directly mean in this chapter?

- (A) Epic narrative
- (B) Devotional song cycle
- (C) Dramatic monologue
- (D) Seed story or very short story

११७२. Which journal/archive is described as the chief institutional home of bīhani kathā?

- (A) A royal chronicle of Nepal
- (B) Only a print weekly from Calcutta
- (C) A Sanskrit drama archive
- (D) Videha eJournal

११७३. How is Videha Sadeha 5 contrasted with Videha Sadeha 6?

- (A) Both are only dictionaries
- (B) Sadeha 5 is drama and Sadeha 6 is music
- (C) Sadeha 5 is Sanskrit and Sadeha 6 is Persian
- (D) Sadeha 5 is for bīhani/vihani kathā, while Sadeha 6 is for laghu kathā

११७४. Why does the chapter call the separate bīhani anthology a 'critical act'?

- (A) It claims bīhani is a drama form
- (B) It proves microfiction cannot be archived
- (C) It rejects all anthologies
- (D) It formally marks the genre as autonomous and not merely a subcategory of short stories

११७५. What is the chapter's position on calling bīhani kathā a derivative of laprek?

- (A) It rejects that reduction and argues for Maithili genealogy
- (B) It fully accepts the reduction
- (C) It says both are only Sanskrit drama
- (D) It treats laprek as older than Maithili

१९७६. Which statement would fit the discussion in “7”?

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

१९७७. In “12”, which statement best matches the book’s discussion?

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

१९७८. Which option correctly reflects the point made under “Ghazal”?

- (A) It frames the idea this way: another famous bhajan of Binduji is Yadi nāth kā nām dayānidhi hai to dayā bhi karenge kabhi na kabhi. It is also interesting that kabhi na kabhi is a part of a ghazal by the famous shair Dagh Dehlvi, born
- (B) It treats the matter as follows: the authors wish is that not one but a thousand books ought to appear on the grammar of Maithili ghazal
- (C) It presents the point that now come to the second line: the writer am hungry, so the writer speak ghazal. Its count is: bhukhal = 22; chhi = 2
- (D) It explains that likewise in literature, in the initial stage one may enter through talent or through study, but later, to become complete, the talented must have study and the studious must have talent

१९७९. In “g) Bahre Muktaġib”, which statement best matches the book’s discussion?

- (A) It frames the idea this way: shantilakshmi Chaudhary ji entered through Anchinhar Akhar as a new signature of Maithili ghazal
- (B) It emphasizes that there was a desire to give detailed introductions of some ghazal authors, but despite repeated requests, even while being available online, they could not send their introductions
- (C) It explains that likewise in literature, in the initial stage one may enter through talent or through study, but later, to become complete, the talented must have study and the studious must have talent
- (D) It treats the matter as follows: now see this ghazal by Pankaj Chaudhary Navalshri: How long shall the writer accept what others say?

१९८०. In “The Personality of the Ghazal Writer and Yoga”, which statement best matches the book’s discussion?

- (A) The ghazals of these three authors are now being published, so present-day readers may see them in Anchinhar Akhar as well as in other journals
- (B) It explains that likewise in literature, in the initial stage one may enter through talent or through study, but later, to become complete, the talented must have study and the studious must have talent
- (C) It explains that yet the scholars of Maithili are simply scholars; who would question them?
- (D) It emphasizes that certainly the kavitt class of metres must have come from Brajbhasha

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- (D) It emphasizes that certainly the kavitt class of metres must have come from Brajbhasha

१९८६. 'बहुरूपिया प्रदेश' शीर्षकक आलोचनात्मक अर्थ की बुझाइत अछि?

- (A) नाट्य-वेशभूषा मात्र
- (B) समाज आ राजनीति मे बदलैत चेहरा, भूमिका आ मुखौटाक परख
- (C) रंग-बिरंगा उत्सव
- (D) प्रदेशक पर्यटन

१९८७. 'बहुरूपिया' संज्ञा अरविन्द ठाकुरक सामाजिक दृष्टिमे कोन समस्या पर वार करैत अछि?

- (A) व्यक्ति, समाज आ सत्ता द्वारा लगातार भूमिका/चेहरा बदलि स्वार्थ साधब
- (B) रंगमंचक पोशाक मात्र
- (C) बच्चाक खेल
- (D) मेला-नाच

१९८८. 'बैकबा-फोड़बा'मे दुकान, उधारी आ मारि-पीट ककरा रूपमे बदलैत अछि?

- (A) बाजारक साधारण हिसाब
- (B) हास्य-रंगमंच
- (C) कृषि-पंचांग
- (D) आर्थिक लेन-देन जातीय-सामाजिक संघर्षक आगि बना देल जाइत अछि

१९८९. डॉ. शम्भु कुमार सिंहक जन्म कोन तारीखकें भेल?

- (A) १८ मार्च १९६५
- (B) १८ अप्रैल १९६५
- (C) १८ अगस्त १९६५
- (D) १८ जनवरी १९६५

१९९०. डॉ. शम्भु कुमार सिंहक जन्म कोन जिलामे भेल?

- (A) दरभंगा
- (B) मधुबनी
- (C) सहरसा
- (D) सुपौल

१९९१. डॉ. शम्भु कुमार सिंहक जन्म कोन प्रखंडक लहुआर गाममे भेल?

- (A) सिमरी बख्तियारपुर
- (B) सौर बाजार
- (C) महिषी
- (D) नवहट्टा

१९९२. डॉ. शम्भु कुमार सिंह कोन विश्वविद्यालयसँ एम.ए. मैथिली (स्वर्णपदक) प्राप्त केलनि?

- (A) पटना विश्वविद्यालय
- (B) मगध विश्वविद्यालय
- (C) तिलका माँझी भागलपुर विश्वविद्यालय
- (D) ललित नारायण मिथिला विश्वविद्यालय

१९९३. BET परीक्षा कोनक समतुल्य छल आ डॉ. सिंह एकरा कोन वर्षमे उत्तीर्ण केलनि?

- (A) JRF क समतुल्य, १९९२
- (B) NET क समतुल्य, १९९५
- (C) SLET क समतुल्य, १९९७
- (D) SET क समतुल्य, २०००

१९९४. डॉ. शम्भु कुमार सिंहक पी-एच.डी. कोन विषयपर छल?

- (A) मैथिली कविताक सामाजिक विवर्तन
- (B) मैथिली नाटकक सामाजिक विवर्तन
- (C) मैथिली कथाक आर्थिक पृष्ठभूमि
- (D) मैथिली उपन्यासक मानवीय संवेदना

१९९५. डॉ. सिंहक पी-एच.डी. कोन वर्षमे, कोन विश्वविद्यालयसँ भेल?

- (A) २००५, पटना विश्वविद्यालय
- (B) २००८, तिलका माँझी भागलपुर विश्वविद्यालय
- (C) २०१०, दरभंगा विश्वविद्यालय
- (D) २००३, मगध विश्वविद्यालय

१९९६. लेखक वर्तमानमे कोन संस्थामे कोन पदपर कार्यरत छलाह?

- (A) मैथिली अकादमी, पटनामे संचालक
- (B) राष्ट्रीय अनुवाद मिशन, केन्द्रीय भारतीय भाषा संस्थान, मैसूरमे शैक्षिक सलाहकार (मैथिली)
- (C) साहित्य अकादेमी, दिल्लीमे सलाहकार
- (D) बिहार सरकारमे मैथिली अधिकारी

१९९७. डॉ. सिंहक आरम्भिक शिक्षा कतयसँ भेल?

- (A) पटनासँ
- (B) गामहिसँ (स्थानीय ग्राम विद्यालयसँ)
- (C) दरभंगासँ
- (D) भागलपुरसँ

१९९८. डॉ. सिंह बी.ए. मैथिलीमे कोन उपाधि लेने छलाह?

- (A) साधारण उपाधि
- (B) मैथिली सम्मान
- (C) प्रथम श्रेणी
- (D) स्वर्णपदक

१९९९. डॉ. सिंहक रचनाएँ कोन-कोन विधामे प्रकाशित छल?

- (A) केवल नाटक
- (B) केवल आलोचना
- (C) कविता, कथा, निबंध आदि
- (D) केवल अनुवाद

२०००. डॉ. सिंहक रचनाएँ कतय-कतय प्रकाशित होइत छल?

- (A) केवल विदेहमे
- (B) केवल मिथिला मिहिरमे
- (C) मैथिलीक कतोक प्रतिष्ठित पत्र-पत्रिका सभमे
- (D) केवल अकादेमी प्रकाशनमे

२००१. जीवनाथ झाक 'वीर-वीरेन्द्र' कोन वर्षमे प्रकाशित भेल?

- (A) १९५०
- (B) १९५४
- (C) १९५६
- (D) १९६०

२००२. भाग्य नारायण झाक 'मनोरथ' कोन वर्षमे प्रकाशित भेल?

- (A) १९६०
- (B) १९६३
- (C) १९६६
- (D) १९७०

२००३. बाबूसाहेब चौधरीक 'कुहेस' कोन वर्षमे प्रकाशित भेल?

- (A) १९६५
- (B) १९६७
- (C) १९७०
- (D) १९७२

२००४. गुणनाथ झाक 'कनियाँ-पुतरा' कोन वर्षमे प्रकाशित भेल?

- (A) १९६५
- (B) १९६७
- (C) १९७०
- (D) १९७५

२००५. महेन्द्र मलंगियाक 'ओकरा आँगनक बारहमासा' कोन वर्षमे प्रकाशित भेल?

- (A) १९७५
- (B) १९७८
- (C) १९८०
- (D) १९८२

२००६. नचिकेताक 'नायकक नाम जीवन' कोन वर्षमे प्रकाशित भेल?

- (A) १९६८
- (B) १९७०
- (C) १९७१
- (D) १९७५

२००७. अरविन्द कुमार 'अक्कू'क 'आगि धधकि रहल छै' कोन वर्षमे प्रकाशित भेल?

- (A) १९७८
- (B) १९८०
- (C) १९८१
- (D) १९८५

२००८. गोविन्द झाक 'अन्तिम प्रणाम' कोन वर्षमे प्रकाशित भेल?

- (A) १९७८
- (B) १९८०
- (C) १९८२
- (D) १९८५

२००९. गंगेश गुंजनक 'बुधबधिया' कोन वर्षमे प्रकाशित भेल?

- (A) १९७८
- (B) १९८०
- (C) १९८२
- (D) १९८५

२०१०. 'मनोरथ' नाटकमे निर्धनताकेँ कोसनिहार मुख्य पात्र के छलाह?

- (A) रामनाथ
- (B) लक्ष्मीनाथ
- (C) धनपति
- (D) मुरारी

२०११. 'मनोरथ'मे लक्ष्मीनाथ अपन नाम कोन नाम होमक चाही कहैत छलाह?

- (A) धनेश्वर
- (B) दरिद्रनाथ
- (C) निर्धननाथ
- (D) गरीबनाथ

२०१२. 'अन्तिम प्रणाम'मे मुरारी कहैत छलाह — 'तीन-तीनटा बच्चोकेँ भुखले सुतैत देखैत रहैत छी' — एहि कथनमे कोन समस्याक चित्रण अछि?

- (A) बेरोजगारीक
- (B) शिक्षाक अभावक
- (C) पारिवारिक भुखमरीक
- (D) सामाजिक भेदभावक

२०१३. 'ओकरा आँगनक बारहमासा'क रचनाकार के छलाह?

- (A) नचिकेता
- (B) गोविन्द झा
- (C) गंगेश गुंजन
- (D) महेन्द्र मलंगिया

२०१४. 'बुधबधिया'क रचनाकार के छलाह?

- (A) महेन्द्र मलंगिया
- (B) नचिकेता
- (C) डॉ. गंगेश गुंजन
- (D) गोविन्द झा

२०१५. 'अन्तिम प्रणाम'क रचनाकार के छलाह?

- (A) महेन्द्र मलंगिया
- (B) गोविन्द झा
- (C) गंगेश गुंजन
- (D) नचिकेता

२०१६. 'नायकक नाम जीवन'क रचनाकार के छलाह?

- (A) जीवनाथ झा
- (B) भाग्यनारायण झा
- (C) नचिकेता
- (D) गुणनाथ झा

२०१७. निम्नमे कोन नाटकमे 'नाटकक लेल' शीर्षकक उल्लेख अछि?

- (A) मनोरथ
- (B) नायकक नाम जीवन
- (C) नाटकक लेल (नचिकेता)
- (D) बुधबधिया

२०१८. आलेखमे उद्धृत कोन नाटकमे 'कूड़ाक ढेरसँ किछु बीछि रहल' दृश्य अछि?

- (A) ओकरा आँगनक बारहमासा
- (B) नाटकक लेल
- (C) बुधबधिया
- (D) अन्तिम प्रणाम

२०१९. 'ओकरा आँगनक बारहमासा'मे कातिक मासकेँ खेतिहर मजदूरक कोन प्रकारक मास कहल गेल?

- (A) उत्सवक मास
- (B) दुखक मास
- (C) खुशीक मास
- (D) कमाईक मास

२०२०. 'ओकरा आँगनक बारहमासा'मे सर्वहारा वर्गक जीवनमे ऋतुक वर्णन कतेक मासक अछि?

- (A) छह मास
- (B) नौ मास
- (C) बारह मास
- (D) चार मास

२०२१. आलेखमे उल्लिखित कोन नाटकमे 'एकरा देहपर एक बीत वस्त्र नहि' उद्धरण अछि?

- (A) अन्तिम प्रणाम
- (B) मनोरथ
- (C) बुधबधिया
- (D) ओकरा आँगनक बारहमासा

२०२२. आलेखमे निर्धनताक चित्रण विषयक कतेक गोट नाटकक नाम लेल गेल अछि?

- (A) पाँच
- (B) सात
- (C) नौ
- (D) ग्यारह

२०२३. डॉ. प्रेम शंकर सिंह मैथिली नाट्यालोचकक कथन 'आर्थिक दशाक क्षीणताक कारणेँ मनुष्यकेँ केहन संकटापन्न समस्याक सामना करए पड़ैछ'

— कोन नाटकक सन्दर्भमे कहल गेल?

- (A) बुधबधिया
- (B) ओकरा आँगनक बारहमासा
- (C) मनोरथ
- (D) अन्तिम प्रणाम

२०२४. डॉ. प्रेम शंकर सिंहक कोन ग्रंथसँ उक्त उद्धरण लेल गेल?

- (A) मैथिली नवीन साहित्य
- (B) मैथिली नाटक परिचय
- (C) मैथिली नाट्य समीक्षा
- (D) मैथिली साहित्यक इतिहास

२०२५. प्रो. प्रेमशंकर सिंह 'ओकरा आँगनक बारहमासा' नाटककेँ कोन नाम देने छलाह?

- (A) मिथिलाक श्रमिक वर्गक महाकाव्य
- (B) मिथिलाक निम्नवर्गीय समाजक अलबम
- (C) मिथिलाक गरीबीक दर्पण
- (D) मिथिलाक सर्वहाराक आवाज

२०२६. 'मिथिलाक निम्नवर्गीय समाजक अलबम' — एहि उद्धरणक स्रोत कोन ग्रंथ थिक?

- (A) मैथिली नाटक परिचय
- (B) मैथिली नवीन साहित्य (सं. डॉ. बासुकीनाथ झा)
- (C) मैथिली साहित्यक इतिहास
- (D) विदेह : सदेह

२०२७. 'मैथिली नवीन साहित्य'क सम्पादक के छलाह?

- (A) डॉ. प्रेम शंकर सिंह
- (B) डॉ. बासुकीनाथ झा
- (C) डॉ. शम्भु कुमार सिंह
- (D) डॉ. गंगेश गुंजन

२०२८. कातिक मास सम्बन्धी पंक्ति 'कातिक हे सखि बोनियो ने लागै छै, अन्नक नहि कोनो बाट यौ' — कोन नाटकसँ अछि?

- (A) अन्तिम प्रणाम
- (B) बुधबधिया
- (C) ओकरा आँगनक बारहमासा
- (D) मनोरथ

२०२९. उक्त कातिक-वर्णन पंक्तिमे 'राड़' शब्दसँ की बुझाईत अछि?

- (A) आनन्द
- (B) रोदन/क्रन्दन, विलाप
- (C) उत्सव
- (D) काज

२०३०. 'दू गोठ कोकड़ा पकबिति पियास लागल हय' — एहि पंक्तिसँ कोन परिस्थितिक वर्णन होइत अछि?

- (A) गरीबक न्यूनतम भोजनक विवशता
- (B) उत्सवक भोजन
- (C) बच्चाक खेलक वर्णन
- (D) बाजारक दृश्य

२०३१. 'अन्न बिना पेट जरिते हय, बस्तर बिना ठिठुरबे केली आ घर त' दखते छी' — एहिमे कतेक समस्याक उल्लेख अछि?

- (A) एकटा
- (B) दूटा
- (C) तीनटा
- (D) चारिटा

२०३२. उक्त 'अन्न बिना पेट जरिते हय' उद्धरण कोन नाटकसँ अछि?

- (A) मनोरथ
- (B) बुधबधिया
- (C) ओकरा आँगनक बारहमासा
- (D) अन्तिम प्रणाम

२०३३. 'जाहि आँगनक बारहमासा एहिमे टेरल गेल अदि तकर ध्वनि खाली ओहि आँगनसँ नहि आबि रहल अछि, प्रत्युत मिथिलाक लाख-लाख आँगनसँ उठैत...' — एहिमे 'एहि' शब्दसँ कोन नाटक बुझाईत अछि?

- (A) अन्तिम प्रणाम
- (B) बुधबधिया
- (C) ओकरा आँगनक बारहमासा
- (D) मनोरथ

२०३४. उक्त उद्धरण 'मिथिलाक लाख-लाख आँगनसँ उठैत' — एकर अर्थ की?

- (A) केवल एक परिवारक कष्ट
- (B) मिथिलाक सम्पूर्ण निम्नवर्गक सार्वभौमिक व्यथा
- (C) मिथिलाक उत्सव
- (D) एक गाँवक कथा

२०३५. 'ठीके तँ कहै छिए। हमरा आरू गरीब छी मुदा आनिपर दस गोटे मिलि जाए तँ की ने क' सकैत छी' — एहि पंक्ति कोन नाटकसँ अछि?

- (A) बुधबधिया
- (B) ओकरा आँगनक बारहमासा
- (C) अन्तिम प्रणाम
- (D) मनोरथ

२०३६. उक्त उद्धरणमे गरीबीक बाद सेहो 'दस गोटे मिलि जाए तँ' — एहिसँ कोन भावना व्यक्त होइत अछि?

- (A) निराशा
- (B) एकजुटता ओ सामूहिक शक्तिक आशावाद
- (C) क्रोध
- (D) समर्पण

२०३७. 'तीन-तीनटा बच्चोंकें भुखले सुतैत देखैत रहैत छी, घरवालीकें फाटल वस्त्रमे देखैत छी' — एहि कथन कोन पात्रक थिक?

- (A) लक्ष्मीनाथक
- (B) मुरारीक
- (C) रामचन्द्रक
- (D) बलदेवक

२०३८. 'कतेको लोक एक किनारमे पड़ल कूड़ाक ढेरसँ की सभने बीछि रहल छल, क्यो दू एकटा रोगाएल बच्चाकें डेंगा रहल छल' — कोन नाटकक पृष्ठ ५४ सँ उद्धृत?

- (A) अन्तिम प्रणाम
- (B) नाटकक लेल (नचिकेता)
- (C) ओकरा आँगनक बारहमासा
- (D) बुधबधिया

२०३९. 'एकरा देहपर एक बीत वस्त्र नहि, एकर अंग-अंग उधार अछि' — एहि पंक्ति कोन नाटकसँ अछि?

- (A) मनोरथ
- (B) अन्तिम प्रणाम
- (C) बुधबधिया
- (D) ओकरा आँगनक बारहमासा

२०४०. निम्नमे कोन उद्धरण 'ओकरा आँगनक बारहमासा'क पृष्ठ-२ सँ अछि?

- (A) 'अन्न बिना पेट जरिते हय'
- (B) 'दू गोटे कोकड़ा पकबिति पियास लागल हय'
- (C) 'बोनियो ने लागै छै'
- (D) 'एकरा देहपर एक बीत वस्त्र नहि'

२०४१. आलेखक शीर्षक की अछि?

- (A) आधुनिक मैथिली कविताक सामाजिक विमर्श
- (B) आधुनिक मैथिली नाटकमे चित्रित : निर्धनताक समस्या
- (C) मिथिलाक सामाजिक-आर्थिक विषमता
- (D) मैथिली नाटकक विकास

२०४२. आलेख कोन पत्रिकाक कोन अंकमे प्रकाशित अछि?

- (A) विदेह : सदेह : १
- (B) विदेह : सदेह : २ (विदेह ई-पत्रिकाक २६मसँ ५०म अंकसँ बीचल)
- (C) विदेह : सदेह : ३
- (D) मैथिली प्रबन्ध-निबन्ध-समालोचना

२०४३. आलेखक अनुसार भारतक कुल आबादीक कतेक प्रतिशत लोक जीवनोपयोगी न्यूनतम आवश्यकताक पूर्ति करबामे अक्षम छथि?

- (A) पच्चीस प्रतिशत
- (B) तीस प्रतिशत
- (C) पैतीस प्रतिशत
- (D) चालीस प्रतिशत

२०४४. आलेखक अनुसार गामक लोकक गरीबीक मुख्य कारण कोन-कोन अछि?

- (A) केवल सरकारी उपेक्षा
- (B) अनियमित बरखा, सरकारी उपेक्षा, अशिक्षा ओ पिछड़ापन
- (C) केवल अशिक्षा
- (D) केवल प्राकृतिक आपदा

२०४५. आलेखक अनुसार गरीब किसान जखन कमाइ हेतु शहर जाइत छथि तँ ओतय की कहबाइत छथि?

- (A) कारीगर वा दस्तकार
- (B) मजदूर वा बोनिहार
- (C) व्यापारी वा दुकानदार
- (D) कर्मचारी वा नौकर

२०४६. आलेखक अनुसार निर्धनता मनुष्यकेँ कोन-कोन रूपमे प्रभावित करैत अछि?

- (A) केवल आर्थिक रूपसँ
- (B) बेवस, लाचार, शक्तिहीन, पिछड़ल, दीन-हीन बनाबैत अछि
- (C) केवल मानसिक रूपसँ
- (D) केवल सामाजिक रूपसँ

२०४७. 'निर्धनता मनुष्यकेँ बेवस लाचार आ शक्तिहीन बना दैत अछि' — एहिसँ आलेखकार कोन मूल विचार प्रस्तुत करैत छथि?

- (A) आर्थिक स्वतंत्रताक महत्व
- (B) निर्धनता स्वतंत्रता, विचार ओ कार्यक्षमता सभकेँ बाधित करैत अछि
- (C) धार्मिक आस्थाक महत्व
- (D) शिक्षाक महत्व

२०४८. आलेखमे 'ओकरा आँगनक बारहमासा'केँ मैथिली नाट्य साहित्यमे कोन स्थान देल गेल?

- (A) सामान्य स्थान
- (B) निम्नवर्ग-चित्रणक दृष्टिसँ अद्वितीय स्थान
- (C) प्रथम मैथिली नाटकक स्थान
- (D) केवल ऐतिहासिक महत्व

२०४९. आलेखक अनुसार 'आधुनिक सामाजिक मैथिली नाटकक मूल-स्वर' कोन थिक?

- (A) प्रेम ओ सौन्दर्यक गान
- (B) विभिन्न संघर्ष, तनाव ओ अनेक सामाजिक समस्या
- (C) धार्मिक भक्ति
- (D) ऐतिहासिक प्रसंग

२०५०. आलेखमे 'परम्परागत रूढ़ि व्यवस्थाक जड़ता'क विपरीत कोन बात कहल गेल?

- (A) धर्मक शक्ति
- (B) सामाजिक चेतनाक निरन्तर बढ़ैत गतिशीलता
- (C) राजनीतिक परिवर्तन
- (D) आर्थिक समृद्धि

२०५१. आलेखक अनुसार मिथिलांचलक समाजमे आर्थिक विपन्न जीवनक अस्तव्यस्तता कोन रूप ले लेने अछि?

- (A) असाधारण रूप
- (B) स्वाभाविकतामे परिवर्तित भ' गेल अछि
- (C) अस्थायी रूप
- (D) परिवर्तनशील रूप

२०५२. आलेखमे कोन बात कहल गेल — गरीबकें मुइलाक उपरान्त?

- (A) समाज मदद करैत अछि
- (B) कफन किनबाक लेल टाका नहि रहैत छैक
- (C) सरकार सहायता दैत अछि
- (D) परिवार जोगाड़ करैत अछि

२०५३. आलेखक अनुसार सरकारी योजनाक लाभ कतय धरि नहि पहुँचि सकैत अछि?

- (A) शहरी गरीब लोकक घरि
- (B) गरीब लोकक घरि
- (C) मध्यमवर्गक घरि
- (D) उच्चवर्गक घरि

२०५४. आलेखमे 'किछु व्यक्ति अपन जीवन-यापन विलासितापूर्ण ढंगसँ व्यतीत करैत छथि' — एहिसँ कोन विषमताक उल्लेख अछि?

- (A) जातिगत विषमता
- (B) आर्थिक ओ सामाजिक असमानता
- (C) धार्मिक विषमता
- (D) शैक्षिक विषमता

२०५५. आलेखक अनुसार 'जाहि मनुखकें दू-साँझक रोटी नहि' — एकर बाद कोन तर्क दैल गेल?

- (A) ओ धार्मिक नहि भ' सकैत
- (B) ओ आत्माक उच्चताक दावा करत तँ मिथ्याक सिवाय किछु नहि भ' सकैत
- (C) ओ शिक्षित नहि भ' सकैत
- (D) ओ समाजक नेता नहि भ' सकैत

२०५६. गजलमे 'भावना'क आलोचना कखन कएल जाए?

- (A) जखन भाषा स्वाभाविक हो
- (B) जखन बहर सही हो
- (C) जखन भाव सघन हो
- (D) जखन भावना कृत्रिम, उधार, अतिनाटकीय वा शिल्पहीन हो

२०५७. 'कोरांटी' एकांकीक उपस्थिति अनिलजीक रचनाकार-रूपमे कोन विस्तार देखबैत अछि?

- (A) संवाद-विहीनता
- (B) कवि-गजलकारक संग नाट्य-संवाद आ मंचीय संरचनाक क्षमता
- (C) एकांकी असाहित्यिक
- (D) अनिलजी केवल आलोचक

२०५८. प्रेमलता मिश्र 'प्रेम' विशेषांकक प्रमुख केन्द्र की अछि?

- (A) केवल जीवनी-सूचना
- (B) केवल अनुक्रम
- (C) मैथिली रंगमंच, नारी-सशक्तिकरण, अभिनय, साहित्यिक छवि आ सांस्कृतिक स्मृतिक समेकित मूल्यांकन
- (D) केवल पुरस्कार-सूची

२०५९. प्रेमलता मिश्र 'प्रेम'क मूल्यांकन कठिन किएक कहल जा सकैत अछि?

- (A) अभिनय क्षणिक कला अछि आ पुरान रंगमंचीय प्रस्तुति सभक पर्याप्त रेकर्डिंग उपलब्ध नहि होइत
- (B) लेखन असंभव
- (C) हुनकर काज महत्त्वहीन
- (D) रंगमंच साहित्य नहि

२०६०. 'मैथिली रंग मंच के पितामही' उपाधि कोन सांस्कृतिक संकेत दैत अछि?

- (A) केवल उम्रक संकेत
- (B) औपचारिक संबोधन मात्र
- (C) प्रेमलता मिश्र 'प्रेम'क अग्रणी, पोषक आ मातृवत् रंगमंचीय भूमिका
- (D) रंगमंचसँ दूरी

२०६१. 'रंगमंच मे राजा किओ नहि होइत छै' कथनक नाट्य-दर्शन की अछि?

- (A) निर्देशक अकेला रंगमंच
- (B) रंगमंच सामूहिक कला अछि; प्रत्येक कलाकार, तकनीशियन आ सहयोगी समान रूपे आवश्यक अछि
- (C) मुख्य अभिनेता सब किछु
- (D) दर्शक अप्रासंगिक

२०६२. 'कला लेल वरिष्ठता नै दक्षता मापदंड छै' कथन कोन मूल्य स्थापित करैत अछि?

- (A) कला मे पद, उमेर वा प्रतिष्ठा नहि, कौशल, साधना आ प्रस्तुति-क्षमता निर्णायक अछि
- (B) कला मे अभ्यासक जरूरत नहि
- (C) दक्षता गौण
- (D) वरिष्ठता ही कला

२०६३. प्रेमलता मिश्र 'प्रेम'क नारी-सशक्तिकरण रूप किएक महत्त्वपूर्ण अछि?

- (A) नारी भूमिका गौण
- (B) रंगमंच पुरुषक क्षेत्र मात्र
- (C) सशक्तिकरण असंगत
- (D) ओ मैथिली रंगमंचमे महिला उपस्थिति, अभिनय-स्वायत्तता आ सांस्कृतिक नेतृत्वक उदाहरण छथि

२०६४. 'ममता'क साक्षात प्रतिमूर्ति कहबाक साहित्यिक-सांस्कृतिक अर्थ की अछि?

- (A) ममता असाहित्यिक
- (B) अभिनय आ व्यक्तित्वमे मातृत्व, करुणा, आत्मीयता आ भाव-प्रामाणिकताक अनुभव
- (C) केवल फिल्मक नाम
- (D) भावक कोई अर्थ नहि

२०६५. प्रेमलता मिश्र 'प्रेम' पर संस्मरणक बहुलता किएक स्वाभाविक अछि?

- (A) केवल आलोचना मान्य
- (B) रंगकर्मीक लोक प्रायः मंच-स्मृति, संबंध आ प्रत्यक्ष अनुभवक माध्यमे याद करैत अछि
- (C) संस्मरण बेकार
- (D) व्यक्तिगत अनुभव निषिद्ध

२०६६. प्रेमलता मिश्र 'प्रेम'क साहित्यिक छवि पर चर्चा किएक आवश्यक अछि?

- (A) साहित्यिक पक्ष असंगत
- (B) केवल मंच परखब
- (C) रंगमंचीय व्यक्तित्वक संग हुनकर लेखकीय/संस्मरणात्मक/रचनात्मक पक्ष सेहो बुझबाक लेल
- (D) रंगकर्मी लेखक नहि भऽ सकैत

२०६७. 'ओ दिन ओ पल' शीर्षक प्रेमलता मिश्रक स्मृति-लेखनमे की संकेत करैत अछि?

- (A) शीर्षकक अर्थ नहि
- (B) व्यक्तिगत अनुभव केँ सांस्कृतिक स्मृति आ रंगमंचीय इतिहासमे बदलबाक प्रक्रिया
- (C) स्मृति अविश्वसनीय सदैव
- (D) समय-सूची मात्र

२०६८. प्रेमलता मिश्र 'प्रेम'क अभिनयक मूल्यांकनमे रेकर्डिंगक अभाव कोन समस्या उत्पन्न करैत अछि?

- (A) प्रत्यक्ष प्रस्तुति, देह-भाषा, स्वर, विराम आ मंचीय ऊर्जाक पुनरावलोकन कठिन भऽ जाइत अछि
- (B) अभिनय लिखित पाठ मात्र
- (C) दर्शक स्मृति बेकार
- (D) रेकर्डिंगक जरूरत नहि

२०६९. नारी रंगकर्मी पर विशेषांक मैथिली रंगमंच इतिहासमे कोन कमी पूरा करैत अछि?

- (A) रंगमंच इतिहास पूर्ण अछि
- (B) नारी दृष्टि अनावश्यक
- (C) स्त्री योगदान अनुपस्थित मानब
- (D) स्त्री कलाकारक योगदान केँ अलग सँ अभिलेखित आ मूल्यांकित करैत अछि

२०७०. 'मिथिलाक विदुषी परम्पराक अनुपम स्तम्भ' कथन प्रेमलताजीकेँ कोन परिप्रेक्ष्य मे राखैत अछि?

- (A) रंगमंच विद्वत्ता नहि
- (B) विदुषी परम्परा असंगत
- (C) स्त्री-विद्वत्ता, संस्कृति, अभिनय, साहित्य आ सामाजिक प्रेरणाक दीर्घ परम्परा मे
- (D) केवल व्यक्तिगत प्रशंसा

२०७१. प्रेमलता मिश्रक रंगमंचीय भूमिका केँ 'प्रेरणास्रोत' कहबाक आधार की अछि?

- (A) प्रेरणा असंगत
- (B) केवल नाम प्रसिद्ध
- (C) हुनकर मंच-साधना, स्त्री-भागीदारी, अभिनय-संस्कार आ अगिला पीढ़ी पर प्रभाव
- (D) मंचक प्रभाव नहि

२०७२. मैथिली रंगमंचमे महिला कलाकारक आधुनिक इतिहास कम्मे दिनक कहलासँ की समस्या देखाइत अछि?

- (A) स्त्री-अभिनयक दस्तावेज, अवसर आ सामाजिक स्वीकार्यता सीमित रहल
- (B) महिला कलाकार नहि रहलथि
- (C) रंगमंच असाहित्यिक
- (D) इतिहासक कोई जरूरत नहि

२०७३. प्रेमलता मिश्रक व्यक्तित्व पर पारिवारिक संस्मरणक भूमिका की अछि?

- (A) संस्मरण हटेबाक चाही
- (B) केवल मंच पर्याप्त
- (C) परिवारक बात असंगत
- (D) कलाकारक निजी संवेदना, संस्कार, संबंध आ मनुष्य रूपकेँ सामने आनैत अछि

२०७४. 'मैथिल नारीक सांस्कृतिक-साहित्यिक स्वर' कहबाक अर्थ की अछि?

- (A) साहित्यसँ नारी अलग
- (B) प्रेमलता मिश्र स्त्री अनुभव, मंच, लेखन आ संस्कृति केँ आवाज दैत छथि
- (C) स्त्री-स्वर गौण
- (D) संस्कृति पुरुष-केंद्रित मात्र

२०७५. प्रेमलता मिश्रक मूल्यांकनमे 'दक्षता' पर जोर रंगमंचक कोन पक्ष देखबैत अछि?

- (A) अभिनय सहज बिना अभ्यास
- (B) दक्षता केवल प्रमाणपत्र
- (C) अभिनय अभ्यास, अनुशासन, समय-बोध, संवाद, देह-भाषा आ मंच-सामूहिकता पर आधारित कला अछि
- (D) मंच पर अनुशासन नहि

२०७६. 'रंगकर्मी प्रेमलता मिश्रक साहित्यिक छवि' शीर्षक कोन सीमा तोड़ैत अछि?

- (A) साहित्य मंच-विरोधी
- (B) रंगमंच आ साहित्यकेँ अलग-अलग खाँचामे बाँटबाक प्रवृत्ति
- (C) छवि असंगत
- (D) रंगमंच लिखित नहि

२०७७. प्रेमलता मिश्रक विशेषांकमे स्त्री-शिक्षा/विदुषी परम्परा पर प्रश्न किएक उठैत अछि?

- (A) स्त्री केवल पात्र
- (B) शिक्षा रंगमंचसँ अलग
- (C) विदुषी प्रश्न अप्रासंगिक
- (D) कलाकारक सांस्कृतिक नेतृत्व स्त्री-बौद्धिकता आ सामाजिक भागीदारीसँ जुड़ल अछि

२०७८. प्रेमलता मिश्रक अभिनय-स्मृति केँ केवल भावुकता मानब किएक गलत अछि?

- (A) स्मृति सदैव झूठ
- (B) भावना असाहित्यिक
- (C) स्मृति थिएटर इतिहासक स्रोत होय सकैत अछि, जँ ओकर आलोचनात्मक उपयोग कएल जाए
- (D) इतिहास केवल सरकारी दस्तावेज

२०७९. प्रेमलता मिश्रक योगदानकेँ फिल्म 'ममता...' / मंचीय ममता सँ जोड़ि देखब कोन लाभ दैत अछि?

- (A) मंच-सिनेमा अलगाव
- (B) मातृत्व, अभिनय, लोक-संवेदना आ मैथिली दृश्य-संस्कृतिक संगम बुझाईत अछि
- (C) ममता केवल निजी गुण
- (D) फिल्मक कोई संबंध नहि

२०८०. प्रेमलता मिश्र 'प्रेम'क बहु-नाम/उपनाम 'प्रेम' साहित्यिक अर्थ किएक ग्रहण करैत अछि?

- (A) उपनाम निरर्थक
- (B) हुनकर सार्वजनिक छवि आत्मीयता, समर्पण, रंगमंच प्रेम आ सांस्कृतिक स्नेहसँ जुड़ल अछि
- (C) प्रेम विषय निषिद्ध
- (D) नामक अर्थ नहि

२०८१. रंगमंचक क्षणभंगुरता के कारण विशेषांकक दस्तावेजीकरण किएक जरूरी अछि?

- (A) इतिहास नहि बनय
- (B) क्षणभंगुरता मूल्य घटबैत अछि
- (C) जे प्रस्तुति विलीन भऽ गेल, ओकर स्मृति, लेख, फोटो, साक्षात्कार भविष्यक इतिहासक आधार बनेत अछि
- (D) दस्तावेज अनावश्यक

२०८२. प्रेमलता मिश्रक काज पर प्रश्न बनबैत समय कोन प्रकारक प्रश्न कमजोर मानल जाएत?

- (A) रंगमंच-दर्शन
- (B) नारी-सशक्तिकरण
- (C) केवल कोन लेख कोन पृष्ठ पर अछि वा अनुक्रम संख्या कतेक अछि
- (D) स्मृति-लेखन

२०८३. प्रेमलता विशेषांकक पाठनमे 'व्यक्ति' आ 'संस्था'क सम्बन्ध कोना बुझब?

- (A) समुदायक भूमिका नहि
- (B) संस्था अप्रासंगिक
- (C) व्यक्ति अकेला
- (D) व्यक्ति कलाकारक योगदान मैथिली रंगमंच, पत्रिका, परिवार आ सांस्कृतिक समुदायसँ मिलि संस्था-सदृश प्रभाव बनबैत अछि

२०८४. प्रेमलता मिश्रक संदर्भमे 'पहिल सशक्त महिला रंगकर्मी' कथन किएक विचारणीय अछि?

- (A) ई आधुनिक मैथिली रंगमंचमे स्त्री उपस्थिति, नेतृत्व आ ऐतिहासिक अग्रगामिताक संकेत दैत अछि
- (B) इतिहासक कोई अर्थ नहि
- (C) सशक्त शब्द निरर्थक
- (D) स्त्री अभिनय गौण

२०८५. प्रेमलता मिश्रक लेखकीय/संस्मरणात्मक रचना 'ओ दिन ओ पल' किएक रंगमंच इतिहास लेल उपयोगी अछि?

- (A) व्यक्तिगत अनुभव हटाबय
- (B) मंच इतिहास केवल तिथि
- (C) ओ समय, संबंध, अनुभव आ मंच-सांस्कृतिक अंदरूनी स्मृति उपलब्ध करबैत अछि
- (D) संस्मरण असाहित्यिक

२०८६. प्रेमलता मिश्रक रंगमंचीय मूल्यांकनमे दर्शकक स्मृति किएक प्रासंगिक अछि?

- (A) स्मृति निषिद्ध
- (B) दर्शक असंगत
- (C) दर्शक मंचीय प्रभावक प्रत्यक्ष साक्षी होइत छथि
- (D) मंच केवल कलाकारक

२०८७. प्रेमलता मिश्रक योगदानक शिक्षण-उपयोगिता की अछि?

- (A) मैथिली रंगमंच, स्त्री-अध्ययन, प्रदर्शन-कला आ सांस्कृतिक इतिहास पढ़ेबामे उदाहरण रूपे
- (B) शिक्षणमे उपयोग नहि
- (C) स्त्री-अध्ययन असंगत
- (D) रंगमंच पाठ्यक्रम बाहर

२०८८. प्रेमलता मिश्रक अभिनय पर 'वर्तमानमे ९०% मूल्यांकन संभव नहि' सन विचार कोन चेतावनी दैत अछि?

- (A) प्रदर्शन-कला केँ समय पर रिकॉर्ड, लिखित आ संग्रहित नहि केलासँ इतिहास खो जाइत अछि
- (B) संग्रहणक जरूरत नहि
- (C) रंगमंच क्षणिक तें तुच्छ
- (D) मूल्यांकन असंभव तें छोड़ू

२०८९. प्रेमलता मिश्रक बहुस्तरीय व्यक्तित्वक मूल्यांकनमे कोन गलती नहि होयबाक चाही?

- (A) हुनका केवल एक भूमिका—जैसे अभिनेत्री—धरि सीमित करि देब
- (B) नारी नेतृत्व देखब
- (C) साहित्यिक छवि देखब
- (D) रंगकर्मी रूप देखब

२०९०. मैथिली रंगमंचक इतिहासमे प्रेमलता मिश्रक उदाहरण भविष्यक कलाकार केँ की सिखबैत अछि?

- (A) केवल प्रसिद्धि
- (B) भाषा-विमुखता
- (C) साधना, सामूहिकता, दक्षता, भाषा-निष्ठा आ स्त्री-साहसक महत्व
- (D) मंच पर अनुशासनहीनता

२०९१. प्रेमलता विशेषांकमे 'रंगमंच' आ 'साहित्य'क अंतर्संबंध कोना समझल जाए?

- (A) दर्शक अनावश्यक
- (B) मंच असाहित्यिक
- (C) नाटक लिखित पाठ होएबासँ आगू मंच, देह, स्वर, भाव आ दर्शक-संवादमे पूर्ण होइत अछि
- (D) नाटक केवल पुस्तक

२०९२. प्रेमलता मिश्रक विशेषांकक प्रश्न-संख्या किएक ३०-४० सँ अधिक राखल गेल अछि?

- (A) ई बहु-लेखीय, लेखक/कलाकार-केंद्रित, रंगमंच-नारी-साहित्य-स्मृति सभ समेटने समृद्ध अंक अछि
- (B) सरल नाम-स्मरण लेल
- (C) पृष्ठ-सूची बढ़ेबाक लेल
- (D) स्थिर संख्या निभेबाक लेल

२०९३. प्रेमलता मिश्र पर आधारित उच्च-स्तरक प्रश्नक मुख्य कसौटी की होयबाक चाही?

- (A) अभिनय-दर्शन, नारी-स्वर, अभिलेखन, भाषा-संस्कृति आ आलोचनात्मक मूल्यांकन
- (B) जन्मतिथि-केंद्रित स्मरण
- (C) पृष्ठ-सूची
- (D) लेखक-क्रम

२०९४. भक्ति गजलमे 'अहंकार' कोन प्रकारक विरोधी तत्त्व रूपे आबि सकैत अछि?

- (A) अहंकारक काव्यसँ सम्बन्ध नहि
- (B) अहंकार भक्ति बढ़बैत अछि
- (C) ईश्वर-निकटता आ आत्मशुद्धिक बाधा रूपे
- (D) अहंकार केवल नाटक-विषय

२०९५. 'ध्वनि' सिद्धान्तक मुख्य ग्रन्थ कोन अछि?

- (A) ध्वन्यालोक
- (B) काव्यालंकार
- (C) रसगंगाधर
- (D) नाट्यशास्त्र

२०९६. 'नायकक नाम जीवन' नाटककार छथि?

- (A) लक्ष्मीपति सिंह
- (B) इलारानी सिंह
- (C) प्रबोध नारायण सिंह
- (D) उदय नारायण सिंह

२०९७. 'पहिल साँझ' नाटक छथि?

- (A) सामाजिक
- (B) धार्मिक
- (C) ऐतिहासिक
- (D) पौराणिक

२०९८. 'दुष्यन्त' चरित्र कोन नाटकमे वर्णित अछि?

- (A) गंगा
- (B) शकुन्तला
- (C) उत्सर्ग
- (D) लखिमरानी

२०९९. नेपालीय नाटक छी?

- (A) पार्वती परिणय
- (B) मुद्राराक्षस
- (C) शकुन्तला
- (D) हर गौरी विवाह

२१००. कालिदास के प्रसिद्ध नाटक कोन नहि अछि?

- (A) शाकुन्तल
- (B) विक्रमोर्वशीय
- (C) मालविकाग्निमित्र
- (D) मुद्राराक्षस

२१०१. 'नोर' पोथी कोन विधाक अछि?

- (A) उपन्यास
- (B) कविता संग्रह
- (C) कथा-संग्रह
- (D) नाटक

२१०२. 'वामन' के ग्रन्थ छैक?

- (A) काव्यालंकार सूत्र
- (B) ध्वन्यालोक
- (C) रसगंगाधर
- (D) नाट्यशास्त्र

२१०३. विद्यापति केर 'दानवाक्यावली' कोन विधाक अछि?

- (A) स्मृति/धार्मिक ग्रन्थ
- (B) नाटक
- (C) महाकाव्य
- (D) व्याकरण

२१०४. मैथिली कथाकार सोमदेव के बारे मे कोन कथन सही अछि?

- (A) विशिष्ट कथाकार छथि (PDF अनुसार)
- (B) सिर्फ नाटक लिखलथि
- (C) पत्रकार छलाह
- (D) संस्कृत कवि छलाह

२१०५. PDF के अनुसार मैथिली कथा साहित्यक निर्माण मे बंगला साहित्य के प्रभाव कोन कारणसँ परिलक्षित होइत अछि?

- (A) मिथिला-बंगाल प्राचीन सम्बन्ध आ बंगला मे पाश्चात्य कथाक अनुवाद लोकप्रिय छल
- (B) बंगला मे मैथिली नाटक
- (C) बंगला के अनिवार्य शिक्षा
- (D) केवल राजनीतिक

२१०६. पं. जीवन झा केर नाटक जाहिमे पहिल बेर मैथिली गजल भेटैत अछि, ओ नाटक कोन अछि?

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

२१०७. गजलक 'मुजरा' परंपरा केर सम्बन्ध कोन सभ्यता सँ अछि?

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

२१०८. बहर अथवा लय बाल गजलमे किएक महत्त्वपूर्ण अछि?

- (A) लय केवल नाटकक गुण अछि
- (B) लय बाल-साहित्यमे हानिकारक अछि
- (C) लय सँ अर्थ नष्ट होइत अछि
- (D) लय स्मरण, पाठ, गायन आ रस-ग्रहणकें सहज बनबैत अछि

२१०९. मैथिली बाल गजलमे पारिवारिक संबोधनक प्रयोग किएक आत्मीय होइत अछि?

- (A) संबोधन केवल नाटकमे होइत
- (B) परिवार बालक लेल अप्रासंगिक
- (C) संबोधन कविता बिगाड़ैत अछि
- (D) माँ, बाबा, दादी, भैया, बहिन सन संबोधन बाल-जीवनक निकट परिवेश खोलैत अछि

२११०. बाल गजलमे संवादात्मकताक लाभ की अछि?

- (A) बालक, प्रकृति, खिलौना वा परिवार संग बातचीत कविता केँ जीवंत बनबैत अछि
- (B) संवाद केवल नाटकमे सम्भव
- (C) संवाद बालकें निष्क्रिय करैत
- (D) संवाद सँ लय समाप्त

२१११. बीहनि कथा मे 'मौन' कतेक महत्त्वपूर्ण शिल्प-तत्व अछि?

- (A) अनकहल बात पाठकसँ अर्थ पूरा करबैत अछि
- (B) सब बोलि देब जरूरी
- (C) मौन शून्य अछि
- (D) मौन केवल नाटकमे

२११२. "मैथिली लोक गीत" (maithilivideos.blogspot.com) नामक ब्लाग केर संचालक कोन छलाह ?

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

२११३. "मैथिली फिल्मस" (maithilifilms.blogspot.com) ब्लाग केर संस्थापक कोन छथि ?

- (A) भाष्कर झा
- (B) आशीष अनचिन्हार
- (C) प्रकाश झा
- (D) राजीव रंजन लाल

२११४. “विदेह मैथिली नाट्य उत्सव” ब्लाग कोन मास (वर्ष २०११) मे शुरू भेल छल ?

- (A) जनवरी
- (B) जून
- (C) अगस्त
- (D) दिसम्बर

२११५. “मैथिली सिनेमा” ब्लागक संचालक भाष्कर झा कोन भ्रम फैलैत छलाह ?

- (A) हमर ब्लाग सभसँ पुरान गजल ब्लाग अछि
- (B) हमर ब्लाग मैथिली फिल्म-संगीतक पहिल पोर्टल अछि
- (C) हमर ब्लाग पर पहिल बेर गीत डाउनलोड सुविधा अछि
- (D) हमर ब्लाग एकमात्र नाटक समर्पित अछि

२११६. मैथिलीक पहिल Music Streaming साइट “Music Maithili” (वेब आ एप दूनों) कोन तिथिकेँ शुरू भेल छल ?

- (A) ३ मई २०२१
- (B) ३ मई २०२२
- (C) ३ जून २०२२
- (D) ३ मई २०२३

२११७. २००८ मे शुरू भेल <http://maithili.tv/> साइट केर वर्तमान स्थिति की अछि (लेखक अनुसार) ?

- (A) सक्रिय अछि
- (B) बंद अछि, सामग्री अज्ञात
- (C) मैथिली टी.भी. सेहो Music Streaming दे छै
- (D) ई नेपाली भाषामे परिवर्तित भेल

२११८. विदेह सन ई-पत्रिका मे धारावाहिक उपन्यास/नाटकक प्रकाशन वेबक कोन क्षमता देखबैत अछि?

- (A) धारावाहिकता असंभव
- (B) साहित्य समाप्त
- (C) दीर्घ पाठकेँ क्रमशः प्रकाशित कऽ पाठक-सम्बन्ध बनएबाक क्षमता
- (D) वेब केवल छोट समाचार लेल

२११९. नान्यदेव के संगीतग्रन्थ के नाम कि अछि?

- (A) सरस्वती हृदयालंकार
- (B) संगीत रत्नाकर
- (C) नाट्यशास्त्र
- (D) भरत कोश

२१२०. विद्यापति के संस्कृत नाटक जहिमे मैथिली पद सेहो प्रयुक्त अछि?

- (A) गोरक्षविजय
- (B) लिखनावती
- (C) दानविजय
- (D) भागवत नाटक

२१२१. ‘पारिजातहरण’ नाटक के रचयिता छलाह?

- (A) उमापति उपाध्याय
- (B) रामदास झा
- (C) काशीनाथ
- (D) धनपति

२१२२. 'माधवानल कामकण्डला' नाटक के रचयिता छथि?

- (A) धनपति
- (B) कृष्णदेव
- (C) काशीनाथ
- (D) महेश ठाकूर

२१२३. 'बज्जिका' भाषा के नामकरण कोन ऐतिहासिक आधार पर कएल गेल?

- (A) लिच्छवी वंश के इतिहास
- (B) वैशाली के नाट्य
- (C) मौर्य काल
- (D) गुप्त काल

२१२४. 'गोरक्षविजय' नाटक विद्यापति के कोन भाषा में रचल?

- (A) संस्कृत (मैथिली पद सहित)
- (B) मैथिली
- (C) अपभ्रंश
- (D) हिन्दी

२१२५. 'सलहेस' गाथा कोन श्रेणी के साहित्य अछि?

- (A) लोकगाथा
- (B) नाटक
- (C) गीतिकाव्य
- (D) चरित काव्य

२१२६. नाट्य कला के चार प्रकार अभिनय – आंगिक, वाचिक, आहार्य तथा ?

- (A) सात्त्विक
- (B) भाविक
- (C) रसात्मक
- (D) प्रासंगिक

२१२७. 'दीनाभद्री' प्रसिद्ध मैथिली लोकगाथा थिक । ई कोन श्रेणी अछि?

- (A) लोकगाथा काव्य
- (B) नाटक
- (C) व्रतकथा
- (D) आख्यान

२१२८. विद्यापति द्वारा रचित नाटक 'गोरक्ष विजय' कोन विधा मे अछि?

- (A) नाटक
- (B) महाकाव्य
- (C) व्याकरण
- (D) कोश

२१२९. मैथिली के प्रथम चौबटिया नाटक 'बुधिबधिया' के लेखक छथि?

- (A) गंगेश गुंजन
- (B) महेन्द्र मलिंगया
- (C) रामलोचन
- (D) विजयकान्त

२१३०. हरिमोहन झा के रचना 'प्रणम्य देवता' छैक?

- (A) कथा-संग्रह
- (B) उपन्यास
- (C) नाटक
- (D) कविता

२१३१. विद्यापति द्वारा रचित नाटक 'गोरक्ष विजय' कोन विधा अछि?

- (A) नाटक
- (B) महाकाव्य
- (C) व्याकरण
- (D) कोश

२१३२. शंकर मिश्र केर प्रसिद्ध नाटक कोन छैक?

- (A) गौरी दिगम्बर प्रहसन
- (B) कृष्ण विनोद
- (C) मनोभवपराभव
- (D) सभी

२१३३. मैथिली के प्रथम चौबटिया नाटक 'बुधिबधिया' के लेखक छथि?

- (A) गंगेश गुंजन
- (B) महेन्द्र मल्लिगया
- (C) रामलोचन
- (D) विजयकान्त

२१३४. भालचन्द्र झा मुख्य रूपमे कोन क्षेत्रसँ जुड़ल छथि?

- (A) थिएटर निर्देशन
- (B) कविता
- (C) उपन्यास
- (D) सम्पादन

२१३५. राष्ट्रीय नाट्य विद्यालय, दिल्ली के 'रंग-प्रसंग' पत्रिका के सहयोगी सम्पादक कोन छथि?

- (A) प्रकाश झा
- (B) महेन्द्र मल्लिगया
- (C) भालचन्द्र झा
- (D) गजेन्द्र ठाकुर

२१३६. 'विदेह' ई-पत्रिकामे धारावाहिक रूपमे प्रकाशित नाटक कोन छैक?

- (A) नो एण्ट्री: मा प्रविश
- (B) अनामा
- (C) कथादिशा
- (D) रंगप्रसंग

२१३७. मैथिली नाट्य-साहित्यक इतिहासमे 'कीर्तनिया नाटक' कोन श्रेणीक अन्तर्गत रखल जाइत अछि ?

- (A) प्राचीन गीत-नाट्य परम्परा
- (B) संस्कृत शास्त्रीय नाटक
- (C) लोक-नाट्य मात्र
- (D) पारसी नाटक

२१३८. डा. जयकान्त मिश्र के अनुसार मिथिलामे 'कीर्तनिया नाटक' के प्रसार कोन परिवार (राज्यवंश) कालमे भेल ?

- (A) खण्डवला राज्यकुल
- (B) ओइनवार वंश
- (C) कर्णाट वंश
- (D) गुप्त वंश

२१३९. प्रो. रमानाथ झा के अनुसार मिथिलामे कोनो मैथिली नाटकक अभिनव-परम्परा प्राचीन कालमे नहि छल, कारण छी ?

- (A) संस्कृत-प्राकृतमे नाटक लिखल जाइत छल, मैथिली गद्य अभिनव नहि
- (B) रंगमंच नहि छल
- (C) राजाश्रय अभाव
- (D) कोनो नाटककार नहि छल

२१४०. प्रथम बेर मैथिली गद्य-प्रयोग भेल नाटक कोन अछि, जे नेपालमे रचित भेल ?

- (A) विद्याविलाप नाटक (रावमल्ल / विश्वमल्ल काल)
- (B) हरगौरीविवाह
- (C) पारिजातहरण
- (D) गोरक्षविजय

२१४१. नेपालक मल्ल राजसभामे मैथिली नाट्य-परम्पराक सुव्यवस्थित विकास कोन राजाक कालमे भेल ?

- (A) जगज्योतिर्मल्ल (१६१३-३७)
- (B) शिवसिंह
- (C) नान्यदेव
- (D) हरिसिंहदेव

२१४२. जगज्योतिर्मल्ल रचित 'हरगौरीविवाद' (१६२९) कोन विधाक अछि ?

- (A) गीति-नाट्य (मैथिली गद्य-पद्य)
- (B) संस्कृत नाटक
- (C) केवल नृत्य नाटिका
- (D) एकांकी

२१४३. नेपालक राजा जगतप्रकाशमल्ल (१६३७-७२) के कोन नाटक मे मैथिली गद्य सेहो प्रयुक्त अछि ?

- (A) 'मलयगन्धिनी', 'उपाहरण' आदि
- (B) हरगौरीविवाह
- (C) कौलासुरवधोपाख्यान
- (D) रामचन्द्रवृत्त

२१४४. नेपालमे रचित प्राचीन मैथिली नाटकसभक मुख्य विशेषता छी ?

- (A) गीत-प्रधानता, गद्यक अभिनय हेतु प्रयोग
- (B) शुद्ध गद्य नाटक
- (C) केवल संस्कृत संवाद
- (D) केवल हास्य

२१४५. आसाम (कामरूप) मे मैथिली नाटक परम्परा कोन सम्प्रदायक प्रभाव सँ विकसित भेल ?

- (A) शंकरदेवक वैष्णव 'अंकीयानाट'
- (B) शैव मत
- (C) शाक्त मत
- (D) बौद्ध मत

२१४६. शंकरदेव के प्रसिद्ध 'अंकीयानाट' के नाम अछि ?

- (A) कालीयदमन, रामविजय, पारिजातहरण
- (B) गीतगोविन्द
- (C) उपाहरण
- (D) पारिजातहरण (उमापति)

२१४७. आसामी अंकीयानाट मे प्रयुक्त भाषा कोन अछि ?

- (A) मैथिली मिश्रित असमीया (ब्रजबुली)
- (B) शुद्ध मैथिली
- (C) शुद्ध असमीया
- (D) संस्कृत

२१४८. मिथिलामे आधुनिक मैथिली नाटकक प्रथम प्रयास कोनक रचना 'सुन्दरसंयोग' (१९०४) सँ भेल ?

- (A) पं. जीवनाथ झा
- (B) गोविन्द झा
- (C) हर्षनाथ झा
- (D) कुमार गंगानन्द सिंह

२१४९. पं. जीवनाथ झा के अन्य नाटक कोन अछि ?

- (A) 'कर्मदासदटक' (१९०६), 'शकुन्तला' अनुवाद
- (B) राजा शिवसिंह
- (C) कसात
- (D) दीनाक लङ्घु

२१५०. प्रो. ईशनाथ झा के प्रसिद्ध नाटक 'दीनाक लङ्घु' के विषय वस्तु का अछि ?

- (A) सामाजिक विद्रूपता आ धूर्तताक व्यंग्य
- (B) राजनीतिक घटना
- (C) प्रेम कथा
- (D) ऐतिहासिक

२१५१. प्रो. ईशनाथ झाक दोसर नाटक 'उगना' के कथा-वस्तु विद्यापति आ कोनक सम्बन्ध पर आधारित अछि ?

- (A) महादेव-पार्वती (शिव)
- (B) राधा-कृष्ण
- (C) राजा शिवसिंह
- (D) लोचन

२१५२. मैथिली नाट्य-साहित्यमे पं. गोविन्द झा के सर्वश्रेष्ठ नाटक कोन अछि ?

- (A) 'कसात' (सामाजिक)
- (B) दीनाक लङ्घु
- (C) राजा शिवसिंह
- (D) अन्तिम प्रणाम

२१५३. 'कसात' नाटकक मुख्य समस्या कोन अछि ?

- (A) नवीन आदर्श आ परम्परागत कुरीति (दहेज, भेदभाव)
- (B) राजनीतिक षड्यन्त्र
- (C) ऐतिहासिक विरोध
- (D) प्रेम-त्रिकोण

२१५४. पं. शृङ्गी झा (शृङ्गी) के 'मैथिली-नाटक' के विशेषता कोन अछि ?

- (A) दार्शनिक जीवनवाद शैली
- (B) प्राचीन रीतिक पुनरुद्धार
- (C) हास्य-व्यंग्य
- (D) गीति-नाट्य

२१५५. पं. शृङ्गी झा के 'मैथिली नाटक' के नायक पात्रक चरित्र के रूपमे कोन दर्शन देखौने अछि ?

- (A) जीवनवाद (Life-ism)
- (B) प्रगतिवाद
- (C) आदर्शवाद
- (D) यथार्थवाद

२१५६. नेपालक मल्ल राजा 'जगज्योतिर्मल्ल' के नाट्य-रचनाक श्रेय 'हरगौरीविवाह' के अलावा आन कोन अछि ?

- (A) 'कुंजविहारनाटक', 'भुवनतकुवल्यावर'
- (B) राजा शिवसिंह
- (C) दीनाक लङ्घु
- (D) विद्यापति नाटक

२१५७. आसामक शंकरदेव के अंकीयानाट 'कालीयदमन' के भाषा-शैली मैथिली कहल जाइत अछि ?

- (A) हाँ, ब्रजबुली मैथिली प्रधान
- (B) नहि, पूर्ण असमीया
- (C) संस्कृत
- (D) नेवारी

२१५८. मैथिली नाट्य-साहित्यमे 'जीवनाथ झा' कृत 'वीर नरेन्द्र सिंह' के विषय अछि ?

- (A) दरभंगा राजपरिवारक नरेन्द्र सिंहक जीवन
- (B) रामायण
- (C) महाभारत
- (D) विद्यापति

२१५९. आधुनिक युगमे मैथिली नाटकक व्यावसायिक अभिनयक सूत्रपात कोन कम्पनी केलनि ?

- (A) उमाकान्त नाटक-कम्पनी (२०वीं शताब्दीक प्रारम्भ)
- (B) पारसी कम्पनी
- (C) बंगाल कम्पनी
- (D) संस्कृत रंगमंच

२१६०. मैथिली नाट्य-लेखनमे 'एकांकी' विधाक विकास कोन कारणसँ भेल ?

- (A) स्थायी रंगमंचक अभाव, सरल अभिनय हेतु
- (B) अंग्रेजी प्रभाव
- (C) प्राचीन नाट्यशास्त्र
- (D) राजाज्ञा

२१६१. प्रथम मैथिली एकांकी-संग्रहक रूपमे पं. शशिनाथ झा के 'प्रायश्चित्त' आदि रचना देल जाइत अछि। ई कोन दशकमे प्रकाशित भेल ?

- (A) १९६०-७०
- (B) १९४०-५०
- (C) १९२०-३०
- (D) १९८०-९०

२१६२. मैथिली नाट्य-साहित्यक प्रो. रमानाथ झा के अनुसार कीर्तनिया नाट्य-परम्परा नेपाल प्रभाव सँ आरम्भ भेल, जतय मैथिली गद्यक प्रथम प्रयोग कोन नाटकमे भेटैत अछि ?

- (A) विद्याविलाप (१६वीं शताब्दी)
- (B) हरगौरीविवाह
- (C) पारिजातहरण
- (D) गोरक्षविजय

२१६३. रत्नपाणि (बङ्गमणि झा) के 'उपाहरण' नाटक के विशेषता अछि ?

- (A) मैथिली-संस्कृत मिश्रित, शृंगारप्रधान
- (B) केवल गद्य नाटक
- (C) हास्य प्रधान
- (D) वीर रस

२१६४. प्रो. चन्द्रकान्त झा के नाटक 'आचार्य दोष' (१९६१) कोन प्रकृतिक अछि ?

- (A) महाभारतक कथा पर आधारित (दुर्योधन)
- (B) आधुनिक समस्या
- (C) विद्यापति जीवनी
- (D) लोककथा

२१६५. मैथिली नाटकमे 'जयन्ती देवी' (लेखिका) के नाट्य-रचना 'अनुभूति' (उपन्यास पाठ?) – प्रश्न : मैथिलीक प्रथम महिला नाटककार कोन छलैक ?

- (A) श्रीमती जयन्ती देवी
- (B) श्रीमती कमला चौधरी
- (C) श्रीमती इला रानी
- (D) श्रीमती श्यामा झा

२१६६. हर्षनाथ झा (१९वीं शताब्दीक अन्त) के नाटक 'उषाहरण' (नाटिका) के भाषा शैली कोन अछि ?

- (A) संस्कृतनिष्ठ मैथिली, अलंकारिकता
- (B) ठेट लोकभाषा
- (C) हिन्दी प्रधान
- (D) फारसी मिश्रित

२१६७. मैथिली नाट्य-साहित्य मे 'राजा शिवसिंह' नाटक (प. गोविन्द झा) के ऐतिहासिक महत्व अछि ?

- (A) विद्यापति के राजनैतिक भूमिका के चित्रण
- (B) शिवसिंहक अन्तिम युद्ध
- (C) दरभंगा राज्यक विलय
- (D) सती प्रथा

२१६८. 'जुआएल कनकनी' (नाटक) – श्री महेन्द्र मल्लिक के रचना कोन प्रकारक अछि ?

- (A) आधुनिक यथार्थवादी पारिवारिक नाटक
- (B) ऐतिहासिक नाटक
- (C) रूपक काव्य
- (D) प्रहसन

२१६९. नेपालीय मैथिली नाटकक प्राचीनतम हस्तलेख कोन शताब्दीक अछि ?

- (A) १६वीं शताब्दी
- (B) १४वीं शताब्दी
- (C) १७वीं शताब्दी
- (D) १८वीं शताब्दी

२१७०. आसामक 'अंकीयानाट' शैली के मैथिली संग सम्बन्ध स्थापित करैत कोन तत्व मुख्य अछि ?

- (A) वैष्णव पदावली (ब्रजबुली) आ राधाकृष्णलीला
- (B) संगीतशास्त्र
- (C) युद्ध कथा
- (D) शिव स्तुति

२१७१. मल्ल राजा 'सिद्धिनरसिंह' (ललितपुर) के नाट्य-रचना 'हरिश्चन्द्रवृत्त' (१६५१) क कथावस्तु का अछि ?

- (A) हरिश्चन्द्रक दानशीलता आ त्याग
- (B) रामकथा
- (C) कृष्णलीला
- (D) नल-दमयन्ती

२१७२. मैथिली नाटकमे 'एकांकी' के सबसँ सफल रचनाकार केरुपमे प्रो. चन्द्रकान्त झा के 'कादचरौ', 'प्रायश्चित्त' उल्लेखनीय अछि, एकर शैली कोन अछि ?

- (A) आधुनिक प्रयोगशील, मनोविश्लेषणात्मक
- (B) पुरान ढाँचा
- (C) केवल हास्य
- (D) केवल शोक

२१७३. मैथिली नाट्य-साहित्यक इतिहासमे पं. शशिनाथ झा के 'मदालसा' नाटक कोन परम्पराक अछि ?

- (A) संस्कृत-मैथिली मिश्रित नाटक
- (B) केवल मैथिली गद्य
- (C) लोकनाट्य
- (D) गीति-काव्य

२१७४. मिथिलामे प्राचीन 'कीर्तनिया' मण्डलीक नाट्य-प्रस्तुति मुख्यतः कोन हेतु होइत छल ?

- (A) धार्मिक प्रचार आ मनोरंजन (शिव-गीत, भागवत)
- (B) राज्य-अभिषेक
- (C) युद्ध कला
- (D) व्यावसायिक स्टेज

२१७५. नेपालक राजा 'प्रतापमल्ल' के समय बङ्गमणि झा रचित 'शीलदिगम्बर' नाटक के मुख्य नायिका कोन अछि ?

- (A) शीलावती (प्रतीक)
- (B) सीता
- (C) राधा
- (D) द्रौपदी

२१७६. प्रो. हरिगोहन झा (लेखक नाटककार नहि, किन्तु 'कन्यादान' उपन्यासलेखक छथि) – सही कथन : मैथिली नाटकमे 'कन्यादान' नाटक नहि अछि। मुदा कोन नाटक 'समाज सुधार' पर केन्द्रित अछि ?

- (A) प. गोविन्द झाक 'कसात'
- (B) प्रो. ईशनाथ झाक 'दीनाक लङ्घु'
- (C) शृङ्गी झाक 'मैथिली नाटक'
- (D) राजेश्वर झाक 'कन्दपीठ'

२१७७. नेपाली राजा 'जगतप्रकाशमल्ल' रचित 'उपाहरण', 'नलीयनाटकम्' मे मैथिली गद्यक अभिनय निर्देश देबाक प्रणाली अछि, एकरा कहल जाइत अछि ?

- (A) नाट्य-शैलीक उदाहरण
- (B) संकेत-लेख
- (C) परम्परागत सूत्रधार
- (D) कोनो नहि

२१७८. प्रो. रमानाथ झा के अनुसार मिथिलाक 'कीर्तनिया नाटक' वास्तविक अर्थमे नाटक नहि, बल्कि कोन अछि ?

- (A) गीति-नृत्य प्रधान अनुष्ठान
- (B) गद्य नाटक
- (C) शास्त्रीय नाट्य
- (D) स्टेज नाटक

२१७९. 'गोरक्षविजय' (विद्यापति) आ 'धूर्तसमागम' (ज्योतिरीश्वर) मे मैथिली पद तँ अछि, मुदा ई संस्कृत-प्राकृत नाटकक श्रेणीमे आबैत अछि, कारण ?

- (A) मैथिली गद्य अभाव, संवाद संस्कृत-प्राकृतमे
- (B) पूर्ण मैथिली नाटक
- (C) गीत मात्र
- (D) नृत्य नाटिका

२१८०. मैथिली नाट्य-साहित्यक इतिहासमे 'जीवनाथ झा' के 'सुन्दर-संयोग' (१९०४) सँ पूर्व कोनो मैथिली नाटक उपलब्ध नहि अछि, मुदा नेपालमे रचित 'विद्याविलाप' (१६०० आसपास) मैथिली-नेपाली नाटक छल, ई कथन ?

- (A) सत्य, मैथिली नाट्य परम्परा नेपालमे पहिने सँ छल
- (B) असत्य, सब मैथिली नाटक कोलकातामे लिखल गेल
- (C) कोनो नहि

२१८१. श्री योगानन्द झा के एकांकी 'भूलिक मतिसम' (प्रकाशित) के कथावस्तु मुख्यतः कोन अछि ?

- (A) सुकन्या घटनाक नाटकीय रूप
- (B) विद्यापति चरित
- (C) रामायण प्रसंग
- (D) लोककथा

२१८२. प्रो. चन्द्रकान्त झा के एकांकी 'दुरक दोन' के शिल्प में नवीनता छी ?

- (A) प्रयोगशील, अंतरंग संघर्ष चित्रण
- (B) पुरान पद्धति
- (C) केवल हास्य
- (D) गीत प्रधान

२१८३. मैथिली नाट्य साहित्यमे रेडियो नाटक (रूपक) के प्रसार कोन माध्यमसँ भेल ?

- (A) आकाशवाणी (सन् १९६० के बाद)
- (B) दूरदर्शन
- (C) सिनेमा
- (D) मोबाइल

२१८४. लेखक (दुर्गानाथ झा) के अनुसार मैथिली नाट्य-साहित्यक भविष्य संभावना के दृष्टिसँ का कहल जाए सकैत अछि ?

- (A) नवीन दिशा मिलैत अछि, प्रयोगशीलता बढ़ैत
- (B) मृत्युक मुहमे अछि
- (C) ठप भेल अछि
- (D) केवल हास्य अवशेष

२१८५. मैथिली नाटकक इतिहासमे 'मैथिली-नाट्य-परिषद' जका संस्थाक भूमिका कोन शताब्दी मे महत्वपूर्ण भेल ?

- (A) २०वीं शताब्दीक प्रथम चरण
- (B) १८वीं शताब्दी
- (C) १९वीं शताब्दीक अन्त
- (D) २१वीं शताब्दी

२१८६. प्रो. राधाकृष्ण चौधरी के नाट्य-योगदानमे 'राज्यभिषेक' नाटक कोन प्रकृतिक अछि ?

- (A) ऐतिहासिक
- (B) सामाजिक
- (C) हास्य-व्यंग्य
- (D) पौराणिक

२१८७. संपादकीयमे मैथिली सी.डी. / अल्बम विशेषांकक प्रस्तुति किएक महत्वपूर्ण अछि?

- (A) केवल विज्ञापन
- (B) मात्र डाउनलोड सूचना
- (C) परम्परागत गीत-संगीत आ उपलब्ध बाल-गीत / नाटक आदि सी.डी. अल्बमक संकलन-समीक्षा बनैत अछि
- (D) संगीतक नकार

२१८८. बाल सी.डी. अल्बमक 'सर्वथा अभाव' पर गजेन्द्र ठाकुरक टिप्पणी कोन संकट देखबैत अछि?

- (A) बाल-पाठक / बाल-श्रोताक लेल मैथिली श्रव्य-सामग्रीक कमी भाषा-संस्कारक बाधा अछि
- (B) बाल सामग्री अनावश्यक
- (C) बच्चा मैथिली न सीखय
- (D) सी.डी. केवल वयस्क लेल

२१८९. मैथिली गीत-संगीतमे बाल सामग्रीक अभाव कतेक गंभीर अछि?

- (A) बालगीत गौण
- (B) बालक भाषा न सीखय
- (C) अभाव लाभकारी
- (D) ई भाषा-संस्कार, बाल-मनोरंजन आ मातृभाषा-अधिग्रहण तीनोंक कमजोर करैत अछि

२१९०. राजनन्दन लाल दास विशेषांकक प्रश्न-संख्या सामान्य ३०-४० सँ बेसी किएक होयबाक चाही?

- (A) लेखक-विशेषांकमे अवधारणा नहि पूछल जा सकैत
- (B) एहि अंकमे केवल एकटा छोट लेख अछि
- (C) प्रश्न सदिखन १५ रहबाक चाही
- (D) ई लेखक-केंद्रित, संस्मरण-प्रधान आ बहु-लेखीय अंक अछि, जाहिमे संपादन, पत्रकारिता, नाटक, शिक्षा, भाषा-सेवा आ व्यक्तित्वक अनेक पक्ष अछि

२१९१. राजनन्दन लाल दासक व्यक्तित्वक मुख्य स्वरूप कोन रूपमे उभरैत अछि?

- (A) केवल सरकारी कर्मचारी
- (B) केवल गीतकार
- (C) संपादक, मातृभाषा-सेवी, नाटककार, पत्रकारिता-संवर्धक आ सांस्कृतिक कर्मीक रूपमे
- (D) केवल प्रकाशक

२१९२. राजनन्दन लाल दासक नाटक 'सांतो'क चर्चा विशेषांकमे किएक महत्वपूर्ण अछि?

- (A) ई हुनकर क्रान्तिकारी चेतना, सामाजिक प्रश्न आ रंगमंचीय दृष्टिक संकेत दैत अछि
- (B) संपादक नाटक नहि लिखि सकैत
- (C) केवल मनोरंजन
- (D) नाटक साहित्य नहि

२१९३. 'क्रान्तिकारी चेतना जगबैत' नाटकक अर्थ की होइत अछि?

- (A) हिंसा प्रचार करब
- (B) इतिहास-रहित कथानक
- (C) सिर्फ हास्य
- (D) रंगमंच मार्फत अन्याय, जड़ता वा सामाजिक विसंगति पर प्रश्न उठायब

२१९४. राजनन्दनजीक 'मिथिला-मैथिली' संबंध कोन आधार पर बनैत अछि?

- (A) भाषा, पत्रकारिता, नाटक, शिक्षा आ सांस्कृतिक संगठनक संयुक्त प्रतिबद्धता
- (B) केवल जन्मस्थान
- (C) केवल सम्मान-सूची
- (D) केवल उपनाम

२१९५. 'मैथिल शिरोमणि' कहबक शैक्षिक सावधानी की अछि?

- (A) आलोचना असंभव
- (B) उपाधि मात्र कंठस्थ करब
- (C) कर्मक चर्चा नहि
- (D) उपाधि केँ ठोस कर्म—भाषा-सेवा, संपादन, नाटक, शिक्षा—सँ जोड़ि बुझब

२१९६. राजनन्दनजीक नाटक पर प्रश्न बनबैत समय कोन दृष्टि श्रेष्ठ अछि?

- (A) नाटकक अर्थ छोड़ब
- (B) केवल लेखक नाम
- (C) नाटकक कथ्य, सामाजिक चेतना, मंचीयता आ भाषा-प्रयोगक विश्लेषण
- (D) केवल पृष्ठ पृष्ठब

२१९७. राजनन्दन लाल दास विशेषांकमे 'नाटक' सम्बन्धी प्रश्नक सही केन्द्र की होयबाक चाही?

- (A) केवल पृष्ठ-संख्या
- (B) नाटक सामाजिक चेतना केँ मंचीय रूपमे प्रस्तुत करैत अछि
- (C) सन्दर्भहीन सामान्यीकरण
- (D) केवल नाम-सूची

२१९८. 'नाटक' राजनन्दनजीक व्यक्तित्वकेँ कोना व्यापक बनबैत अछि?

- (A) हुनका साहित्यसँ अलग करैत अछि
- (B) हुनकर योगदान केँ निजी रचनाकारसँ आगाँ बढ़ा कऽ भाषा-समुदायक कर्मयोगी रूपमे देखबैत अछि
- (C) केवल जीवनीक सजावट अछि
- (D) कुनो वैचारिक अर्थ नहि

२१९९. राम भरोस कापड़ि 'भ्रमर' विशेषांकक प्रश्न-संख्या सामान्य अंकसँ बेसी किएक होयबाक चाही?

- (A) किएकि सभ अंकमे समान संख्या चाही
- (B) किएकि पृष्ठ बेसी अछि मात्र
- (C) किएकि क्रमांक अधिक अछि
- (D) किएकि ई बहुआयामी लेखकपर केन्द्रित समृद्ध विशेषांक अछि—व्यक्तित्व, साक्षात्कार, उपन्यास, नाटक, गजल, लोकजीवन आ समग्र दृष्टि सभ उपस्थित अछि

२२००. 'एकटा आर वसन्त' केँ समय-समाजक प्रतिनिधि नाटक कहबाक अर्थ की?

- (A) वसन्त केवल ऋतु वर्णन अछि
- (B) रंगमंचीयता अप्रासंगिक अछि
- (C) नाटक समाजसँ अलग अछि
- (D) नाटक व्यक्तिगत कथा सँ आगू बढ़ि अपन युगक सामाजिक तनाव, आकांक्षा आ परिवर्तनक रंगमंचीय रूप बनैत अछि

२२०१. 'बहुरंगी रचनाकार' छवि भ्रमरक मूल्यांकनमे कोन सावधानी माँगैत अछि?

- (A) सभ विधाकेँ एके मापदंड सँ नापब
- (B) बहुरंगी मतलब असंगत
- (C) केवल जीवन-परिचय पर्याप्त
- (D) प्रत्येक विधा—उपन्यास, नाटक, गजल, कथा, विचार—केँ अलग कसौटी सँ, मुदा समग्र दृष्टि सँ पढ़ब

२२०२. राम भरोस कापड़ि 'भ्रमर' विशेषांकमे 'समय-समाजक प्रतिनिधि नाटक' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि पृष्ठ-संख्या याद करब अछि
- (B) किएकि ई केवल नाम-सूची अछि
- (C) किएकि ई विषय भ्रमरजीक बहुआयामी साहित्य, लोकजीवन-संबद्धता, भारत-नेपाल सांस्कृतिक सेतु-भाव आ सामाजिक चेतनाक विश्लेषण करबैत अछि
- (D) किएकि विशेषांकमे अवधारणा नहि अछि

२२०३. राम भरोस कापड़ि 'भ्रमर' विशेषांकमे 'नाटक आ युग-बोध' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि ई विषय भ्रमरजीक बहुआयामी साहित्य, लोकजीवन-संबद्धता, भारत-नेपाल सांस्कृतिक सेतु-भाव आ सामाजिक चेतनाक विश्लेषण करबैत अछि
- (B) किएकि पृष्ठ-संख्या याद करब अछि
- (C) किएकि विशेषांकमे अवधारणा नहि अछि
- (D) किएकि ई केवल नाम-सूची अछि

२२०४. राम भरोस कापड़ि 'भ्रमर' विशेषांकमे 'रंगमंचीय चेतना' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि पृष्ठ-संख्या याद करब अछि
- (B) किएकि विशेषांकमे अवधारणा नहि अछि
- (C) किएकि ई केवल नाम-सूची अछि
- (D) किएकि ई विषय भ्रमरजीक बहुआयामी साहित्य, लोकजीवन-संबद्धता, भारत-नेपाल सांस्कृतिक सेतु-भाव आ सामाजिक चेतनाक विश्लेषण करबैत अछि

२२०५. हुनकर साहित्यिक नाम 'अग्रदूत' काव्य-दृष्टिसँ की संकेत करैत अछि?

- (A) केवल छद्मनामक खेल
- (B) मार्ग खोलयबला, आंदोलनकारी आ चेतना जगाबयबला रचनाकारक छवि
- (C) परम्परा-विरोधी अस्वीकार मात्र
- (D) केवल रंगमंचीय पहचान

२२०६. रामलोचन ठाकुरक अनुवाद-कर्मक साहित्यिक महत्त्व की अछि?

- (A) मूल रचना खत्म करब
- (B) मैथिलीमे विश्व/भारतीय साहित्यिक अनुभवक प्रवेश आ भाषाक अभिव्यक्ति-क्षमता विस्तार
- (C) केवल भाषा-अभ्यास
- (D) अनुवादकें गौण मानब

२२०७. रंगमंचसँ जुड़ल रामलोचन ठाकुरक काज मैथिली साहित्य लेल किएक महत्त्वपूर्ण अछि?

- (A) रंगमंच साहित्यसँ असंबद्ध अछि
- (B) नाटक/अभिनय भाषाकें देह, आवाज आ सामुदायिक दृश्यता दैत अछि
- (C) केवल मनोरंजन करैत अछि
- (D) कविताक विरोध करैत अछि

२२०८. 'एहन जड़िआयल समाजमे महिला कोना उतरतीह मैथिली रंगमंचपर' शीर्षकक मूल सामाजिक प्रश्न की अछि?

- (A) महिलाक रंगमंचीय भागीदारीक बाधा आ पितृसत्तात्मक संकोच
- (B) केवल पोशाकक प्रश्न
- (C) मंच-सज्जा
- (D) पुरुष कलाकारक संख्या

२२०९. मैथिली रंगमंचमे रामलोचन ठाकुरक रुचि हुनकर बहुविध रचनाकार रूपकें कोना प्रमाणित करैत अछि?

- (A) ओ केवल पाठक छलाह
- (B) कविता, नाटक, अनुवाद, संपादन, लोककथा आ आंदोलनक बीच हुनकर सक्रियता पसारल छल
- (C) ओ केवल गीतकार छलाह
- (D) रंगमंच गौण छल

२२१०. 'फॉस' आ 'जादूगर' जेहन अनुवाद-नाटक हुनकर नाट्य-चेतना केना बढ़बैत अछि?

- (A) अनुवाद मंचक प्रयोग आ विषय-विस्तारक अवसर दैत अछि
- (B) नाटक अनुवादयोग्य नहि
- (C) मंचक जरूरत घटैत अछि
- (D) दर्शक हटैत अछि

२२११. रामलोचन ठाकुरक आलोचक सभ किएक हुनका अनेक दृष्टिसँ पढ़ैत छथि?

- (A) हुनकर साहित्य एकरैखिक नहि, बल्कि कविता, गीत, लोककथा, अनुवाद, रंगमंच, समाज आ आंदोलन सँ बनल अछि
- (B) समीक्षक भ्रमित छथि
- (C) लेखक गौण छथि
- (D) केवल जन्मवृत्त उपलब्ध अछि

२२१२. हुनकर रचना पर 'काव्य-वितान' शब्द किएक उपयुक्त अछि?

- (A) केवल एक कविता
- (B) विषय, शैली, गीत, प्रतिरोध, लोकधर्मी संवेदना आ अनुवादक फैलाव
- (C) काव्यक अभाव
- (D) केवल नाटक

२२१३. रामलोचन ठाकुरक साहित्यक उच्च-स्तरीय प्रश्न कोन प्रकारक होयबाक चाही?

- (A) कते पृष्ठ पर लेख अछि
- (B) कृति, विचार, भाषा, समाज, प्रतिरोध, अनुवाद, रंगमंच आ लोक-संस्कृतिक सम्बन्ध पर
- (C) केवल क्रमांक
- (D) केवल जन्मवर्ष

२२१४. रंगमंच, कविता आ आंदोलनक संगति रामलोचन ठाकुरक सन्दर्भमे की सिखबैत अछि?

- (A) विधा सभ अलग-अलग किला अछि
- (B) साहित्य सामाजिक क्रिया, प्रदर्शन, भाषिक जागरण आ विचारक संयुक्त क्षेत्र अछि
- (C) आन्दोलन मंचक विरोधी
- (D) कविता निजी रहय

२२१५. हुनकर कृति-संसारमे कविता, व्यंग्य, नाटक, आलेख, लोककथा आ अनुवादक उपस्थितिसँ की निष्कर्ष निकलैत अछि?

- (A) विधा-दरिद्रता
- (B) विधा-विस्तार आ सतत प्रयोगशीलता
- (C) केवल संयोग
- (D) लेखनक अभाव

२२१६. रामलोचन ठाकुरक साहित्यक 'लोकतांत्रिक' पक्ष की मानल जा सकैत अछि?

- (A) केवल विशिष्ट पाठक लेल लेखन
- (B) जनभाषा, लोककथा, रंगमंच आ जनपक्षधर प्रश्नक माध्यमे व्यापक समुदाय सँ सम्बन्ध
- (C) लोकसँ दूरी
- (D) केवल दरबारी काव्य

२२१७. रामलोचन ठाकुरक आलोचना मे 'अग्रदूत' छवि किएक टिकैत अछि?

- (A) ओ केवल अतीतकेँ दोहरबैत छथि
- (B) ओ साहित्य, रंगमंच, अनुवाद आ भाषा-आन्दोलनमे राह बनाबयबला रचनाकार छथि
- (C) ओ मौन दर्शक छथि
- (D) ओ विधा-विरोधी छथि

२२१८. रामलोचन ठाकुरक साहित्यिक उपस्थिति 'युग-युग धरि चर्चा'मे रहबाक आधार की अछि?

- (A) केवल मृत्यु-प्रसंग
- (B) भाषा, कविता, अनुवाद, रंगमंच, लोककथा आ जन-संवेदना मे देल योगदान
- (C) केवल निजी लोकप्रियता
- (D) कोनो कृति नहि

२२१९. दरबारी रेन्गा आ वणिक-वर्गीय रेन्गाक भेदसँ बाशोक काव्य-स्थिति कोना स्पष्ट होइत अछि?

- (A) बाशो गम्भीर दरबारी आग्रहसँ अलग, वणिक-वर्गीय रेन्गाक धरातल पर स्वतंत्रता खोजैत छथि
- (B) बाशो दरबारक राजकवि मात्र छलाह
- (C) बाशो सेन्यू छोड़ि नाटक लिखलन्हि
- (D) बाशो मैथिलीमे रेन्गा लिखलन्हि

२२२०. सियाराम झा 'सरस', स्व. कलानन्द भट्ट आ डॉ. राजेन्द्र विमल केर सामूहिक उल्लेख कोन बात लेल अछि?

- (A) खाँटी मैथिली गजलकारक रूपमे चिन्हल जाइत छथि
- (B) ई सभ केवल नाटककार छलाह
- (C) ई सभ महिला हस्ताक्षर छलाह
- (D) ई सभ गजल-विधाक विरोधी छलाह

२२२१. 'लोकवेद आ लालकिला'क महत्त्व लेखमे कोना राखल गेल अछि?

- (A) मैथिली गजलक गन्तव्य आ स्वरूप फरिछाकऽ कहबएबला महत्त्वपूर्ण संकलन/विमर्श
- (B) बाल-कविताक संग्रह
- (C) हैकू नियमावली
- (D) नाटक-समीक्षा मात्र

२२२२. गजेन्द्र ठाकुरक 'गद्य साहित्य मध्य लघुकथाक स्थान' शीर्षकसँ कोन समस्या उठैत अछि?

- (A) गद्य-विधा सभमे लघुकथाक स्वतंत्र स्थान आ ओकर आलोचना-पद्धति तय करबाक समस्या
- (B) लघुकथा पद्य अछि कि नहि
- (C) लघुकथा केवल नाटक अछि
- (D) संगीतक इतिहास लिखबाक समस्या

२२२३. 'पति-पत्नी संवाद' जकाँ संवाद-प्रधान लघुकथा कोन चुनौती राखैत अछि?

- (A) संवादहि सँ पात्र, स्थिति, व्यंग्य आ अर्थ उभारब
- (B) संवादकेँ विवरणसँ भरि देब
- (C) नाटकीयता हटाएब
- (D) कथ्य बिना बात-चीत रखब

२२२४. नाटक विशेषांकक संपादकीयमे 'मैथिली नाटकक समानान्तर दुनिया' कहबाक अर्थ की अछि?

- (A) लोक-रंगमंच, मंडली, गीत-नाटिका आ मंच-अनुभवक ओ परम्परा जे किताबक इतिहाससँ अलग जीवित रहल
- (B) केवल अंग्रेजी नाटकक अनुवाद
- (C) केवल विश्वविद्यालयी पाठ्यक्रमक नाटक
- (D) केवल रेडियो-समाचारक परम्परा

२२२५. रामखेलावन मंडार आ हुनक मंडलीक उल्लेख मैथिली रंगमंचक कोन पक्ष खोलैत अछि?

- (A) केवल लिखित नाटकक पुरस्कार-सूची
- (B) गामक सामूहिक प्रदर्शन-परम्परा आ लोक-नाट्यक जीवंतता
- (C) केवल शहरी सभागारक परम्परा
- (D) केवल बालगीतक पाठशाला

२२२६. 'रेशमा-चूहड़', 'शीत-बसन्त', 'अल्हा-ऊदल' आदि प्रस्तुति सभक विशेषांकमे उल्लेख किएक महत्त्वपूर्ण अछि?

- (A) ई मैथिली रंगमंचक लोककथा, वीरगाथा आ लोकप्रिय कथानकसँ सम्बन्ध देखबैत अछि
- (B) ई सभ अनुवाद-शास्त्रक सूत्र अछि
- (C) ई सभ गजल-संग्रहक शीर्षक अछि
- (D) ई सभ केवल समीक्षा-पुस्तकक नाम अछि

२२२७. 'मैथिली-बिदेसिया' प्रकारक प्रस्तुति विशेषांकमे कोन सांस्कृतिक पुल बनबैत अछि?

- (A) नाट्यलेखनकें पूर्णतः अंग्रेजी बनबैत अछि
- (B) मिथिला क्षेत्रक रंग-परम्पराकें पड़ोसी लोक-रंग आ प्रवासी अनुभवसँ जोड़ैत अछि
- (C) मैथिली नाटककें केवल संस्कृत नाटकमे सीमित करैत अछि
- (D) नाटकमे संवादक भूमिका हटबैत अछि

२२२८. 'आब मानि जाउ ने'कें हास्य रेडियो नाटक कहल गेल अछि; रेडियो नाटकमे हास्य कोना प्रभावी बनैत अछि?

- (A) केवल मंच-प्रकाशसँ
- (B) केवल रंगीन वेशभूषासँ
- (C) केवल दृश्य-पर्दाक बदलावसँ
- (D) संवाद, आवाज, ठहाका, विराम आ ध्वनि-संकेतसँ दृश्यक कल्पना बनैत अछि

२२२९. रेडियो नाटकमे 'हँसबाक ध्वनि' वा 'बैग खोलबाक ध्वनि' सन संकेतक साहित्यिक उपयोग की अछि?

- (A) ई मंचन निषिद्ध करैत अछि
- (B) ई पात्र-सूची हटएबाक उपाय अछि
- (C) श्रोता बिना दृश्यो पात्रक क्रिया आ वातावरण बुझि लैत अछि
- (D) ई केवल टाइपिंगक गलती अछि

२२३०. 'आब मानि जाउ ने'मे घरेलू मनुहार आ उपहारक प्रसंग हास्यक कोन प्रकार रचैत अछि?

- (A) शास्त्रीय त्रासदीक करुण-अन्त
- (B) दाम्पत्य संवाद, रूठब-मनाएब आ छोटी इच्छा सभक नाटकीय अतिशयोक्ति
- (C) वीर-रसक युद्ध-वर्णन
- (D) राजनीतिक भाषणक व्यंग्य

२२३१. रेडियो नाटकक पात्र-भाषा किएक बोलचालक निकट होएब चाही?

- (A) भाषा जतेक कठिन हो ततेक असरदार
- (B) रेडियोमे पात्रक आवाज आवश्यक नहि
- (C) केवल संस्कृत श्लोक रेडियो-नाटक बनबैत अछि
- (D) श्रोता तात्कालिकता आ निकटता अनुभव करए, आ दृश्य बिना अर्थ स्पष्ट रहए

२२३२. 'रिहर्सल' शीर्षक नाटकमे शीर्षक स्वयं कोन संकेत दैत अछि?

- (A) केवल कवितापाठ
- (B) केवल विद्यालयक परीक्षा-तैयारी
- (C) केवल संगीत-सभा
- (D) मंचनक तैयारीक भीतर समाजक वास्तविक अभिनय आ सांस्कृतिक विडम्बना देखाएब

२२३३. रवीभूषण पाठक 'रिहर्सल'कें मिथिलाक सांस्कृतिक संकटक रूपक कहैत छथि; एहि संकटक केन्द्र कोन अछि?

- (A) केवल पुस्तकक आवरण
- (B) केवल बरखा नहेबाक समस्या
- (C) केवल छन्दक संख्या
- (D) जाति, धर्म, राजनीति आ साहित्यक उलझल गठजोड़

२२३४. 'रिहर्सल' सामाजिक कुरूपताकें ग्लैमराइज नहि करैत—एहि कथनक नाट्य-नैतिक अर्थ की?

- (A) नाटकक उद्देश्य केवल मनोरंजन नहि
- (B) नाटक समीक्षा योग्य नहि
- (C) नाटक सामाजिक विकृति देखबैत अछि, मुदा ओकरा आकर्षक वा सजावटी नहि बनबैत
- (D) नाटकमे पात्र नहि रहैत

२२३५. 'भोक्ता आ रचयिता बीच दूरी'क एलियट-सम्बन्धी विचारकें 'रिहर्सल'मे चुनौती देबाक अर्थ की?

- (A) लेखककें पाठकसँ कहियो मिलबाक नहि चाही
- (B) नाटकमे समाजक कोनो प्रवेश नहि
- (C) रचना सदैव लेखकसँ पूर्णतः असंबद्ध होइत अछि
- (D) लेखक-समाजक भोगल यथार्थ आ रचनात्मक हस्तक्षेप बीच दूरी घटि जाइत अछि

२२३६. गाममे 'रिहर्सल'क मंचनसँ नाटकीय अभिरुचिक परिष्कारक आवश्यकता किएक सामने अबैत अछि?

- (A) मैथिलीमे अभिनय सम्भव नहि
- (B) गामक लोक नाटक देखबे नहि करैत
- (C) किएकि दर्शक, अभिनेता आ मंच-संस्कारक प्रशिक्षण बिना गम्भीर नाटकक असर अधूरा रहि सकैत अछि
- (D) रिहर्सल केवल रेडियो लेल बनल छल

२२३७. 'रिहर्सल'क कच्चापनकें लेखक 'कचरसक आनंद' किएक कहैत छथि?

- (A) मंचन बिना पाठ सर्वोत्तम अछि
- (B) रचनाक अधूरापनहुँमे जीवंतता, तात्कालिकता आ स्थानीय ऊर्जा रहि सकैत अछि
- (C) संपादन नाटककें नष्ट करैत अछि
- (D) कच्चापन सदैव दोष मात्र अछि

२२३८. 'मैथिली नाटकक विकासमे आनंद जीक योगदान' शीर्षक लेखक मुख्य प्रयोजन की अछि?

- (A) गजल-छन्दक गणना करब
- (B) मैथिली नाट्य-इतिहासमे छूटल/कम चर्चा भेल योगदानकें केंद्रमे आनब
- (C) वेब-पत्रकारिताक तकनीक सिखाएब
- (D) बालगीतक शब्दार्थ देब

२२३९. आनंद जी पर लेखमे पं. जीवन झा आ आरंभिक नाटककारक प्रसंग किएक उठैत अछि?

- (A) मैथिली नाट्य-परम्पराक ऐतिहासिक पृष्ठभूमि बना कऽ योगदानक स्थान तय करबाक लेल
- (B) कथा-संग्रहक मूल्य लिखबाक लेल
- (C) केवल वंशावली जोड़बाक लेल
- (D) रेडियो कार्यक्रमक समय बतएबाक लेल

२२४०. नाटककारक मूल्यांकनमे भाषा-प्रयोग किएक संवेदनशील प्रश्न बनैत अछि?

- (A) संवादक स्थान पर चित्र काफी अछि
- (B) किएकि मंच-भाषा पात्र, समाज आ मैथिली अस्मिता दुनूकें प्रभावित करैत अछि
- (C) नाटकमे भाषा अप्रासंगिक अछि
- (D) केवल विदेशी भाषा मंचयोग्य अछि

२२४१. महेश मलंगिया सन नाटककारक चर्चा मैथिली नाटकक कोन मानक उठबैत अछि?

- (A) लोकप्रियता, साहित्यिकता, मंचयोग्यता आ भाषा-स्वरूपक संयुक्त कसौटी
- (B) केवल जन्म-तिथि
- (C) केवल पृष्ठ-संख्या
- (D) केवल आवरणक रंग

२२४२. 'काठक लोक' सन पाठ्यक्रमीय नाटक पर भाषा-सवाल उठबैत लेख कोन आलोचनात्मक दृष्टि अपनबैत अछि?

- (A) पाठ्यक्रममे शामिल कृति सेहो भाषा आ सांस्कृतिक प्रसंगक कसौटी पर परखल जाए
- (B) विद्यार्थी नाटक नहि पढ़ि सकैत
- (C) पाठ्यक्रमक कृति पर प्रश्न निषिद्ध अछि
- (D) समीक्षा केवल प्रशंसा होएब चाही

२२४३. 'चटुल आ ओछ नाटक'क उल्लेख मैथिली रंगमंचक कोन जोखिम बतबैत अछि?

- (A) लोकप्रियता सदैव श्रेष्ठता अछि
- (B) नाटक केवल शास्त्रीय संस्कृतमे होएब चाही
- (C) रंगमंचमे हास्य निषिद्ध अछि
- (D) लोकप्रियताक लोभमे साहित्यिक गुणवत्ता आ सांस्कृतिक जिम्मेदारी घटि सकैत अछि

२२४४. 'डॉक्टर फॉस्टस' मैथिली पाठक लेल कोन नाट्य-विषयक शिक्षा दे सकैत अछि?

- (A) घरेलू उपहारक हास्य
- (B) बाल-कविता मात्र
- (C) केवल विवाह-गीत
- (D) ज्ञान, महत्वाकांक्षा आ आत्म-विनाशक त्रासदीक संरचना

२२४५. 'सैमसन एगोनीस्टेस'क चर्चा नाटक विशेषांकमे किएक सार्थक अछि?

- (A) ई लोकगीतक मुखड़ा अछि
- (B) विश्व-नाटकक धार्मिक, वीर आ आन्तरिक संघर्षपरक रूप मैथिली विमर्शसँ जोड़ैत अछि
- (C) ई शब्दकोशक अनुच्छेद अछि
- (D) ई केवल पाक-शास्त्रक ग्रन्थ अछि

२२४६. 'मर्डर इन द कैथेड्रल' सन नाटक मैथिली नाट्य-विमर्शमे कोन धुरी जोड़ैत अछि?

- (A) केवल गीत-संग्रह
- (B) धर्म, सत्ता, शहादत आ नैतिक निर्णयक मंचीय संघर्ष
- (C) केवल बाल-मनोरंजन
- (D) केवल हास्य-झुमका प्रसंग

२२४७. 'स्ट्राइफ'क उल्लेख मैथिली पाठककें कोन आधुनिक नाट्य-विषय दिस लऽ जाइत अछि?

- (A) केवल निजी आत्मकथा
- (B) श्रम, पूँजी, वर्ग-संघर्ष आ सामाजिक तनावक रंगमंच
- (C) केवल ऋतु-वर्णन
- (D) केवल देव-स्तुति

२२४८. चारि अंग्रेजी नाटकक विवेचनक समावेश विशेषांकमे कोन काम करैत अछि?

- (A) मैथिली नाटककें अप्रासंगिक बतबैत अछि
- (B) मैथिली नाटकक तुलना विश्व-नाट्य परम्परा आ विविध संघर्ष-रूपसँ करबैत अछि
- (C) नाटकक स्थान पर कथा स्थापित करैत अछि
- (D) समीक्षा हटएबाक घोषणा करैत अछि

२२४९. एकांकी 'प्रयोग'क रंगमंचीय समीक्षा नाटकक कोन अलग पक्ष पर जोर दैत अछि?

- (A) लिखित पाठक संग मंच-संयोजन, प्रकाश, ध्वनि, अभिनय आ दर्शक-असर
- (B) केवल छपाईक शुद्धता
- (C) केवल पुरस्कारक नाम
- (D) केवल लेखकक फोटो

२२५०. 'प्रयोग' एकांकीमे प्रकाश-संयोजन पर टिप्पणी किएक महत्त्वपूर्ण अछि?

- (A) केवल दर्शकक सीट गनैत अछि
- (B) केवल पुस्तकक मूल्य बतबैत अछि
- (C) प्रकाश दृश्य, भाव, तनाव आ कथ्यक दिशा उभारैत अछि
- (D) प्रकाशक नाटकसँ सम्बन्ध नहि

२२५१. मिथिलामे उपयुक्त प्रेक्षागृहक कमी पर टिप्पणी रंगकर्मक कोन व्यावहारिक समस्या देखबैत अछि?

- (A) नाटक लिखब असम्भव अछि
- (B) रचनाकार/प्रस्तुतिकर्ताक ध्वनि, मंच, प्रकाश आदिक व्यवस्था स्वयं सँ सँभालए पड़ैत अछि
- (C) दर्शक मैथिली नहि बुझैत
- (D) रेडियो नाटक निषिद्ध अछि

२२५२. मंचीय ध्वनि-व्यवस्था सफल हो तँ अभिनेता कोन लाभ पबैत अछि?

- (A) नाटक गीतमे बदलि जाइत अछि
- (B) किसी कोनसँ बाजल संवाद सेहो दर्शकधरि स्पष्ट पहुँचैत अछि
- (C) प्रकाशक उपयोग बन्द भऽ जाइत अछि
- (D) अभिनयक जरूरत समाप्त भऽ जाइत अछि

२२५३. नाटकमे संगीतक उपयोग पर समीक्षा कोन संतुलन सुझबैत अछि?

- (A) संगीत भावी वातावरण बनबैत अछि, मुदा पूर्वाभ्यास आ संयोजनक सजगता चाही
- (B) संगीत भए गेल तँ संवाद हटि जाए
- (C) संगीत सदैव नाटकक शत्रु अछि
- (D) संगीत मात्र सजावट अछि

२२५४. 'अभिनेता पात्र बनि गेल कि अभिनेता रूपेँ दिखैत रहल'—एहि कसौटीक अर्थ की?

- (A) संवाद याद नहि रहए
- (B) अभिनेता मंच पर स्थिर रहए
- (C) वेशभूषा नहि होए
- (D) सफल अभिनयमे कलाकारक निजी छवि दबि पात्रक जीवन सामने अबैत अछि

२२५५. संवादक उतार-चढ़ाव आ शब्द-संप्रेषण स्वाभाविक नहि बनल कहबाक नाट्य-आलोचनात्मक अर्थ की?

- (A) संवाद नाटकमे अनावश्यक अछि
- (B) मंच पर मौन मात्र श्रेष्ठ अछि
- (C) दर्शककेँ भाषा सुनए नहि पड़ैत
- (D) बोलबाक लय, भाव आ अर्थ पात्रानुकूल नहि भेल तँ नाटकीय प्रभाव घटैत अछि

२२५६. एकांकी विधा नाटक विशेषांकमे किएक अलग महत्त्व पबैत अछि?

- (A) एकांकीमे मंचन सम्भव नहि
- (B) छोट आकारमे तीक्ष्ण स्थिति, सीमित पात्र आ केन्द्रित संघर्ष प्रस्तुत करए सकैत अछि
- (C) एकांकी केवल कविता अछि
- (D) एकांकी हमेशा बाल-साहित्य अछि

२२५७. 'जरैत मोमबत्ती' सन शीर्षक एकांकीक सम्भावित प्रतीकात्मक अर्थ कोना बुझल जा सकैत अछि?

- (A) केवल बाजारक वस्तु-सूची
- (B) धीरे-धीरे गलैत जीवन, त्याग, समय वा उजासक तनाव
- (C) केवल व्याकरणक नियम
- (D) केवल मौसम-रिपोर्ट

२२५८. 'एकटा आर महाभिनिष्क्रमण' शीर्षकमे बौद्ध सांस्कृतिक संकेत कोन अर्थ खोलि सकैत अछि?

- (A) त्याग, प्रस्थान, आत्म-निर्णय आ जीवनक निर्णायक मोड़
- (B) केवल खेलकूदक घोषणा
- (C) केवल हास्य-रेडियो संकेत
- (D) केवल शब्दकोशक क्रम

२२५९. 'केसर' एकांकीमे कैश बनएब कि केसर बनएब सन संकेत कोन मूल्य-संघर्ष दिस इशारा करैत अछि?

- (A) केवल रेडियो खरीदबाक प्रसंग
- (B) केवल रंगक नाम चुनबाक बात
- (C) सुविधा/धन आ समाजोपयोगी योगदानक बीच चयन
- (D) केवल भोजन-विधि

२२६०. ज्योति सुनीत चौधरीसँ गप्प-सप्प नाटक विशेषांकमे किएक महत्त्वपूर्ण अछि?

- (A) ई पाठ्यक्रमक प्रश्नपत्र अछि
- (B) ई प्रवासी/अंग्रेजी-माध्यम शिक्षित मैथिली अनुरागी लेखिकाक भाषा-संबंध आ प्रेरणा खोलैत अछि
- (C) ई केवल विज्ञापन अछि
- (D) ई मंच-निर्देशकक वेतन-सूची अछि

२२६१. ज्योति सुनीत चौधरीक कथनमे मैथिली अनुरागक मूल स्रोत कोन-कोन अछि?

- (A) केवल नाटक पुरस्कार
- (B) परिवार, गाम, विद्यापति-समारोह, पितामहक मिथिला-विकास चिन्ता आ विदेहक प्रेरणा
- (C) केवल सरकारी आदेश
- (D) केवल विदेशी विश्वविद्यालय

२२६२. नाटक विशेषांकमे कविता, कथा, बहस आ वार्ता सेहो रहबाक अर्थ की?

- (A) विदेह विशेषांक नाटक-केंद्रित रहितहुँ व्यापक साहित्यिक-सांस्कृतिक मंच बनैत अछि
- (B) विशेषांकक केन्द्र नाटक नहि रहल
- (C) संपादकीय अनुपस्थिति अछि
- (D) नाटक विधा हटि गेल

२२६३. मैथिली विधायक सभ द्वारा मैथिलीमे शपथ लेबाक उल्लेख नाटक विशेषांकमे कोन भाषा-राजनीतिक प्रश्न जोड़ैत अछि?

- (A) केवल गजलका काफिया
- (B) मातृभाषाक सार्वजनिक प्रतिष्ठा आ संस्थागत प्रयोगक प्रश्न
- (C) केवल हास्यक आखिरी दृश्य
- (D) केवल नाटकक प्रकाश-संयोजन

२२६४. साहित्यिक चोरी पर बहसक उपस्थिति नाटक विशेषांकमे कोन नैतिक चेतना देखबैत अछि?

- (A) बालगीतक नियम
- (B) चोरीक समर्थन
- (C) रचनात्मक मौलिकता आ साहित्यिक उत्तरदायित्व पर सजगता
- (D) समीक्षाक निषेध

२२६५. नाटक विधामे 'मंचनयोग्यता' आ 'पाठयोग्यता' अलग-अलग किएक परखल जाए?

- (A) लिखित संवाद नीक हो सकैत अछि, मुदा मंच पर गति, दृश्य, ध्वनि आ अभिनयक माँग अलग होइत अछि
- (B) पाठयोग्यता नाटकमे बेकार अछि
- (C) मंचनयोग्यता केवल कवितामे होइत अछि
- (D) दुनू सदैव एके बात अछि

२२६६. नाट्य-पात्रक सामाजिक पहचान नाटकमे किएक महत्त्वपूर्ण होइत अछि?

- (A) सामाजिकता नाटक नष्ट करैत अछि
- (B) पात्र सदैव निरपेक्ष छाया होइत अछि
- (C) पात्रक नाम पर्याप्त अछि
- (D) पात्रक भाषा, देह-व्यवहार, संघर्ष आ सम्बन्ध सामाजिक सन्दर्भसँ बनैत अछि

२२६७. मेटा-थिएटरक दृष्टिसँ 'रिहर्सल'क अध्ययन कोना होएब चाही?

- (A) मंचक भीतर मंच, अभिनयक भीतर सामाजिक अभिनय, आ तैयारीक भीतर सचक उद्घाटन खोजब
- (B) केवल पात्रक वेशभूषा सूची बनएब
- (C) केवल लेखकक ईमेल पढ़ब
- (D) केवल दृश्य-संख्या गनब

२२६८. नाटक समीक्षा करैत काल कथ्य मात्र नहि, 'प्रस्तुति' किएक जरूरी अछि?

- (A) नाटक केवल लेखकक निजी डायरी अछि
- (B) ध्वनि आ प्रकाश साहित्यक बाहर अछि
- (C) रंगमंच सामूहिक कला अछि—निर्देशन, अभिनय, प्रकाश, ध्वनि, संगीत आ दर्शक-संवाद मिलि नाटक बनबैत अछि
- (D) दर्शकक भूमिका शून्य अछि

२२६९. मिथिला रंगमंचक विकास लेल विशेषांक अप्रत्यक्ष रूपेँ कोन कार्य-सूची सुझबैत अछि?

- (A) केवल पुरस्कार-वितरण
- (B) लेखन, मंचन, प्रशिक्षण, प्रेक्षागृह, ध्वनि-प्रकाश सुविधा आ आलोचना—सभक समन्वय
- (C) केवल लोकगीत हटाएब
- (D) केवल पृष्ठ-सूची

२२७०. हास्य-रेडियो नाटक आ सामाजिक-रूपक नाटक एके विशेषांकमे रहबाक अर्थ की अछि?

- (A) रेडियो नाटक मंचीय नाटककेँ हटबैत अछि
- (B) मैथिली नाटकक रेंज घरेलू हास्यसँ गम्भीर सांस्कृतिक आलोचना धरि फैलल अछि
- (C) हास्य आ आलोचना असंगत अछि
- (D) नाटकमे विविधता नहि

२२७१. 'कचरस' वा लोक-रंगक स्वाद मैथिली नाटक लेल किएक बचाएब जरूरी अछि?

- (A) स्थानीयता साहित्यक विरोधी अछि
- (B) कचरस सदैव अशिक्षितता अछि
- (C) ओहि मे स्थानीय जीवन, बोली, देहभाषा आ दर्शकक अपना-पन रहैत अछि
- (D) लोक-रंगक मंचसँ सम्बन्ध नहि

२२७२. नाटक विशेषांकक उच्च-स्तरीय अध्ययनमे कोन प्रश्न पृष्ठ-संख्या पूछबाक अपेक्षा बेसी सार्थक अछि?

- (A) कौन लिंकक रंग की अछि
- (B) कौन शीर्षक कोन पृष्ठ पर अछि
- (C) नाटक समाज, भाषा, मंच-संरचना आ सांस्कृतिक संकटकेँ कोना रूपान्तरित करैत अछि
- (D) कतेक पंक्ति छपल अछि

२२७३. मैथिली नाटकमे स्त्री-पात्र आ घरेलू प्रसंगक उपयोग केवल मनोरंजन नहि किएक?

- (A) ओ परिवार, इच्छा, दबाव, मनुहार, सत्ता-सन्तुलन आ सामाजिक भूमिकाक अभिनय खोलि सकैत अछि
- (B) घरक प्रसंग नाटक नहि बनि सकैत
- (C) स्त्री-पात्र सदैव गौण होइत अछि
- (D) घरेलू संवादमे सामाजिक अर्थ नहि

२२७४. 'नाटकक विकास'क चर्चा केवल लेखक-नामसँ किएक पूर्ण नहि होइत?

- (A) विकासमे पाठ, मंच, दर्शक, संस्था, आलोचना, भाषा आ तकनीक सभ सम्मिलित अछि
- (B) लेखक-नाम पर्याप्त अछि
- (C) दर्शकक भूमिका शून्य अछि
- (D) मंचन इतिहाससँ बाहर अछि

२२७५. प्लेटो आ अरस्तू सन विचारकक प्रसंग समीक्षाशास्त्रमे कोन भूमिका निभबैत अछि?

- (A) गजल छन्द गनैत अछि
- (B) कला पर प्राच्य-पाश्चात्य दार्शनिक बहसक पृष्ठभूमि देइत अछि
- (C) केवल नाटकक पात्र-सूची बनबैत अछि
- (D) कथा-कथन रोकेत अछि

२२७६. नाटकक समीक्षा मे 'भावनापूर्ण संवाद आ क्रियाकलाप' पर जोर किएक अछि?

- (A) नाटक केवल उपन्यासक सार अछि
- (B) नाटक मंचीय क्रिया आ संवादसँ जीवित होइत अछि
- (C) नाटकमे दर्शकक भूमिका नहि
- (D) नाटकमे कथानक नहि होए

२२७७. 'गोनू झा आ आन मैथिली चित्रकथा'क समीक्षा मे लोककथा आ चित्रकला कोन प्रकार जुड़ैत अछि?

- (A) चित्रकथा केवल वयस्क आलोचना
- (B) गोनू झा नाटकक पात्र मात्र
- (C) लोककथा चित्रकला सँ असंबद्ध
- (D) गोनू झाक लोक-स्मृति केँ दृश्य-कथा रूपमे बाल/सामान्य पाठकधरि पहुँचबैत अछि

२२७८. 'कथा-गल्प, उपन्यास, पद्यात्मक साहित्य, यात्रा-संस्मरण, रिपोर्टाज, नाटक, एकांकी'क सूची किएक देल गेल?

- (A) विधा भेद निरर्थक
- (B) कविता आ नाटक समान पाठ्य रूप
- (C) सभ विधा एके नियमसँ पढ़ल जाए
- (D) समीक्षाशास्त्र प्रत्येक विधाक अलग प्रकृति आ कसौटी पहचानए

२२७९. 'भफाइत चाहक जिनगी' नाटकक समीक्षा मे मंचनयोग्यता पर टिप्पणी कोन तथ्य देखबैत अछि?

- (A) मंचन समीक्षा-विरोधी अछि
- (B) नाटक मंच पर चलि नहि सकैत
- (C) नाटक केवल गीतक संग्रह
- (D) कृति केवल साहित्यिक पाठ नहि, मंचीय प्रस्तुति लेल उपयुक्तता सेहो रखैत अछि

२२८०. 'छिन्नमस्ता'क मैथिली अनुवाद विशेषांकमे स्त्री-विमर्शक कोन द्वार खोलैत अछि?

- (A) उपन्यासकेँ बालगीत बना दैत अछि
- (B) हिंदी स्त्रीवादी उपन्यासक जटिल देह-चेतना आ आत्मसंघर्षकेँ मैथिली पाठकक समक्ष आनैत अछि
- (C) केवल हास्य-नाटकक रूपान्तरण करैत अछि
- (D) स्त्री पात्रकेँ इतिहाससँ बाहर करैत अछि

२२८१. अनुवादित बालनाटक वा कथा मे भाषा-सादगीक अर्थ की नहि अछि?

- (A) सादगी केवल छोटे वाक्य
- (B) सादगी मतलब खराब भाषा
- (C) सादगी मतलब सपाटपन नहि; बाल-मानसक अनुरूप स्पष्ट, जीवंत, लययुक्त भाषा
- (D) सादगी मतलब विचारहीनता

२२८२. अनुवाद विशेषांकक प्रश्न संख्या सामान्य अंकसँ बेसी किएक होएबाक चाही?

- (A) किएकि केवल नाम-सूची लंबी अछि
- (B) किएकि पृष्ठ-संख्या बेसी अछि
- (C) किएकि विषय गद्य, पद्य, काव्यशास्त्र, संस्कृति, बाल-नाटक, रिपोर्ट आ भाषापाक लेखन धरि फैलल अछि
- (D) किएकि एके प्रश्न दोहराएब अछि

२२८३. विदेह सम्मान विशेषांकक मूल उद्देश्य की बुझाईत अछि?

- (A) केवल एक लेखकक जीवनी
- (B) केवल सरकारी सम्मानक पुनरावृत्ति
- (C) साहित्य, भाषा, पत्रकारिता, कला, संगीत-नाटक आ सामाजिक-सार्वजनिक काजक वैकल्पिक अभिलेखन आ सम्मान
- (D) केवल पुरस्कार-सूची बनायब

२२८४. विदेह सम्मानमे साहित्यक संग कला, संगीत, नाटक, पत्रकारिता आदिक समावेश किएक महत्वपूर्ण अछि?

- (A) साहित्यक महत्व घटबैत अछि
- (B) कला केँ साहित्यसँ अलग करैत अछि
- (C) प्रश्न संख्या बढ़ेबाक उपाय
- (D) मैथिली संस्कृति केँ बहुविध जीवित परम्परा मानि ओकर सम्पूर्ण रचनात्मकता केँ स्वीकार करैत अछि

२२८५. विदेह सम्मानमे नाटक, गीत, संगीत, नृत्य, मूर्तिकला, शिल्प आ चित्रकला जोड़बाक अर्थ की अछि?

- (A) केवल मंचीय मजाक
- (B) मैथिली सांस्कृतिक जीवनक गैर-पुस्तकीय रचनात्मकता केँ सेहो साहित्यिक समाजमे मान्यता
- (C) साहित्य विरोध
- (D) कला-सूची मात्र

२२८६. संगीत-नाटक अकादेमी समानान्तर सम्मानक विचार मैथिली मंचक लेल की संकेत दैत अछि?

- (A) संगीत भाषा-विहीन
- (B) मंचक कोनो साहित्यिक अर्थ नहि
- (C) मैथिली रंग-संगीत परम्परा केँ स्वतंत्र संस्थागत मूल्यांकन चाही
- (D) नाटक केवल मनोरंजन

२२८७. युवा आयुक अभिनय/नृत्य सम्मान मैथिली संस्कृतिक भविष्यक लेल की बतबैत अछि?

- (A) कला केवल वृद्धक क्षेत्र
- (B) युवा प्रतिभा अस्थिर
- (C) कला-संस्कार बाल/युवा अवस्थासँ शुरू भऽ सामुदायिक निरन्तरता बनबैत अछि
- (D) प्रशिक्षणक जरूरत नहि

२२८८. पुरस्कारमे कथा, कविता, नाटक, गजल, उपन्यास, बाल-निबंध आदि विधाक उपस्थिति की दर्शबैत अछि?

- (A) मैथिली साहित्यक विधागत बहुलता आ विकासशीलता
- (B) केवल कविता प्रधानता
- (C) विधाक अभाव
- (D) साहित्यक संकुचन

२२८९. लोकनाट्य, अभिनय आ हास्य-अभिनयक सम्मान मैथिली रंगपरंपराक कोन पहलू रेखांकित करैत अछि?

- (A) रंगमंचक गंभीर, हास्य, लोक-प्रदर्शन आ सामुदायिक मनोरंजन-संस्कार
- (B) हास्य साहित्य नहि
- (C) अभिनय गौण
- (D) रंगमंच मृत विधा

२२९०. सुशील विशेषांकक केन्द्रीय साहित्यिक प्रश्न की अछि?

- (A) केवल पृष्ठ-सूची
- (B) केवल पुरस्कार-सूचना
- (C) केवल जन्म-विवरण
- (D) सुशील चन्द्र झाक उपन्यास, नाटक, लघुकथा आ समीक्षा-छद्मताक विरुद्ध आलोचनात्मक पुनर्मूल्यांकन

२२९१. 'भामती' नाटकक उल्लेख सुशीलक रचना-संसारमे की जोड़ैत अछि?

- (A) नाटकक अभाव
- (B) केवल बाल-साहित्य
- (C) केवल गीत-संग्रह
- (D) उपन्यासक संग नाट्य-विधा, स्त्री-प्रज्ञा, दार्शनिक परम्परा आ मंचीय संवादक आयाम

२२९२. सुशील विशेषांकमे 'नाटक समीक्षा' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि ई अवधारणासँ दूर अछि
- (B) किएकि साहित्यिक मूल्यांकनमे एकर उपयोग नहि
- (C) किएकि ई केवल पृष्ठ-सूची अछि
- (D) किएकि ई विषय सुशीलक रचना-संसार, छद्म-समीक्षा-विरोध, सामाजिक सुधार, जाति-विमर्श आ मैथिली आलोचनाक नैतिकता सँ जुड़ैत अछि

२२९३. सुशील विशेषांकमे 'नाटक आ दर्शन' पर प्रश्न किएक सार्थक अछि?

- (A) किएकि साहित्यिक मूल्यांकनमे एकर उपयोग नहि
- (B) किएकि ई अवधारणासँ दूर अछि
- (C) किएकि ई केवल पृष्ठ-सूची अछि
- (D) किएकि ई विषय सुशीलक रचना-संसार, छद्म-समीक्षा-विरोध, सामाजिक सुधार, जाति-विमर्श आ मैथिली आलोचनाक नैतिकता सँ जुड़ैत अछि

२२९४. दृश्य-श्रव्य पृष्ठमे नाटक आ रंगमंचक सामग्री कोन शीर्षकक अंतर्गत भेटैत अछि?

- (A) ऑडियो बुक · रीड-अलाउड · संकेत भाषा
- (B) नाटक, रंगमंच आ नाट्य पोथी
- (C) गीत · गजल
- (D) खोज आ इण्डेक्स

२२९५. ऑडियो बुक, रीड-अलाउड आ संकेत-भाषा सम्बन्धी सामग्रीक भागक नाम की अछि?

- (A) ऑडियो बुक · रीड-अलाउड · संकेत भाषा
- (B) अनूदित साहित्य आ समानान्तर इतिहास
- (C) मैथिली फिल्म आ रंगमंच
- (D) परिचर्चा · सेमिनार · साक्षात्कार · पाठ

२२९६. यू-ट्यूब चैनल आ रेडियो सम्बन्धी लिंक सभ कोन भागमे राखल गेल अछि?

- (A) मैथिली फिल्म आ रंगमंच
- (B) अनूदित साहित्य आ समानान्तर इतिहास
- (C) गीत · गजल
- (D) यू-ट्यूब चैनल आ रेडियो

२२९७. गीत, विद्यापति गीत, गोविन्ददास आ मैथिली गजल बला सामग्री कोन भागमे भेटैत अछि?

- (A) नाटक, रंगमंच आ नाट्य पोथी
- (B) परिचर्चा · सेमिनार · साक्षात्कार · पाठ
- (C) मैथिली सीखू · संकेत भाषा
- (D) गीत · गजल

२२९८. सगर राति दीप जरय सम्बन्धी प्रविष्टि कोन भागमे राखल गेल अछि?

- (A) यू-ट्यूब चैनल आ रेडियो
- (B) खोज आ इण्डेक्स
- (C) सगर राति दीप जरय आ नाट्य उत्सव
- (D) मैथिली फिल्म आ रंगमंच

२२९९. परिचर्चा, सेमिनार, साक्षात्कार आ पाठक सामग्री कोन भागक संकेत करैत अछि?

- (A) ऑडियो बुक · रीड-अलाउड · संकेत भाषा
- (B) यू-ट्यूब चैनल आ रेडियो
- (C) अनूदित साहित्य आ समानान्तर इतिहास
- (D) परिचर्चा · सेमिनार · साक्षात्कार · पाठ

२३००. प्राचीन नाटक/अंकिया नाट सम्बन्धी सामग्री कोन नाट्य उप-समूहमे भेटैत अछि?

- (A) मैलोरंग-१ (सौजन्य- प्रकाश झा)
- (B) चौबटिया (सौजन्य- धीरेन्द्र प्रेमर्षि)
- (C) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre
- (D) सगर राति दीप जरय आ नाट्य उत्सव

२३०१. विदेह/सदेहक नाटक विशेष सामग्री कोन उप-समूहक नामसँ राखल गेल अछि?

- (A) मिनाप-१
- (B) विदेह/सदेह अंक आ नाट्य/नाटक विशेष सामग्री
- (C) विदेह मैथिली साहित्य/ नाट्य/ कविता/ परिचर्चा उत्सव
- (D) चौबटिया (सौजन्य- धीरेन्द्र प्रेमर्षि)

२३०२. मैथिली फिल्म आ रंगमंच सम्बन्धी चैनल/लिंक कोन मुख्य भागमे भेटैत अछि?

- (A) कृष्ण कुमार कश्यपसँ गजेन्द्र ठाकुर द्वारा लेल साक्षात्कार
- (B) मैलोरंग-१ (सौजन्य- प्रकाश झा)
- (C) मैथिली फिल्म आ रंगमंच
- (D) विदेह मैथिली साहित्य/ नाट्य/ कविता/ परिचर्चा उत्सव

२३०३. “गजेन्द्र ठाकुर — 46. गंगा ब्रिज (नाटक) (2023)” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) मैथिली फिल्म आ रंगमंच
- (B) नाटक, रंगमंच आ नाट्य पोथी
- (C) यू-ट्यूब चैनल आ रेडियो
- (D) सगर राति दीप जरय आ नाट्य उत्सव

२३०४. “बेचन ठाकुर (सौजन्य- बेचन ठाकुर) — भौट (नाटक)” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) सगर राति दीप जरय आ नाट्य उत्सव
- (B) यू-ट्यूब चैनल आ रेडियो
- (C) मैथिली फिल्म आ रंगमंच
- (D) नाटक, रंगमंच आ नाट्य पोथी

२३०५. “विदेह समानान्तर साहित्य अकादेमी सम्मान समारोह” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) सगर राति दीप जरय आ नाट्य उत्सव
- (B) यू-ट्यूब चैनल आ रेडियो
- (C) मैथिली फिल्म आ रंगमंच
- (D) नाटक, रंगमंच आ नाट्य पोथी

२३०६. “२० शिवदत्त — गौरीपरिणय सीतास्वयंवर दुर्गाविजय” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) नाटक, रंगमंच आ नाट्य पोथी
- (B) सगर राति दीप जरय आ नाट्य उत्सव
- (C) यू-ट्यूब चैनल आ रेडियो
- (D) मैथिली फिल्म आ रंगमंच

२३०७. “आनन्द कुमार झा — धधाइत नवकी कनियाँक लहास (नाटक)” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) मैथिली फिल्म आ रंगमंच
- (B) नाटक, रंगमंच आ नाट्य पोथी
- (C) यू-ट्यूब चैनल आ रेडियो
- (D) सगर राति दीप जरय आ नाट्य उत्सव

२३०८. “गजेन्द्र ठाकुर — 47. उल्कामुख (नाटक) (2023)” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) मैथिली फिल्म आ रंगमंच
- (B) यू-ट्यूब चैनल आ रेडियो
- (C) सगर राति दीप जरय आ नाट्य उत्सव
- (D) नाटक, रंगमंच आ नाट्य पोथी

२३०९. “जगदीश प्रसाद मण्डल — बीरांगना (एकांकी) २०१७” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) मैथिली फिल्म आ रंगमंच
- (B) नाटक, रंगमंच आ नाट्य पोथी
- (C) यू-ट्यूब चैनल आ रेडियो
- (D) सगर राति दीप जरय आ नाट्य उत्सव

२३१०. “१ उपाध्याय रामदास — आनन्द विजयाभिदान नाटिका” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) नाटक, रंगमंच आ नाट्य पोथी
- (B) मैथिली फिल्म आ रंगमंच
- (C) यू-ट्यूब चैनल आ रेडियो
- (D) सगर राति दीप जरय आ नाट्य उत्सव

२३११. “दैत्यारि ठाकुर — श्यामंत हरण यात्रा (अंकिया नाट)” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) मैथिली फिल्म आ रंगमंच
- (B) नाटक, रंगमंच आ नाट्य पोथी
- (C) सगर राति दीप जरय आ नाट्य उत्सव
- (D) यू-ट्यूब चैनल आ रेडियो

२३१२. “बेचन ठाकुर (सौजन्य- बेचन ठाकुर) — ऊँच-नीच (नाटक)” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) मैथिली फिल्म आ रंगमंच
- (B) नाटक, रंगमंच आ नाट्य पोथी
- (C) यू-ट्यूब चैनल आ रेडियो
- (D) सगर राति दीप जरय आ नाट्य उत्सव

२३१३. “मुन्ना जी — तीन टा बाल नाटक (मैथिली बाल साहित्य)” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) नाटक, रंगमंच आ नाट्य पोथी
- (B) यू-ट्यूब चैनल आ रेडियो
- (C) सगर राति दीप जरय आ नाट्य उत्सव
- (D) मैथिली फिल्म आ रंगमंच

२३१४. “उपाध्याय रामदास — आनन्द विजयाभिदान नाटिका” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) सगर राति दीप जरय आ नाट्य उत्सव
- (B) मैथिली फिल्म आ रंगमंच
- (C) यू-ट्यूब चैनल आ रेडियो
- (D) नाटक, रंगमंच आ नाट्य पोथी

२३१५. “गजेन्द्र ठाकुर — 4. संकर्षण (नाटक) (2009)” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) मैथिली फिल्म आ रंगमंच
- (B) यू-ट्यूब चैनल आ रेडियो
- (C) नाटक, रंगमंच आ नाट्य पोथी
- (D) सगर राति दीप जरय आ नाट्य उत्सव

२३१६. “गजेन्द्र ठाकुर — 30. मचण्ड (नाटक) (2014)” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) यू-ट्यूब चैनल आ रेडियो
- (B) नाटक, रंगमंच आ नाट्य पोथी
- (C) मैथिली फिल्म आ रंगमंच
- (D) सगर राति दीप जरय आ नाट्य उत्सव

२३१७. “बेचन ठाकुर (सौजन्य- बेचन ठाकुर) — बिसवासघात (नाटक)” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) नाटक, रंगमंच आ नाट्य पोथी
- (B) मैथिली फिल्म आ रंगमंच
- (C) यू-ट्यूब चैनल आ रेडियो
- (D) सगर राति दीप जरय आ नाट्य उत्सव

२३१८. “८ दैत्यारि ठाकुर — श्यामंत हरण यात्रा (अंकिया नाट)” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) मैथिली फिल्म आ रंगमंच
- (B) यू-ट्यूब चैनल आ रेडियो
- (C) सगर राति दीप जरय आ नाट्य उत्सव
- (D) नाटक, रंगमंच आ नाट्य पोथी

२३१९. “डॉ. गंगेश गुंजन (सौजन्य- गंगेश गुंजन) — नाटक आइ भोर” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) नाटक, रंगमंच आ नाट्य पोथी
- (B) सगर राति दीप जरय आ नाट्य उत्सव
- (C) यू-ट्यूब चैनल आ रेडियो
- (D) मैथिली फिल्म आ रंगमंच

२३२०. “विभा रानी — विभा रानीक दूटा नाटक (भाग रौ आ बलचन्दा)” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) मैथिली फिल्म आ रंगमंच
- (B) यू-ट्यूब चैनल आ रेडियो
- (C) सगर राति दीप जरय आ नाट्य उत्सव
- (D) नाटक, रंगमंच आ नाट्य पोथी

२३२१. “साहित्य अकादमी पुरस्कार: मन्त्रेश्वर झा” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) यू-ट्यूब चैनल आ रेडियो
- (B) सगर राति दीप जरय आ नाट्य उत्सव
- (C) मैथिली फिल्म आ रंगमंच
- (D) नाटक, रंगमंच आ नाट्य पोथी

२३२२. “आनन्द कुमार झा — हठात् परिवर्तन (नाटक)” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?
- (A) नाटक, रंगमंच आ नाट्य पोथी
(B) यू-ट्यूब चैनल आ रेडियो
(C) सगर राति दीप जरय आ नाट्य उत्सव
(D) मैथिली फिल्म आ रंगमंच
२३२३. “बेचन ठाकुर (सौजन्य- बेचन ठाकुर) — नबघर (चारिटा नाटक)” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?
- (A) नाटक, रंगमंच आ नाट्य पोथी
(B) सगर राति दीप जरय आ नाट्य उत्सव
(C) यू-ट्यूब चैनल आ रेडियो
(D) मैथिली फिल्म आ रंगमंच
२३२४. “आनन्द कुमार झा — मुक्ति यात्रा (नाटक)” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?
- (A) यू-ट्यूब चैनल आ रेडियो
(B) मैथिली फिल्म आ रंगमंच
(C) नाटक, रंगमंच आ नाट्य पोथी
(D) सगर राति दीप जरय आ नाट्य उत्सव
२३२५. “कुणाल (सौजन्य कुणाल) — कुसमा-सलहेस आ अन्य छओ गोट नाटक” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?
- (A) मैथिली फिल्म आ रंगमंच
(B) नाटक, रंगमंच आ नाट्य पोथी
(C) यू-ट्यूब चैनल आ रेडियो
(D) सगर राति दीप जरय आ नाट्य उत्सव
२३२६. “जगत्ज्योतिर्मल्ल — हरगौरी विवाह नाटक कुञ्जविहार नाटक” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?
- (A) मैथिली फिल्म आ रंगमंच
(B) नाटक, रंगमंच आ नाट्य पोथी
(C) सगर राति दीप जरय आ नाट्य उत्सव
(D) यू-ट्यूब चैनल आ रेडियो
२३२७. “२५ सिद्ध नरसिंहमल्ल — गीतावली सिद्धि” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?
- (A) सगर राति दीप जरय आ नाट्य उत्सव
(B) यू-ट्यूब चैनल आ रेडियो
(C) मैथिली फिल्म आ रंगमंच
(D) नाटक, रंगमंच आ नाट्य पोथी
२३२८. “लक्ष्मीदेव — कुमारहरण नाट शत स्कंध रावण वध (अंकिया नाट)” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?
- (A) यू-ट्यूब चैनल आ रेडियो
(B) नाटक, रंगमंच आ नाट्य पोथी
(C) सगर राति दीप जरय आ नाट्य उत्सव
(D) मैथिली फिल्म आ रंगमंच
२३२९. “१२ माधवदेव — भूमि लुटिया झुमुरा आ पिम्परा-गुचुरा-झुमुरा” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?
- (A) मैथिली फिल्म आ रंगमंच
(B) नाटक, रंगमंच आ नाट्य पोथी
(C) यू-ट्यूब चैनल आ रेडियो
(D) सगर राति दीप जरय आ नाट्य उत्सव

२३३०. “२२ शिवदत्त — कथा बौद्ध सिद्ध मेहथपा” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) यू-ट्यूब चैनल आ रेडियो
- (B) नाटक, रंगमंच आ नाट्य पोथी
- (C) मैथिली फिल्म आ रंगमंच
- (D) सगर राति दीप जरय आ नाट्य उत्सव

२३३१. “४ जगत्ज्योतिर्मल्ल — हरगौरी विवाह नाटक कुञ्जविहार नाटक” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) नाटक, रंगमंच आ नाट्य पोथी
- (B) सगर राति दीप जरय आ नाट्य उत्सव
- (C) मैथिली फिल्म आ रंगमंच
- (D) यू-ट्यूब चैनल आ रेडियो

२३३२. “५ जगत्प्रकाशमल्ल — प्रभावतीहरण नाटक” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) यू-ट्यूब चैनल आ रेडियो
- (B) सगर राति दीप जरय आ नाट्य उत्सव
- (C) नाटक, रंगमंच आ नाट्य पोथी
- (D) मैथिली फिल्म आ रंगमंच

२३३३. “आनन्द कुमार झा — बदलैत समाज (नाटक)” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) सगर राति दीप जरय आ नाट्य उत्सव
- (B) मैथिली फिल्म आ रंगमंच
- (C) यू-ट्यूब चैनल आ रेडियो
- (D) नाटक, रंगमंच आ नाट्य पोथी

२३३४. “कोसी सेमीनार १२ सितम्बर २००८ भाग-१” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) यू-ट्यूब चैनल आ रेडियो
- (B) नाटक, रंगमंच आ नाट्य पोथी
- (C) मैथिली फिल्म आ रंगमंच
- (D) सगर राति दीप जरय आ नाट्य उत्सव

२३३५. “कोसी सेमीनार १२ सितम्बर २००८ भाग-२” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) यू-ट्यूब चैनल आ रेडियो
- (B) नाटक, रंगमंच आ नाट्य पोथी
- (C) सगर राति दीप जरय आ नाट्य उत्सव
- (D) मैथिली फिल्म आ रंगमंच

२३३६. “प्रबोध नारायण सिंह (सौजन्य- नचिकेता) — प्रेमक रोग (नाटक)” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) नाटक, रंगमंच आ नाट्य पोथी
- (B) सगर राति दीप जरय आ नाट्य उत्सव
- (C) यू-ट्यूब चैनल आ रेडियो
- (D) मैथिली फिल्म आ रंगमंच

२३३७. “२४ श्रीकांत — श्रीकृष्ण जन्म रहस्य” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) मैथिली फिल्म आ रंगमंच
- (B) नाटक, रंगमंच आ नाट्य पोथी
- (C) सगर राति दीप जरय आ नाट्य उत्सव
- (D) यू-ट्यूब चैनल आ रेडियो

२३३८. “आनन्द कुमार झा — टाकाक मोल (नाटक)” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) मैथिली फिल्म आ रंगमंच
- (B) नाटक, रंगमंच आ नाट्य पोथी
- (C) यू-ट्यूब चैनल आ रेडियो
- (D) सगर राति दीप जरय आ नाट्य उत्सव

२३३९. “काठक लोक- महेन्द्र मलंगिया भाग- 1” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) सगर राति दीप जरय आ नाट्य उत्सव
- (B) मैथिली फिल्म आ रंगमंच
- (C) यू-ट्यूब चैनल आ रेडियो
- (D) नाटक, रंगमंच आ नाट्य पोथी

२३४०. “काठक लोक- महेन्द्र मलंगिया भाग- 2” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) यू-ट्यूब चैनल आ रेडियो
- (B) मैथिली फिल्म आ रंगमंच
- (C) सगर राति दीप जरय आ नाट्य उत्सव
- (D) नाटक, रंगमंच आ नाट्य पोथी

२३४१. “जगत्प्रकाशमल्ल — प्रभावतीहरण नाटक” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) सगर राति दीप जरय आ नाट्य उत्सव
- (B) मैथिली फिल्म आ रंगमंच
- (C) नाटक, रंगमंच आ नाट्य पोथी
- (D) यू-ट्यूब चैनल आ रेडियो

२३४२. “१५ लक्ष्मीदेव — कुमारहरण नाट शत स्कंध रावण वध (अंकिया नाट)” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) यू-ट्यूब चैनल आ रेडियो
- (B) सगर राति दीप जरय आ नाट्य उत्सव
- (C) मैथिली फिल्म आ रंगमंच
- (D) नाटक, रंगमंच आ नाट्य पोथी

२३४३. “रवि भूषण पाठक — रिहर्सल (नाटक)” शीर्षक/लिंक एहि पृष्ठमे मुख्यतः कोन भागक अंतर्गत राखल गेल अछि?

- (A) सगर राति दीप जरय आ नाट्य उत्सव
- (B) यू-ट्यूब चैनल आ रेडियो
- (C) नाटक, रंगमंच आ नाट्य पोथी
- (D) मैथिली फिल्म आ रंगमंच

२३४४. “प्रबोध सम्मान: राजमोहन झा” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) Maithili Movies on Rent
- (B) कृष्ण कुमार कश्यपसँ गजेन्द्र ठाकुर द्वारा लेल साक्षात्कार
- (C) मिनाप-१
- (D) पवनकान्त झा (काश्यप कमल) , भटसिमरि , मधुबनीक सौजन्यसँ

२३४५. “आनन्द कुमार झा — बदलैत समाज (नाटक)” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) ८२म सगर राति दीप जरय (३१ मई २०१४) गाम मेंहथ, जिला मधुबनी (संयोजक- गजेन्द्र ठाकुर)
- (B) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी
- (C) Maithili Movies on Rent
- (D) कृष्ण कुमार कश्यपसँ गजेन्द्र ठाकुर द्वारा लेल साक्षात्कार

२३४६. “काठक लोक- महेन्द्र मलंगिया भाग- 1” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) Maithili Movies on Rent
- (B) मैलोरंग-१ (सौजन्य- प्रकाश झा)
- (C) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre
- (D) मैथिली फिल्म

२३४७. “२१ शिवदत्त — पारिजात नाटक” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी
- (B) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre
- (C) यू-ट्यूब चैनल आ रेडियो
- (D) विदेह/सदेह अंक आ नाट्य/नाटक विशेष सामग्री

२३४८. “(स्लाइडरकें बीचमे ल ' जाउ , अदहाक बाद राजमोहन झासँ विनीत उत्पलक साक्षात्कार छन्हि।)” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) चौबटिया (सौजन्य- धीरेन्द्र प्रेमर्षि)
- (B) कृष्ण कुमार कश्यपसँ गजेन्द्र ठाकुर द्वारा लेल साक्षात्कार
- (C) विदेह/सदेह अंक आ नाट्य/नाटक विशेष सामग्री
- (D) मिनाप-१

२३४९. “कोसी सेमीनार 12 सितम्बर 2008 भाग-१” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) चौबटिया (सौजन्य- धीरेन्द्र प्रेमर्षि)
- (B) मैलोरंग-२
- (C) पवनकान्त झा (काश्यप कमल) , भटसिमरि , मधुबनीक सौजन्यसँ
- (D) मैलोरंग-१ (सौजन्य- प्रकाश झा)

२३५०. “३. मुन्नी कामतक एकांकी “जिन्दगीक मोल”पर गजेन्द्र ठाकुरक टिप्पणी VIDEHA_354 — VIDEHA_354” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) Maithili Movies on Rent
- (B) यू-ट्यूब चैनल आ रेडियो
- (C) विदेह/सदेह अंक आ नाट्य/नाटक विशेष सामग्री
- (D) मिनाप-१

२३५१. “आनन्द कुमार झा — हठात् परिवर्तन (नाटक)” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) बृखेश चन्द्र लाल , जनकपुरक सौजन्यसँ
- (B) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी
- (C) सौभाग्य मिथिला
- (D) मैलोरंग-२

२३५२. “प्रबोध नारायण सिंह (सौजन्य- नचिकेता) — प्रेमक रोग (नाटक)” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) सौभाग्य मिथिला
- (B) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी
- (C) यू-ट्यूब चैनल आ रेडियो
- (D) पवनकान्त झा (काश्यप कमल) , भटसिमरि , मधुबनीक सौजन्यसँ

२३५३. “२७ हर्षनाथ झा — उषाहरण” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) चौबटिया (सौजन्य- धीरेन्द्र प्रेमर्षि)
- (B) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी
- (C) मैथिली फिल्म
- (D) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre

२३५४. “ललका पाग भाग-२” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) मैथिली फिल्म
- (B) सौभाग्य मिथिला
- (C) विदेह मैथिली साहित्य/ नाट्य/ कविता/ परिचर्चा उत्सव
- (D) मैलोरंग-१ (सौजन्य- प्रकाश झा)

२३५५. “गजेन्द्र ठाकुर — 30. मचण्ड (नाटक) (2014)” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) चौबटिया (सौजन्य- धीरेन्द्र प्रेमर्षि)
- (B) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी
- (C) पवनकान्त झा (काश्यप कमल) , भटसिमरि , मधुबनीक सौजन्यसँ
- (D) यू-ट्यूब चैनल आ रेडियो

२३५६. “सामा चकेवा 1” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) मैथिली फिल्म
- (B) मैलोरंग-२
- (C) चौबटिया (सौजन्य- धीरेन्द्र प्रेमर्षि)
- (D) विदेह मैथिली साहित्य/ नाट्य/ कविता/ परिचर्चा उत्सव

२३५७. “१७ विद्यापति ठक्कुर: (१३४०-१४३५) [मैथिलीक आदि कवि ज्योतिरीश्वर-पूर्व विद्यापतिसँ भिन्न, संस्कृत आ अवहट्ट...” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) मैलोरंग-१ (सौजन्य- प्रकाश झा)
- (B) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre
- (C) पवनकान्त झा (काश्यप कमल) , भटसिमरि , मधुबनीक सौजन्यसँ
- (D) विदेह/सदेह अंक आ नाट्य/नाटक विशेष सामग्री

२३५८. “मैथिली कवि सम्मेलन” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) ८२म सगर राति दीप जरय (३१ मई २०१४) गाम मेंहथ, जिला मधुबनी (संयोजक- गजेन्द्र ठाकुर)
- (B) विदेह मैथिली साहित्य/ नाट्य/ कविता/ परिचर्चा उत्सव
- (C) मिनाप-१
- (D) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी

२३५९. “ढोल-पिप ही” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) पवनकान्त झा (काश्यप कमल) , भटसिमरि , मधुबनीक सौजन्यसँ
- (B) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी
- (C) बृखेश चन्द्र लाल , जनकपुरक सौजन्यसँ
- (D) विदेह मैथिली साहित्य/ नाट्य/ कविता/ परिचर्चा उत्सव

२३६०. “योगेन्द्र पाठक “वियोगी” (सौजन्य- योगेन्द्र पाठक “वियोगी”) — रोबोट (अनूदित साइंस-फिक्शन नाटक)” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) ८२म सगर राति दीप जरय (३१ मई २०१४) गाम मेंहथ, जिला मधुबनी (संयोजक- गजेन्द्र ठाकुर)
- (B) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी
- (C) चौबटिया (सौजन्य- धीरेन्द्र प्रेमर्षि)
- (D) सौभाग्य मिथिला

२३६१. “२० शिवदत्त — गौरीपरिणय सीतास्वयंवर दुर्गाविजय” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) मिनाप-१
- (B) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre
- (C) बृखेश चन्द्र लाल , जनकपुरक सौजन्यसँ
- (D) ८२म सगर राति दीप जरय (३१ मई २०१४) गाम मेंहथ, जिला मधुबनी (संयोजक- गजेन्द्र ठाकुर)

२३६२. “82 म सगर राति दीप जरए , स्थान- गजेन्द्र ठाकुर जीक निज आवास , गाम- मेंहथ , जिला- मधुबनी। दिनांक- 31...” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) ८२म सगर राति दीप जरए (३१ मई २०१४) गाम मेंहथ, जिला मधुबनी (संयोजक- गजेन्द्र ठाकुर)
- (B) सौभाग्य मिथिला
- (C) विदेह मैथिली साहित्य/ नाट्य/ कविता/ परिचर्चा उत्सव
- (D) मैलोरंग-१ (सौजन्य- प्रकाश झा)

२३६३. “२६ हर्षनाथ झा — माधवानन्द नाटक” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) यू-ट्यूब चैनल आ रेडियो
- (B) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी
- (C) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre
- (D) चौबटिया (सौजन्य- धीरेन्द्र प्रेमर्षि)

२३६४. “मुन्ना जी — तीन टा बाल नाटक (मैथिली बाल साहित्य)” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) चौबटिया (सौजन्य- धीरेन्द्र प्रेमर्षि)
- (B) विदेह मैथिली साहित्य/ नाट्य/ कविता/ परिचर्चा उत्सव
- (C) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी
- (D) मैथिली फिल्म

२३६५. “झिझि या” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) चौबटिया (सौजन्य- धीरेन्द्र प्रेमर्षि)
- (B) सौभाग्य मिथिला
- (C) बृखेश चन्द्र लाल , जनकपुरक सौजन्यसँ
- (D) पवनकान्त झा (काश्यप कमल) , भटसिमरि , मधुबनीक सौजन्यसँ

२३६६. “कन्यादान” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) मैथिली फिल्म
- (B) मैलोरंग-१ (सौजन्य- प्रकाश झा)
- (C) विदेह मैथिली साहित्य/ नाट्य/ कविता/ परिचर्चा उत्सव
- (D) कृष्ण कुमार कश्यपसँ गजेन्द्र ठाकुर द्वारा लेल साक्षात्कार

२३६७. “लल्लन प्रसाद ठाकुर (१९५३-१९९५) (सौजन्य- कुसुम ठाकुर) — नाटककार लल्लन प्रसाद ठाकुर समग्र रचनावली (५ टा ना...)” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) मैलोरंग-१ (सौजन्य- प्रकाश झा)
- (B) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी
- (C) मैथिली फिल्म
- (D) बृखेश चन्द्र लाल , जनकपुरक सौजन्यसँ

२३६८. “डॉ. राम भरोस कापड़ि 'भ्रमर' (सौजन्य- राम भरोस कापड़ि 'भ्रमर') — भैया अएलै अपन सोराज (नाटक संग्रह) (२०१०)” कोन उप-समूह/सूचीमे भेटैत अछि?

- (A) कृष्ण कुमार कश्यपसँ गजेन्द्र ठाकुर द्वारा लेल साक्षात्कार
- (B) Maithili Movies on Rent
- (C) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी
- (D) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre

२३६९. “२ उमापति — पारिजात हरण” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) कृष्ण कुमार कश्यपसँ गजेन्द्र ठाकुर द्वारा लेल साक्षात्कार
- (B) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre
- (C) नाटक, रंगमंच आ नाट्य पोथी
- (D) विदेह मैथिली साहित्य/ नाट्य/ कविता/ परिचर्चा उत्सव

२३७०. “३ कान्हा रामदास — गौरीस्वयंवर” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) सौभाग्य मिथिला
- (B) कृष्ण कुमार कश्यपसँ गजेन्द्र ठाकुर द्वारा लेल साक्षात्कार
- (C) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre
- (D) विदेह/सदेह अंक आ नाट्य/नाटक विशेष सामग्री

२३७१. “६ ज्योतिरीश्वर ठाकुर (सौजन्य- डिजिटल लाइब्रेरी ऑफ इण्डिया) — मैथिली धूर्तसमागम” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) ८२म सगर राति दीप जरय (३१ मई २०१४) गाम मेंहथ, जिला मधुबनी (संयोजक- गजेन्द्र ठाकुर)
- (B) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre
- (C) मैलोरंग-२
- (D) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी

२३७२. “७ देवानन्द — उषाहरण” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) Maithili Movies on Rent
- (B) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre
- (C) विदेह मैथिली साहित्य/ नाट्य/ कविता/ परिचर्चा उत्सव
- (D) ८२म सगर राति दीप जरय (३१ मई २०१४) गाम मेंहथ, जिला मधुबनी (संयोजक- गजेन्द्र ठाकुर)

२३७३. “९ नन्दीपति — कृष्णकेलिमाला” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) विदेह मैथिली साहित्य/ नाट्य/ कविता/ परिचर्चा उत्सव
- (B) Maithili Movies on Rent
- (C) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre
- (D) मैलोरंग-१ (सौजन्य- प्रकाश झा)

२३७४. “१० नन्दीपति — गीतमाला” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) नाटक, रंगमंच आ नाट्य पोथी
- (B) विदेह/सदेह अंक आ नाट्य/नाटक विशेष सामग्री
- (C) पवनकान्त झा (काश्यप कमल) , भटसिमरि , मधुबनीक सौजन्यसँ
- (D) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre

२३७५. “११ भानुनाथ — प्रभावती हरण” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) नाटक, रंगमंच आ नाट्य पोथी
- (B) मैथिली फिल्म आ रंगमंच
- (C) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre
- (D) चौबटिया (सौजन्य- धीरेन्द्र प्रेमर्षि)

२३७६. “१३ रत्नपाणि — उषाहरण नाटक” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre
- (B) पवनकान्त झा (काश्यप कमल) , भटसिमरि , मधुबनीक सौजन्यसँ
- (C) सौभाग्य मिथिला
- (D) मिनाप-१

२३७७. “१४ रमापति — रुक्मणी परिचय” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) मैलोरंग-२
- (B) सगर राति दीप जरय आ नाट्य उत्सव
- (C) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre
- (D) मिनाप-१

२३७८. “१६ लाल — गौरीस्वयंवर नाटक” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) ८२म सगर राति दीप जरय (३१ मई २०१४) गाम मेंहथ, जिला मधुबनी (संयोजक- गजेन्द्र ठाकुर)
- (B) कृष्ण कुमार कश्यपसँ गजेन्द्र ठाकुर द्वारा लेल साक्षात्कार
- (C) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre
- (D) सौभाग्य मिथिला

२३७९. “१८ शंकरदेव — पारिजातहरण” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) बृखेश चन्द्र लाल , जनकपुरक सौजन्यसँ
- (B) सगर राति दीप जरय आ नाट्य उत्सव
- (C) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre
- (D) ८२म सगर राति दीप जरय (३१ मई २०१४) गाम मेंहथ, जिला मधुबनी (संयोजक- गजेन्द्र ठाकुर)

२३८०. “१९ शंकरदेव — रामविजय” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) पवनकान्त झा (काश्यप कमल) , भटसिमरि , मधुबनीक सौजन्यसँ
- (B) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre
- (C) बृखेश चन्द्र लाल , जनकपुरक सौजन्यसँ
- (D) कृष्ण कुमार कश्यपसँ गजेन्द्र ठाकुर द्वारा लेल साक्षात्कार

२३८१. “२१ शिवदत्त — पारिजात नाटक” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) कृष्ण कुमार कश्यपसँ गजेन्द्र ठाकुर द्वारा लेल साक्षात्कार
- (B) 2nd November 2012 Ugna Re- By Shovna Narayan (Pre-Jyotirishwar Non Brahmin Vidyapati's Life Episode)
- (C) पवनकान्त झा (काश्यप कमल) , भटसिमरि , मधुबनीक सौजन्यसँ
- (D) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre

२३८२. “२३ शिवदत्त — सखुआवाली” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) ८२म सगर राति दीप जरय (३१ मई २०१४) गाम मेंहथ, जिला मधुबनी (संयोजक- गजेन्द्र ठाकुर)
- (B) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre
- (C) मिनाप-१
- (D) यू-ट्यूब चैनल आ रेडियो

२३८३. “२७ हर्षनाथ झा — उषाहरण” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) बृखेश चन्द्र लाल , जनकपुरक सौजन्यसँ
- (B) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre
- (C) पवनकान्त झा (काश्यप कमल) , भटसिमरि , मधुबनीक सौजन्यसँ
- (D) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी

२३८४. “रत्नपाणि — उषाहरण नाटक” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) चौबटिया (सौजन्य- धीरेन्द्र प्रेमर्षि)
- (B) पवनकान्त झा (काश्यप कमल) , भटसिमरि , मधुबनीक सौजन्यसँ
- (C) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी
- (D) सगर राति दीप जरय आ नाट्य उत्सव

२३८५. “लाल — गौरीस्वयंवर नाटक” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) पवनकान्त झा (काश्यप कमल) , भटसिमरि , मधुबनीक सौजन्यसँ
- (B) Maithili Movies on Rent
- (C) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी
- (D) मैलोरंग-२

२३८६. “शिवदत्त — पारिजात नाटक” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) मैथिली फिल्म आ रंगमंच
- (B) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी
- (C) मैलोरंग-१ (सौजन्य- प्रकाश झा)
- (D) 2nd November 2012 Uzna Re- By Shovna Narayan (Pre-Jyotirishwar Non Brahmin Vidyapati's Life Episode)

२३८७. “हर्षनाथ झा — माधवानन्द नाटक” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी
- (B) नाटक, रंगमंच आ नाट्य पोथी
- (C) मैलोरंग-२
- (D) मैथिली फिल्म आ रंगमंच

२३८८. “आनन्द कुमार झा — कलह (नाटक)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) मैथिली फिल्म आ रंगमंच
- (B) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी
- (C) सगर राति दीप जरय आ नाट्य उत्सव
- (D) बृखेश चन्द्र लाल , जनकपुरक सौजन्यसँ

२३८९. “इलारानी सिंह (सौजन्य- नचिकेता) — प्रेम- एक कविता (अनूदित नाटक)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी
- (B) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre
- (C) सौभाग्य मिथिला
- (D) विदेह मैथिली साहित्य/ नाट्य/ कविता/ परिचर्चा उत्सव

२३९०. “डॉ. उदय नारायण सिंह "नचिकेता" (सौजन्य- नचिकेता) — जनक आ' अन्यान्य एकांकी” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) नाटक, रंगमंच आ नाट्य पोथी
- (B) सगर राति दीप जरय आ नाट्य उत्सव
- (C) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी
- (D) परिचर्चा · सेमिनार · साक्षात्कार · पाठ

२३९१. “डॉ. उदय नारायण सिंह "नचिकेता" (सौजन्य- नचिकेता) — नाटक क लेल” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) Maithili Movies on Rent
- (B) चौबटिया (सौजन्य- धीरेन्द्र प्रेमर्षि)
- (C) यू-ट्यूब चैनल आ रेडियो
- (D) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी

२३९२. “डॉ. उदय नारायण सिंह "नचिकेता" (सौजन्य- नचिकेता) — प्रियंवदा (एकांकी)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) मैलोरंग-२
- (B) मैलोरंग-१ (सौजन्य- प्रकाश झा)
- (C) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी
- (D) कृष्ण कुमार कश्यपसँ गजेन्द्र ठाकुर द्वारा लेल साक्षात्कार

२३९३. “डॉ. गंगेश गुंजन (सौजन्य- गंगेश गुंजन) — प्रथम-चौबटिया-नाटक (बुधिबधिया)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी
- (B) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre
- (C) सौभाग्य मिथिला
- (D) विदेह मैथिली साहित्य/ नाट्य/ कविता/ परिचर्चा उत्सव

२३९४. “अनुवाद (मैथिली) - गजेन्द्र ठाकुर (अनुवादक): — 41. भूत-प्रेतक नाट्यशाला, (बाल साहित्य), (2022)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?
- (A) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी
(B) ८२म सगर राति दीप जरय (३१ मई २०१४) गाम मेंहथ, जिला मधुबनी (संयोजक- गजेन्द्र ठाकुर)
(C) यू-ट्यूब चैनल आ रेडियो
(D) मिनाप-१
२३९५. “गजेन्द्र ठाकुर — 2. बाल मण्डली/ किशोर जगत (बाल नाटक, लघुकथा, कविता आदि) (बाल साहित्य), (2009)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?
- (A) बृखेश चन्द्र लाल , जनकपुरक सौजन्यसँ
(B) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी
(C) मैलोरंग-१ (सौजन्य- प्रकाश झा)
(D) ८२म सगर राति दीप जरय (३१ मई २०१४) गाम मेंहथ, जिला मधुबनी (संयोजक- गजेन्द्र ठाकुर)
२३९६. “गजेन्द्र ठाकुर — 22. जलोदीप (बाल-नाटक संग्रह), (बाल साहित्य), (2012)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?
- (A) ८२म सगर राति दीप जरय (३१ मई २०१४) गाम मेंहथ, जिला मधुबनी (संयोजक- गजेन्द्र ठाकुर)
(B) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी
(C) बृखेश चन्द्र लाल , जनकपुरक सौजन्यसँ
(D) सगर राति दीप जरय आ नाट्य उत्सव
२३९७. “गजेन्द्र ठाकुर — 25. भऽ जाएब छू (मैथिलीक 2012 मे प्रकाशित पहिल क्लाइमेट-फिक्शन प्ले- Maithili's first climate-fiction play o...)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?
- (A) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी
(B) मैलोरंग-२
(C) विदेह मैथिली साहित्य/ नाट्य/ कविता/ परिचर्चा उत्सव
(D) बृखेश चन्द्र लाल , जनकपुरक सौजन्यसँ
२३९८. “बेचन ठाकुर (सौजन्य- बेचन ठाकुर) — बेटीक अपमान आ छीनरदेवी (नाटक)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?
- (A) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी
(B) सौभाग्य मिथिला
(C) सगर राति दीप जरय आ नाट्य उत्सव
(D) मिनाप-१
२३९९. “बेचन ठाकुर (सौजन्य- बेचन ठाकुर) — बाप भेल पित्ती आ अधिकार (नाटक)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?
- (A) परिचर्चा · सेमिनार · साक्षात्कार · पाठ
(B) मैलोरंग-२
(C) विदेह मैथिली साहित्य/ नाट्य/ कविता/ परिचर्चा उत्सव
(D) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी
२४००. “राजदेव मण्डल — लाज (एकांकी)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?
- (A) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी
(B) मिनाप-१
(C) मैलोरंग-१ (सौजन्य- प्रकाश झा)
(D) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre
२४०१. “डॉ. राम भरोस कापड़ि 'भ्रमर' (सौजन्य- राम भरोस कापड़ि 'भ्रमर') — महिषासुर मुर्दावाद एवं अन्य नाटक (१९९७)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?
- (A) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी
(B) चौबटिया (सौजन्य- धीरेन्द्र प्रेमर्षि)
(C) पवनकान्त झा (काश्यप कमल) , भटसिमरि , मधुबनीक सौजन्यसँ
(D) परिचर्चा · सेमिनार · साक्षात्कार · पाठ

२४०२. “डॉ. राम भरोस कापड़ि 'भ्रमर' (सौजन्य- राम भरोस कापड़ि 'भ्रमर') — लोक नाट्य: जट जटिन (२००७) (शोध)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?
- (A) मैलोरंग-२
(B) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी
(C) सौभाग्य मिथिला
(D) यू-ट्यूब चैनल आ रेडियो
२४०३. “डॉ. राम भरोस कापड़ि 'भ्रमर' (सौजन्य- राम भरोस कापड़ि 'भ्रमर') — सूली पर इजोत एवं अन्य नाटक (२०१५)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?
- (A) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre
(B) सौभाग्य मिथिला
(C) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी
(D) मैथिली फिल्म आ रंगमंच
२४०४. “डॉ. राम भरोस कापड़ि 'भ्रमर' (सौजन्य- राम भरोस कापड़ि 'भ्रमर') — रामभरोस कापड़ि "भ्रमर"क किछु नाटक” कोन भाग/उप-समूहमे सूचीबद्ध अछि?
- (A) मैलोरंग-२
(B) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी
(C) सगर राति दीप जरय आ नाट्य उत्सव
(D) कृष्ण कुमार कश्यपसँ गजेन्द्र ठाकुर द्वारा लेल साक्षात्कार
२४०५. “सुशील (सौजन्य- सुशील) — भामती (नाटक) (पहिल मंचन १९९१, प्रकाशन २०१३)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?
- (A) बृखेश चन्द्र लाल , जनकपुरक सौजन्यसँ
(B) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी
(C) Maithili Movies on Rent
(D) मैलोरंग-१ (सौजन्य- प्रकाश झा)
२४०६. “विदेह : सदेह ८ — मैथिली नाट्य उत्सव देवनागरी मिथिलाक्षर — देवनागरी” कोन भाग/उप-समूहमे सूचीबद्ध अछि?
- (A) मैथिली फिल्म
(B) ८२म सगर राति दीप जरय (३१ मई २०१४) गाम मेंहथ, जिला मधुबनी (संयोजक- गजेन्द्र ठाकुर)
(C) विदेह/सदेह अंक आ नाट्य/नाटक विशेष सामग्री
(D) सगर राति दीप जरय आ नाट्य उत्सव
२४०७. “विदेह : सदेह ८ — मैथिली नाट्य उत्सव देवनागरी मिथिलाक्षर — मिथिलाक्षर” कोन भाग/उप-समूहमे सूचीबद्ध अछि?
- (A) विदेह/सदेह अंक आ नाट्य/नाटक विशेष सामग्री
(B) सौभाग्य मिथिला
(C) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी
(D) यू-ट्यूब चैनल आ रेडियो
२४०८. “५) नाटक विशेषांक अंक ७२ (15 दिस 2010) — अंक ७२ (15 दिस 2010)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?
- (A) ८२म सगर राति दीप जरय (३१ मई २०१४) गाम मेंहथ, जिला मधुबनी (संयोजक- गजेन्द्र ठाकुर)
(B) मिनाप-१
(C) विदेह/सदेह अंक आ नाट्य/नाटक विशेष सामग्री
(D) विदेह मैथिली साहित्य/ नाट्य/ कविता/ परिचर्चा उत्सव
२४०९. “१०. नन्द विलास रायक चारि कथा आ एक एकांकी आ गजेन्द्र ठाकुरक टिप्पणी Videha_361 — Videha_361” कोन भाग/उप-समूहमे सूचीबद्ध अछि?
- (A) मिनाप-१
(B) सगर राति दीप जरय आ नाट्य उत्सव
(C) विदेह/सदेह अंक आ नाट्य/नाटक विशेष सामग्री
(D) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी

२४१०. “झिझि या” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी
- (B) बृखेश चन्द्र लाल , जनकपुरक सौजन्यसँ
- (C) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre
- (D) चौबटिया (सौजन्य- धीरेन्द्र प्रेमर्षि)

२४११. “ढोल-पिप ही” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) बृखेश चन्द्र लाल , जनकपुरक सौजन्यसँ
- (B) ८२म सगर राति दीप जरय (३१ मई २०१४) गाम मेंहथ, जिला मधुबनी (संयोजक- गजेन्द्र ठाकुर)
- (C) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी
- (D) सगर राति दीप जरय आ नाट्य उत्सव

२४१२. “रसनचौ की” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre
- (B) पवनकान्त झा (काश्यप कमल) , भटसिमरि , मधुबनीक सौजन्यसँ
- (C) Maithili Movies on Rent
- (D) सौभाग्य मिथिला

२४१३. “ममता गाबय गीत” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) मैथिली फिल्म
- (B) कृष्ण कुमार कश्यपसँ गजेन्द्र ठाकुर द्वारा लेल साक्षात्कार
- (C) विदेह मैथिली साहित्य/ नाट्य/ कविता/ परिचर्चा उत्सव
- (D) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी

२४१४. “कन्यादान” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) बृखेश चन्द्र लाल , जनकपुरक सौजन्यसँ
- (B) मैथिली फिल्म आ रंगमंच
- (C) मैथिली फिल्म
- (D) पवनकान्त झा (काश्यप कमल) , भटसिमरि , मधुबनीक सौजन्यसँ

२४१५. “BEJOD” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) पवनकान्त झा (काश्यप कमल) , भटसिमरि , मधुबनीक सौजन्यसँ
- (B) बृखेश चन्द्र लाल , जनकपुरक सौजन्यसँ
- (C) Maithili Movies on Rent
- (D) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre

२४१६. “गामक घर” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) पवनकान्त झा (काश्यप कमल) , भटसिमरि , मधुबनीक सौजन्यसँ
- (B) 2nd November 2012 Uzna Re- By Shovna Narayan (Pre-Jyotirishwar Non Brahmin Vidyapati's Life Episode)
- (C) Maithili Movies on Rent
- (D) कृष्ण कुमार कश्यपसँ गजेन्द्र ठाकुर द्वारा लेल साक्षात्कार

२४१७. “धुइन्” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) विदेह मैथिली साहित्य/ नाट्य/ कविता/ परिचर्चा उत्सव
- (B) Maithili Movies on Rent
- (C) मैलोरंग-१ (सौजन्य- प्रकाश झा)
- (D) सगर राति दीप जरय आ नाट्य उत्सव

२४१८. “चौबटिया” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) यू-ट्यूब चैनल आ रेडियो
- (B) चौबटिया (सौजन्य- धीरेन्द्र प्रेमर्षि)
- (C) कृष्ण कुमार कश्यपसँ गजेन्द्र ठाकुर द्वारा लेल साक्षात्कार
- (D) पवनकान्त झा (काश्यप कमल) , भटसिमरि , मधुबनीक सौजन्यसँ

२४१९. “ललका पाग भाग-१” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) सौभाग्य मिथिला
- (B) चौबटिया (सौजन्य- धीरेन्द्र प्रेमर्षि)
- (C) ८२म सगर राति दीप जरय (३१ मई २०१४) गाम मेंहथ, जिला मधुबनी (संयोजक- गजेन्द्र ठाकुर)
- (D) परिचर्चा · सेमिनार · साक्षात्कार · पाठ

२४२०. “ललका पाग भाग-२” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) कृष्ण कुमार कश्यपसँ गजेन्द्र ठाकुर द्वारा लेल साक्षात्कार
- (B) परिचर्चा · सेमिनार · साक्षात्कार · पाठ
- (C) बृखेश चन्द्र लाल , जनकपुरक सौजन्यसँ
- (D) सौभाग्य मिथिला

२४२१. “बुधियार छौड़ा आ राक्षस” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) मैथिली फिल्म आ रंगमंच
- (B) सगर राति दीप जरय आ नाट्य उत्सव
- (C) सौभाग्य मिथिला
- (D) मिनाप-१

२४२२. “नचिकेताक एक छल राजा - भाग- 1” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) सगर राति दीप जरय आ नाट्य उत्सव
- (B) मैलोरंग-१ (सौजन्य- प्रकाश झा)
- (C) मैलोरंग-२
- (D) परिचर्चा · सेमिनार · साक्षात्कार · पाठ

२४२३. “नचिकेताक एक छल राजा - भाग- 2” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 2nd November 2012 Uzna Re- By Shovna Narayan (Pre-Jyotirishwar Non Brahmin Vidyapati's Life Episode)
- (B) परिचर्चा · सेमिनार · साक्षात्कार · पाठ
- (C) मैलोरंग-१ (सौजन्य- प्रकाश झा)
- (D) नाटक, रंगमंच आ नाट्य पोथी

२४२४. “मिनाप” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) मैथिली फिल्म आ रंगमंच
- (B) यू-ट्यूब चैनल आ रेडियो
- (C) चौबटिया (सौजन्य- धीरेन्द्र प्रेमर्षि)
- (D) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre

२४२५. “मैलोरंग” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) यू-ट्यूब चैनल आ रेडियो
- (B) विदेह/सदेह अंक आ नाट्य/नाटक विशेष सामग्री
- (C) पवनकान्त झा (काश्यप कमल) , भटसिमरि , मधुबनीक सौजन्यसँ
- (D) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre

२४२६. “मैथिली रंगमंच” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) यू-ट्यूब चैनल आ रेडियो
- (B) बृखेश चन्द्र लाल , जनकपुरक सौजन्यसँ
- (C) चौबटिया (सौजन्य- धीरेन्द्र प्रेमर्षि)
- (D) मैलोरंग-१ (सौजन्य- प्रकाश झा)

२४२७. “इजोरिया फिल्मस” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) मैथिली फिल्म
- (B) परिचर्चा · सेमिनार · साक्षात्कार · पाठ
- (C) यू-ट्यूब चैनल आ रेडियो
- (D) बृखेश चन्द्र लाल , जनकपुरक सौजन्यसँ

२४२८. “आदित्य फिल्मस एण्ड म्यूजिक” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) यू-ट्यूब चैनल आ रेडियो
- (B) बृखेश चन्द्र लाल , जनकपुरक सौजन्यसँ
- (C) कृष्ण कुमार कश्यपसँ गजेन्द्र ठाकुर द्वारा लेल साक्षात्कार
- (D) ८२म सगर राति दीप जरय (३१ मई २०१४) गाम मेंहथ, जिला मधुबनी (संयोजक- गजेन्द्र ठाकुर)

२४२९. “मिथिलांगन” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) मैलोरंग-१ (सौजन्य- प्रकाश झा)
- (B) ८२म सगर राति दीप जरय (३१ मई २०१४) गाम मेंहथ, जिला मधुबनी (संयोजक- गजेन्द्र ठाकुर)
- (C) चौबटिया (सौजन्य- धीरेन्द्र प्रेमर्षि)
- (D) परिचर्चा · सेमिनार · साक्षात्कार · पाठ

२४३०. “विदेह मैथिली नाट्य उत्सव” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) ८२म सगर राति दीप जरय (३१ मई २०१४) गाम मेंहथ, जिला मधुबनी (संयोजक- गजेन्द्र ठाकुर)
- (B) 2nd November 2012 Uzna Re- By Shovna Narayan (Pre-Jyotirishwar Non Brahmin Vidyapati's Life Episode)
- (C) नाटक, रंगमंच आ नाट्य पोथी
- (D) चौबटिया (सौजन्य- धीरेन्द्र प्रेमर्षि)

२४३१. “यू ट्यूब लिंक” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) विदेह/सदेह अंक आ नाट्य/नाटक विशेष सामग्री
- (B) चौबटिया (सौजन्य- धीरेन्द्र प्रेमर्षि)
- (C) ८२म सगर राति दीप जरय (३१ मई २०१४) गाम मेंहथ, जिला मधुबनी (संयोजक- गजेन्द्र ठाकुर)
- (D) मिनाप-१

२४३२. “जनकपुर- विद्यापति पर्व” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) 2nd November 2012 Uzna Re- By Shovna Narayan (Pre-Jyotirishwar Non Brahmin Vidyapati's Life Episode)
- (B) पवनकान्त झा (काश्यप कमल) , भटसिमरि , मधुबनीक सौजन्यसँ
- (C) विदेह मैथिली साहित्य/ नाट्य/ कविता/ परिचर्चा उत्सव
- (D) सगर राति दीप जरय आ नाट्य उत्सव

२४३३. “जितेन्द्र झा , जनकपुर” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) ८२म सगर राति दीप जरय (३१ मई २०१४) गाम मेंहथ, जिला मधुबनी (संयोजक- गजेन्द्र ठाकुर)
- (B) चौबटिया (सौजन्य- धीरेन्द्र प्रेमर्षि)
- (C) मिनाप-१
- (D) विदेह मैथिली साहित्य/ नाट्य/ कविता/ परिचर्चा उत्सव

२४३४. “रामभद्र” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) विदेह मैथिली साहित्य/ नाट्य/ कविता/ परिचर्चा उत्सव
- (B) मैथिली फिल्म
- (C) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी
- (D) ८२म सगर राति दीप जरय (३१ मई २०१४) गाम मेंहथ, जिला मधुबनी (संयोजक- गजेन्द्र ठाकुर)

२४३५. “सामा चकेवा १” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) विदेह मैथिली साहित्य/ नाट्य/ कविता/ परिचर्चा उत्सव
- (B) ८२म सगर राति दीप जरय (३१ मई २०१४) गाम मेंहथ, जिला मधुबनी (संयोजक- गजेन्द्र ठाकुर)
- (C) नाटक, रंगमंच आ नाट्य पोथी
- (D) चौबटिया (सौजन्य- धीरेन्द्र प्रेमर्षि)

२४३६. “सामा चकेवा २” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) विदेह/सदेह अंक आ नाट्य/नाटक विशेष सामग्री
- (B) विदेह मैथिली साहित्य/ नाट्य/ कविता/ परिचर्चा उत्सव
- (C) मैलोरंग-२
- (D) मिनाप-१

२४३७. “मैथिली कवि सम्मेलन” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) मैथिली फिल्म आ रंगमंच
- (B) मैथिली फिल्म
- (C) कृष्ण कुमार कश्यपसँ गजेन्द्र ठाकुर द्वारा लेल साक्षात्कार
- (D) विदेह मैथिली साहित्य/ नाट्य/ कविता/ परिचर्चा उत्सव

२४३८. “रिपब्लिक डे २००९ (भारत)” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) पवनकान्त झा (काश्यप कमल) , भटसिमरि , मधुबनीक सौजन्यसँ
- (B) विदेह मैथिली साहित्य/ नाट्य/ कविता/ परिचर्चा उत्सव
- (C) मैथिली फिल्म
- (D) सगर राति दीप जरय आ नाट्य उत्सव

२४३९. “प्रबोध सम्मान: राजमोहन झा” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) मैलोरंग-१ (सौजन्य- प्रकाश झा)
- (B) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre
- (C) विदेह/सदेह अंक आ नाट्य/नाटक विशेष सामग्री
- (D) कृष्ण कुमार कश्यपसँ गजेन्द्र ठाकुर द्वारा लेल साक्षात्कार

२४४०. “७५म सगर राति दीप जरय मे मुन्नाजीक पहिल विहनि कथा पोस्टर प्र दर्शनी” कोन भाग/उप-समूहमे सूचीबद्ध अछि?

- (A) मैथिली फिल्म आ रंगमंच
- (B) बृखेश चन्द्र लाल , जनकपुरक सौजन्यसँ
- (C) नाटक, रंगमंच आ नाट्य पोथी
- (D) 2nd November 2012 Uzna Re- By Shovna Narayan (Pre-Jyotirishwar Non Brahmin Vidyapati's Life Episode)

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

१. (A) **Genome Mapping.** — The analytical point asked in this question is captured by: Genome Mapping.

२. (C) **Namakarana, Chudakarana, Upanayana, and Samavartana.** — The analytical point asked in this question is captured by: Namakarana, Chudakarana, Upanayana, and Samavartana.

३. (A) **Lal.** — The analytical point asked in this question is captured by: Lal.

४. (C) **Bank Manager** — The analytical point asked in this question is captured by: Bank Manager

५. (A) **Parasmani, Kulanand, and Indramaniya** — The analytical point asked in this question is captured by: Parasmani, Kulanand, and Indramaniya
६. (D) **Sarisab Khanguda Mool.** — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Sarisab Khanguda Mool.
७. (A) **Mahinath** — This item turns on the Panji identity markers of gotra, mula, pravara, or founding ancestor; the matching answer is: Mahinath
८. (D) **Fully purified ('Purnatah Shuddha').** — The question relates to rank, status, or recorded deviation in the Panji framework; the source point is represented by: Fully purified ('Purnatah Shuddha').
९. (A) **The month when the Sun enters Leo (approx. 16 August to 15 September).** — For the historical or institutional detail asked here, the relevant entry points to: The month when the Sun enters Leo (approx. 16 August to 15 September).
१०. (A) **Pandit Gunakar Jha was the first Panjikar.** — For the historical or institutional detail asked here, the relevant entry points to: Pandit Gunakar Jha was the first Panjikar.
११. (D) **Panjikars acting under the King's order, which led to further sub-divisions.** — For the historical or institutional detail asked here, the relevant entry points to: Panjikars acting under the King's order, which led to further sub-divisions.
१२. (D) **When the sun is in the sign of Leo (Simha Rashi), roughly 16 August to 15 September.** — For the historical or institutional detail asked here, the relevant entry points to: When the sun is in the sign of Leo (Simha Rashi), roughly 16 August to 15 September.
१३. (A) **Ramachandra Vagish.** — For the historical or institutional detail asked here, the relevant entry points to: Ramachandra Vagish.
१४. (A) **Khaua.** — For the historical or institutional detail asked here, the relevant entry points to: Khaua.
१५. (C) **Vanshidhar** — For the historical or institutional detail asked here, the relevant entry points to: Vanshidhar
१६. (D) **He was an expert in Shakespearean drama and English literature.** — For the historical or institutional detail asked here, the relevant entry points to: He was an expert in Shakespearean drama and English literature.
१७. (B) **Balbhadra.** — For the historical or institutional detail asked here, the relevant entry points to: Balbhadra.
१८. (D) **Sakaradhi** — For the historical or institutional detail asked here, the relevant entry points to: Sakaradhi
१९. (A) **Chandramani.** — For the historical or institutional detail asked here, the relevant entry points to: Chandramani.
२०. (A) **Indramani (alias Baun).** — For the historical or institutional detail asked here, the relevant entry points to: Indramani (alias Baun).
२१. (C) **Gajadhar** — For the historical or institutional detail asked here, the relevant entry points to: Gajadhar
२२. (B) **Sheshmani (also known as Puchu).** — For the historical or institutional detail asked here, the relevant entry points to: Sheshmani (also known as Puchu).
२३. (C) **Kalikant, Kirtyanand, Khelanand, Tejanand, and Rajanand.** — For the historical or institutional detail asked here, the relevant entry points to: Kalikant, Kirtyanand, Khelanand, Tejanand, and Rajanand.
२४. (B) **Jaykant** — For the historical or institutional detail asked here, the relevant entry points to: Jaykant
२५. (B) **Sahebram, Brahmadutta, Hiraram and Bhaiyaram.** — For the historical or institutional detail asked here, the relevant entry points to: Sahebram, Brahmadutta, Hiraram and Bhaiyaram.
२६. (C) **Lakshmidhar.** — The genealogical entry links the person, village, or family line with: Lakshmidhar.
२७. (B) **Daruk.** — The genealogical entry links the person, village, or family line with: Daruk.
२८. (A) **Gaurinath.** — The genealogical entry links the person, village, or family line with: Gaurinath.

३९. (D) **Harinath and Vishnupat.** — The genealogical entry links the person, village, or family line with: Harinath and Vishnupat.
३०. (D) **Indramani.** — The genealogical entry links the person, village, or family line with: Indramani.
३१. (A) **Visho.** — The genealogical entry links the person, village, or family line with: Visho.
३२. (A) **Chandramani** — The genealogical entry links the person, village, or family line with: Chandramani
३३. (B) **The son is MM Krishna Singh.** — The genealogical entry links the person, village, or family line with: The son is MM Krishna Singh.
३४. (C) **The son is Lalitnath.** — The genealogical entry links the person, village, or family line with: The son is Lalitnath.
३५. (A) **Raghnath** — The genealogical entry links the person, village, or family line with: Raghnath
३६. (D) **Sushilnath, Bhaktinath, Ashoknath, Vijaynath, and Jitunath.** — The genealogical entry links the person, village, or family line with: Sushilnath, Bhaktinath, Ashoknath, Vijaynath, and Jitunath.
३७. (B) **Babu Vijaynath Singh.** — The genealogical entry links the person, village, or family line with: Babu Vijaynath Singh.
३८. (D) **Irauri.** — The genealogical entry links the person, village, or family line with: Irauri.
३९. (D) **Bhaiyo.** — The genealogical entry links the person, village, or family line with: Bhaiyo.
४०. (A) **Chhotku.** — The genealogical entry links the person, village, or family line with: Chhotku.
४१. (A) **Rudraman.** — The genealogical entry links the person, village, or family line with: Rudraman.
४२. (C) **Manik.** — The genealogical entry links the person, village, or family line with: Manik.
४३. (A) **Nidhi** — The genealogical entry links the person, village, or family line with: Nidhi
४४. (A) **Rudramani and Indramani.** — The genealogical entry links the person, village, or family line with: Rudramani and Indramani.
४५. (D) **Rukmanidatta, Vishweshwardatta, and Rameshwardatta.** — The genealogical entry links the person, village, or family line with: Rukmanidatta, Vishweshwardatta, and Rameshwardatta.
४६. (B) **Ghanesh himself (Dukharan is the son).** — The genealogical entry links the person, village, or family line with: Ghanesh himself (Dukharan is the son).
४७. (D) **Babunath.** — The genealogical entry links the person, village, or family line with: Babunath.
४८. (A) **Shubhupati.** — The genealogical entry links the person, village, or family line with: Shubhupati.
४९. (C) **Kamal.** — The genealogical entry links the person, village, or family line with: Kamal.
५०. (D) **Bhirvam.** — The genealogical entry links the person, village, or family line with: Bhirvam.
५१. (B) **Yugal Kishor, Nand Kishor and Kamal Kishor.** — The genealogical entry links the person, village, or family line with: Yugal Kishor, Nand Kishor and Kamal Kishor.
५२. (C) **Buddhinath, Babunath, and Durganand.** — The genealogical entry links the person, village, or family line with: Buddhinath, Babunath, and Durganand.
५३. (A) **Kishundev.** — The genealogical entry links the person, village, or family line with: Kishundev.
५४. (A) **Buddhilal.** — The genealogical entry links the person, village, or family line with: Buddhilal.
५५. (C) **Professor.** — The genealogical entry links the person, village, or family line with: Professor.
५६. (B) **Narendra Nath.** — The genealogical entry links the person, village, or family line with: Narendra Nath.
५७. (A) **Pandua (associated with Indramani).** — The genealogical entry links the person, village, or family line with: Pandua (associated with Indramani).

५८. (C) **Shailendra Narayan Chaudhary**. — The genealogical entry links the person, village, or family line with: Shailendra Narayan Chaudhary.
५९. (D) **Mahinath** — The genealogical entry links the person, village, or family line with: Mahinath
६०. (D) **Gorelal and Chhedi**. — The genealogical entry links the person, village, or family line with: Gorelal and Chhedi.
६१. (A) **Babulal and Chandramani** — The genealogical entry links the person, village, or family line with: Babulal and Chandramani
६२. (C) **Suryamani, Chandramani, Punnanand, and Bhuvneshwar**. — The genealogical entry links the person, village, or family line with: Suryamani, Chandramani, Punnanand, and Bhuvneshwar.
६३. (C) **Jayamani and Lakshmikant**. — The genealogical entry links the person, village, or family line with: Jayamani and Lakshmikant.
६४. (B) **Santosh and Sanjay**. — The genealogical entry links the person, village, or family line with: Santosh and Sanjay.
६५. (A) **Ajaykant** — The genealogical entry links the person, village, or family line with: Ajaykant
६६. (C) **National-level Tabla player**. — The genealogical entry links the person, village, or family line with: National-level Tabla player.
६७. (A) **Sanjay** — The genealogical entry links the person, village, or family line with: Sanjay
६८. (C) **Chandramani** — The genealogical entry links the person, village, or family line with: Chandramani
६९. (A) **Tinkauri** — The genealogical entry links the person, village, or family line with: Tinkauri
७०. (D) **Ashok and Manoj**. — The genealogical entry links the person, village, or family line with: Ashok and Manoj.
७१. (A) **Prannath and Baidyanath**. — The genealogical entry links the person, village, or family line with: Prannath and Baidyanath.
७२. (B) **Lakshmikant, Shobhakant, Suryakant and Ramakant**. — The genealogical entry links the person, village, or family line with: Lakshmikant, Shobhakant, Suryakant and Ramakant.
७३. (D) **Jaykrishna, Baidyanath, and Jagannath**. — The genealogical entry links the person, village, or family line with: Jaykrishna, Baidyanath, and Jagannath.
७४. (A) **Arun, Anil, Manoj, and Sushil**. — The genealogical entry links the person, village, or family line with: Arun, Anil, Manoj, and Sushil.
७५. (D) **Sanphul** — The genealogical entry links the person, village, or family line with: Sanphul
७६. (A) **Umapati and Mukund** — The genealogical entry links the person, village, or family line with: Umapati and Mukund
७७. (A) **Five years**. — The genealogical entry links the person, village, or family line with: Five years.
७८. (A) **Harshamani**. — The genealogical entry links the person, village, or family line with: Harshamani.
७९. (A) **Nandkishore, Chaturanan, and Shivananda**. — The genealogical entry links the person, village, or family line with: Nandkishore, Chaturanan, and Shivananda.
८०. (B) **Kedarnath** — The genealogical entry links the person, village, or family line with: Kedarnath
८१. (A) **A. Nyaya / logic** — Explanation: The author highlights Mithila's contribution to Nyaya, systematised by Gautama and newly oriented by Gangesha.
८२. (A) **A. Magadhi Prakrit Apabhramsa** — Explanation: The chapter says Hiuentasang probably heard a Magadhi-Prakrit Apabhramsa stage.
८३. (A) **A. Daka and Ghagha** — Explanation: The chapter links Daka and Ghagha with the earliest stage of Maithili and agricultural wisdom.

८४. (A) **A. Buddhist Sahajiya / Tantric tradition** — Explanation: The chapter treats Charyapadas as mystical Buddhist/Tantric songs with wider yogic elements.
८५. (A) **A. Umapati** — Explanation: Umapati's Parijataharana is cited as a major early Maithili dramatic achievement.
८६. (A) **A. Use in prose, drama and lyric alongside Sanskrit tradition** — Explanation: The chapter shows Maithili becoming a vehicle for several literary forms while Sanskrit remained strong.
८७. (A) **A. Assamese drama** — Explanation: The chapter discusses Maithili use in Assamese dramas.
८८. (A) **A. Samkaradeva** — Explanation: The chapter names Samkaradeva's Maithili dramas.
८९. (A) **A. Kaliyadamana** — Explanation: Kaliyadamana is one of the six extant dramas listed.
९०. (A) **A. It had prestige and devotional-literary appeal** — Explanation: The chapter says Maithili gave sanctity and spectacular appeal to the dramas.
९१. (A) **A. Songs and dramas** — Explanation: The chapter repeatedly connects frontier-crossing with songs and dramatic compositions.
९२. (A) **A. Epics and Puranas** — Explanation: The chapter says Assamese dramas with Maithili were based on epics and Puranas.
९३. (A) **A. Preference for drama and musical qualities** — Explanation: The chapter states these two remarkable features.
९४. (A) **A. Bharata** — Explanation: The chapter opens with Bharata's idea that drama comforts the grieved.
९५. (A) **A. Entertainment common to people of different tastes** — Explanation: The chapter quotes Kalidasa on drama's broad appeal.
९६. (A) **A. Krishna and Shiva** — Explanation: The chapter says two varieties existed, one in praise of Krishna and one of Shiva.
९७. (A) **A. Krishna theme** — Explanation: The text states Krishna theme dominated poetical dramas and compositions.
९८. (A) **A. Poetic and dramatic compositions** — Explanation: The chapter says drama and poetry made up for prose deficiency.
९९. (A) **A. Puranic legends** — Explanation: Rukmini, Parijata, Usha, Gouri, Shiva and Krishna are named as bases.
१००. (A) **A. Umapati** — Explanation: The chapter names Umapati among important dramatists.
१०१. (A) **A. Kirtaniya drama** — Explanation: The book earlier notes the Kirtaniya drama of Maithili as a distinctive class.
१०२. (A) **A. Drama was a popular and significant literary art** — Explanation: The chapter presents drama as a major medieval Maithili form.
१०३. (A) **A. Lyrics and drama** — Explanation: The book notes middle Maithili was dominated mainly by lyrics and drama.
१०४. (A) **A. Prose existed, but without the creative force of earlier poetry** — Explanation: The chapter recognises documentary prose but judges it aesthetically poor.
१०५. (A) **A. Poetry and prose** — Explanation: The chapter says folk tales/literature are available in both poetry and prose.
१०६. (A) **A. Modern Maithili revival** — Explanation: The trio are presented as major figures of the modern literary revival.
१०७. (A) **A. Modern Maithili poetry** — Explanation: The subtitle calls it a study in modern Maithili poetry.
१०८. (A) **A. Literary prose** — Explanation: The book states literary prose is the most important achievement of the modern period.
१०९. (A) **A. From historical-cultural background to modern prose development** — Explanation: The book covers the whole arc from origins and early literature to modern prose.

११०. (B) **Mithila Sanskritik Parishad, Kolkata** — ‘Kamal-Taal’ (2022) was published by Mithila Sanskritik Parishad, Kolkata, as part of the Azadi ka Amrit Mahotsav celebration.
१११. (B) **It is a comic-devotional song about Shiva’s ecstatic dance, often from the perspective of an anxious Parvati or her mother Maina** — Nachhari songs depict Shiva’s unconventional behaviour with humour and devotion, unique to Mithila’s folk tradition.
११२. (A) **Videha Sadeha 31 (Maithili Prose and Verse Archive)** — She co-edited Videha Sadeha 31, collecting significant prose and verse from the journal’s first 350 issues.
११३. (B) **Reproach or taunt – a cutting remark that exposes a gap between expectation and reality** — The title story turns on a son’s innocent remark that becomes an unconscious reproach to his migrant father.
११४. (B) **‘If you wash dishes to purify them, why don’t you wash mine after I use them?’** — The question exposes the hypocrisy of ritual purity: the owner washes cups after use, so why discriminate?
११५. (A) **Mamta Gaaye Geet** — ‘Mamta Gaaye Geet’ was the first Maithili feature film; Chaudhary co-produced it after rescuing the project from financial failure.
११६. (B) **A returned diaspora intellectual confronting a transformed Mithila** — The novel deals with the protagonist’s disillusionment and search for belonging after years abroad.
११७. (B) **Broken Wings (Tutal Pankhi)** — His ‘Tutal Pankhi’ (2016) is the first Maithili translation of Gibran’s ‘Broken Wings’.
११८. (A) **‘Something has been lost to us’ and ‘something came to my mind’** — The ambiguity captures both creative impulse and community loss – a key theme of the collection.
११९. (B) **The corruption of the award system, where a coterie of friends and relatives distributes prizes** — The poem directly criticises the ‘Academy and selection boards’ where ‘one’s own kin sit’ and awards are given to sycophants.
१२०. (B) **The impossibility of honest testimony under institutional corruption** — The diary remains empty because the principal can no longer produce valid cognition (pramā) in a corrupt environment – a Navya-Nyāya reading.
१२१. (B) **The threshold between life and catastrophe, a liminal space where social violence becomes irreversible** — The crossing is where the old woman Kaniyā Kākī faces the collision of social and mechanical forces.
१२२. (B) **A tripartite structure: poems, seed stories, and one-act plays** — The volume combines three genres, unified by the title’s dhvani of suppressed yearning and social critique.
१२३. (B) **Pharmaceutical companies using them as guinea pigs in clinical trials** — The play follows Ram Ratan, an eighteen-year-old who dies after being overdosed in a drug trial for eight thousand rupees.
१२४. (B) **Ramlochan Thakur** — One of the three interviews is with Ramlochan Thakur, conducted on the occasion of his parallel Sahitya Akademi award.
१२५. (B) **Kokil Manch** — The essay lists twenty-four consecutive annual productions (1991–2006) by Kokil Manch, a vital diaspora theatre group.
१२६. (B) **2017** — ‘Jahalak Diary’ received the Sahitya Akademi Award for Maithili Poetry in 2017.
१२७. (B) **The exclusion of Maithili from official spaces, and the prohibition of the mother (mā) tongue** — ‘No Entry’ is the ubiquitous traffic sign; ‘Mā Pravish’ (Mother, Enter) inverts it, demanding entry for the mother language.
१२८. (B) **Gosauni Baidyanath Smriti Manch, Darbhanga** — Almost all of his works were published by this small Darbhanga institution, demonstrating regional literary production.
१२९. (B) **The socially marginalised individual, without protection, navigating a world organised by family and caste** — The ‘lone dog’ is a metaphor for the vulnerable person excluded from community structures – a recurring theme in his social realism.

- १३०. (B) Maithili Bhasha Sahitya: Beesam Shatabdi (Maithili Language and Literature: The Twentieth Century)** — The book is 'Maithili Bhasha Sahitya: Beesam Shatabdi' (2009), which covers folk ballads, folk theatre, drama, memoir literature, radio drama, and the Chetna Samiti movement.
- १३१. (C) Vyadhibhakti-tarangini (Waves of Devotion in Illness/Affliction)** — The Vyadhibhakti-tarangini is a Sanskrit composition on the Manasa serpent cult, edited by Singh from a sole palm-leaf manuscript in Tirhuta/Bangla script.
- १३२. (C) Prem: Ek Kavita (Love: A Poem)** — She translated 'Prem: Ek Kavita' (first edition 1968), where protagonist Manoj hides his tuberculosis and urges his friend to marry his beloved Seema – a tragic exploration of love and disease.
- १३३. (B) It is the largest curated collection of Maithili women's poetry, recovering voices historically marginalised by the literary establishment** — The anthology (first edition 2004, updated 2022) is a feminist literary recovery, giving voice to Maithili women poets and documenting the 'half population' of Mithila.
- १३४. (B) Caste bias, sectarian criticism, and mutual praise clubs ('blackmail literature')** — Singh does not spare any caste or community; he identifies caste bias, inferiority-complex-driven literature, and networks of mutual praise that harm literary welfare.
- १३५. (B) To specify the precise scope of the translation's fidelity – limited by (avacchinna by) the Maithili linguistic and cultural domain** — Avacchedaka prevents vague generalisation: her translation is not 'faithful' in a universal sense but faithful as limited by Maithili idiom and the specific emotional register of the original.
- १३६. (B) A pramāṇa (instrument of valid knowledge) – specifically anumāna (inference) that transforms the beloved's cognition from illusion (bhrama) to reality (pramā)** — The X-ray provides perceptual evidence (pratyaksha) that Manoj is a patient, not a husband; it moves Seema from false hope (bhrama) to valid knowledge (prama) of his condition.
- १३७. (C) Aristotelian tragic hero with hamartia (nobility as Manoj's flaw) and naturalistic determinism** — The analysis identifies Manoj's 'hamartia' as his nobility (self-sacrifice), while tuberculosis and poverty act as naturalistic forces – a blend of Greek tragedy and Zola-esque naturalism.
- १३८. (B) Serpent worship (Manasa cult) – a non-Brahminical, folk-goddess tradition of Mithila and Bengal** — The text is about the snake-goddess Manasa, a subaltern goddess tradition of Mithila and Bengal, aligning with the Parallel History's recovery of suppressed folk-religious voices.
- १३९. (C) The anthology 'Ijoriyak Angaithi-Mor' as a feminist literary recovery in Maithili** — Just as Tharu and Lalita recovered women's writing across Indian languages, 'Ijoriyak Angaithi-Mor' performs the same recovery within Maithili, documenting women poets from Ilarani Singh to the present.
- १४०. (B) It contrasts the institutional Sahitya Akademi canon (dried main drain) with the democratic parallel tradition; Singh's critical work exposing caste bias aligns with the parallel stream** — Singh's insistence on identifying 'blackmail literature' and caste-based gatekeeping places him within the Videha Parallel History's living stream, opposed to the ossified mainstream canon.
- १४१. (B) Manipur** — The text notes that Singh's section on Lokgatha includes a special focus on Manipuri scholars' contribution to Maithili folk ballads – an unusual cross-regional insight.
- १४२. (B) Dhanuk (OBC cultivator-artisan caste) – first Dhanuk-caste novelist in Maithili literature** — Mandal is from the Dhanuk community (OBC). The chapter states he is 'unquestionably the most important writer to emerge from the Dhanuk caste community' and the first Dhanuk-caste novelist in Maithili.
- १४३. (B) Ambara (The Sky/Canopy)** — Ambara (2010) is his debut poetry collection, praised by Gajendra Thakur for its existential depth and social consciousness, including poems like 'Aah', 'Gyanak Jhanda', and 'Nadik Machh'.
- १४४. (B) Paro (first-hand account of Nagarjun's Brahmin caste)** — Nagarjun's 'Paro' depicted his Maithil Brahmin community from within; 'Hamar Tol' does the same for the Dhanuk community – a first-hand account where none existed before.

१४५. (B) A fight between a Crow and a Myna, unseen by humans – only the tree saw it, and the tree remained silent — The fight between Crow and Myna, witnessed only by the silent tree, represents internal conflict within the subaltern community and the impossibility of full articulation – a sophisticated narrative device.

१४६. (B) Laj — 'Laj' (Shame) is a one-act play where the shame operates in multiple directions – the shame felt by lower castes, the shame that should be felt by exploiters, and the shame of a system that normalises exploitation.

१४७. (B) 'We both love each other... We both are adults. I have the right to marry by law' – appealing to constitutional rights against caste custom — Kishan's assertion of legal rights against caste-based panchayat authority is the play's central anagnorisis (recognition) – the discovery that constitutional rights override traditional caste councils.

१४८. (B) Characters are fully realised individuals whose specific fates illuminate the structural conditions of Dhanuk community life – the particular representing the general — Lukácsian typicality means the individual character embodies the social-historical forces of their time and place; Mandal's Dhanuk characters are not abstractions but concrete individuals whose lives reveal caste and economic structures.

१४९. (B) The storyteller draws on a community of listeners and carries 'counsel' – practical wisdom from lived experience, transmitted across generations — The vihani katha (seed story) tradition recovers the oral storytelling community described by Benjamin, where stories carry counsel rooted in shared experience – exemplified by Mandal's Sagar Raati Deep Jaray recitation programmes.

१५०. (B) Marxist alienation – the net-makers (peasant-artisan communities) trapped by the social structures they themselves created and maintained — The metaphor encapsulates Marx's concept of alienation without imported terminology: the labouring class creates the structures that then enslave them.

१५१. (B) 'Idgah' shows a poor boy's self-abnegating love; 'Rusal Bauwa' shows a poor child's legitimate anger at visible economic inequality – subaltern assertion rather than accommodation — Where Premchand's Hamid buys tongs for his grandmother, Mandal's Fekan's son refuses to accept the humiliation of inequality – a shift from accommodation to assertion, characteristic of the parallel tradition.

१५२. (B) Yes – but only through alternative institutional structures: the Videha digital archive, Shruti Prakashan, Sagar Raati Deep Jaray programmes, and writing in gamaya (village) Maithili — Spivak's question is answered affirmatively but conditionally: the subaltern can speak when alternative, non-hegemonic institutions (like Videha) create the conditions for that speech to be heard without appropriation.

१५३. (C) Bertolt Brecht – the dream-frame creates critical distance, making the audience observe corruption while remaining emotionally engaged — By framing electoral corruption as a dream, Mandal achieves Brecht's alienation effect: the audience both feels the emotional intensity and maintains critical cognitive distance, enabling social critique without didacticism.

१५४. (B) The conflict between a Brahmin director (Hemchandra) and a low-caste aspiring actor (Ramapravesh) over casting – theatrical roles become proxies for caste access to cultural capital — The play stages the cultural crisis of Mithila: caste has changed in name but not in function. The question of who gets to play canonical roles (Kalidasa, Vidyapati) becomes a question of who has the right to inhabit Mithila's cultural heritage.

१५५. (B) The canon of literary authority vs the counter-canon of dissent and democracy — The visual contrast is the play's most eloquent statement: Hemchandra's wall represents the institutionalised, upper-caste canon; Ramapravesh's wall represents the parallel tradition of subaltern, anti-caste, and democratic voices.

१५६. (B) 'Praptasya punah kathane' (re-telling the already-known) and 'jnatarthasya pratipadane' (explicating known meaning) — Pathak applies Navya-Nyāya categorical precision to translation poetics, distinguishing between retelling what is already known and explicating known meaning – a framework that guides his own Nirala translations.

१५७. (B) The audience is enchanted by the performance but collective amnesia follows when the light turns green – artistry is forgotten, poverty ignored; the red light becomes the symbol of deferred hope — The story's power lies in what

is not said: the contrast between the audience's wonder and their refusal to see the structural poverty that produces the performance. The red traffic light becomes a metaphor for hope that never arrives.

१५८. (B) 'If I couldn't arrange her marriage, she has found her own way – what's the great matter?' – resigned acceptance that challenges communal norms of honour — Baitha's response exposes the gap between lived experience (poverty preventing arranged marriage) and social norming (outrage at elopement). His resignation is not passivity but a quiet refusal of patriarchal honour codes.

१५९. (B) The absorption of political and caste discourse into domestic talk – social hierarchy is reproduced in everyday gossip — In twelve lines, Pathak maps how the macro-structures of caste, class, and power are miniaturised and naturalised in domestic conversation. The 'younger Chaudhary' is not just a neighbour but a figure of feudal authority.

१६०. (B) His characters are not mere sketches but 'typical' in Lukács's sense – individuals whose particular situation crystallises the structural conditions of a whole social formation — Naturalism describes surface reality; realism reveals underlying social totality through typical characters. Kashyap's Baitha, the child acrobat, and Harkhoo (flood-affected farmer) are not case studies but figures whose fates illuminate caste, poverty, and ecological crisis structurally.

१६१. (B) 'Acoustic fidelity' – the sound-world of the original must find an equivalent in Maithili; following dhvani theory, the 'soul of poetry' is inseparable from phonic texture — Pathak argues that the poem's resonant suggestion (dhvani) is inseparable from its phonic texture. Translation must reconstitute a sonic environment, not merely transfer meaning – a theoretically grounded position.

१६२. (B) Sursa – the monster from the Ramayana who expands her mouth endlessly; Harkhoo lacks Hanuman's capacity to escape, using the epic ironically — The Ramayana allusion is deployed with full ironic force: where Hanuman could escape Sursa's mouth, Harkhoo cannot. The flood is mythologised not as divine play but as the crushing reality of the poor who lack any supernatural rescue.

१६३. (B) The coexistence of multiple social voices and languages within a text – high-caste Sanskrit theatrical culture, subaltern folk performance, political sloganeering, and vernacular gossip all collide — Bakhtin's heteroglossia describes the novel's (and drama's) capacity to stage competing social languages. 'Riharsal' does not resolve these voices into a single monological stance but lets them clash – the play's form is its argument.

१६४. (B) 'dekhne mein chhotan lage, ghav kare gambhir' (small in appearance, deep the wound) – brevity is not limitation but concentration of force — The popular saying quoted by Kashyap captures the essence of the laghu-katha: like an arrow, it concentrates its force. Compression creates intensity, and the wound is deeper because it is inflicted by a small, precise instrument.

१६५. (B) 'Established-parallel' writers – with book-length collections archived in Videha, but operating entirely outside the Sahitya Akademi mainstream, representing the democratic, multi-caste, digitally democratised nature of Maithili literature — Both writers have achieved recognition within the parallel tradition but remain excluded from institutional gatekeeping. Their work is archived, disseminated, and critically appreciated through Videha, not through state academies – embodying the counter-canonical project.

१६६. (B) Baba Nagarjuna (Vaidyanath Mishra Yatri) — The title 'Abhinav Vidyapati' was conferred upon him personally by the eminent poet Nagarjuna at a public ceremony in Purnia. The chapter notes that this epithet has paradoxically been used by the literary establishment to bracket Thakur as a 'stage performer' rather than a serious literary figure.

१६७. (B) Lekhani Ek Rang Anek — Lekhani Ek Rang Anek (The Pen, One Colour Many) was published in 1985. At that time, no ghazal grammar existed for Maithili, and critics had flatly claimed that ghazal could not be written in the language. Thakur's collection empirically refuted that claim.

१६८. (B) Thakur composed the lyrics and set the tunes; Mahendra Jha sang. The combination of Thakur's verbal genius and Mahendra's melodic voice became unstoppable — The Ravindra-Mahendra partnership performed at over ten thousand events. After Mahendra Jha's death, Thakur effectively retired from stage performance, unable to continue without his partner.

- १६९. (B) Mamta Gaaye Geet** — Mamta Gaaye Geet had a complex production history – it ran out of funds and lay dormant for eighteen years. Thakur eventually secured rights and completed the film's release, an act described as singular courage.
- १७०. (B) Overseeing the publication of the first comprehensive Maithili dictionary in two volumes** — The publication of the first two-volume Maithili dictionary was a milestone in the standardisation and institutionalisation of the language, significantly advancing written Maithili.
- १७१. (C) Sahitya Akademi Award** — The chapter explicitly laments that Thakur was never awarded the Sahitya Akademi Award for Maithili, despite his output and popularity. Dr. Kailash Kumar Mishra compares the cultural neglect of Thakur with the celebrated treatment of Bhupen Hazarika in Assam.
- १७२. (B) The compositions are 'kath-it ghazal' (so-called ghazal) rather than ghazals in the technical sense because the bahr (prosodic metre) is not maintained consistently** — While acknowledging the collection's historic importance in establishing that Maithili ghazal could exist, Anchinhar's technical analysis notes that the bahr is not maintained, distinguishing these as songs rather than ghazals in the formal sense.
- १७३. (C) Kathi Ke Mithila Ke Maithil** — The chapter lists 'Kathi Ke Mithila Ke Maithil' as an identity anthem. His songs entered common parlance across the Mithila region and diaspora, covering themes from migration to women's labour to festive celebration.
- १७४. (B) He composed songs with new tunes invented by himself, rooted in the padavali tradition and the folk soundscape of Mithila, rather than borrowing from Hindi film conventions** — While Madhup (Kashikant Mishra) had revitalised the tradition by adopting Hindi film tune patterns, Thakur recognised this strategy had reached its limit and that something genuinely Maithili in voice and lyricism was needed.
- १७५. (C) Noida** — Thakur had settled in Noida (A-327, Sector 46) in his later years. He passed away on 18 May 2022 at a private hospital in Noida, and his last rites were performed at Haridwar.
- १७६. (B) His stage singing (manchiya gāyan) and his many books in Maithili, stating that his passing caused an irreparable loss to literature, especially Maithili literature** — The Chief Minister's message reflects the stature of state recognition that Thakur had earned, noting that he was 'very popular among Maithili speakers for his stage singing' and had composed many books in Maithili.
- १७७. (B) Why are his songs great, and what exactly makes them stage-worthy? – the longstanding hierarchical distinction between 'manchi' (stage) literature and 'pustak' (book) literature, with the latter accorded canonical status** — Gajendra Thakur's editorial frames this as the central question: the literary establishment has historically treated performance-based poetry as entertainment, not serious literature. The Videha issue attempts the first serious literary reading of Thakur's work.
- १७८. (B) It caused hypergamy, where lower-tier families married daughters to higher-tier men, leading to child marriage, polygamy, and a rise in widows** — Rigid Shrotriya-Yogya-Panjibaddha hierarchy led to hypergamy (Anuloma), polygamy (Bikaua class), child marriage, and a dramatic increase in child widows.
- १७९. (B) Barhi (carpenter) artisan caste – outside the Brahmin-Kayastha literary establishment** — Bechan Thakur's Barhi (carpenter) background places him outside the upper-caste literary establishment, grounding his theatre in subaltern experience.
- १८०. (B) Betik Apaman** — 'Betik Apaman' (Insult of the Daughter) is a two-act play exposing sex-selective abortion driven by the dowry system.
- १८१. (C) Chhinardevi** — 'Chhinardevi' addresses the witch-hunting tradition and the exploitation of superstitious beliefs, often targeting lower-caste women.
- १८२. (B) Parental abandonment and the reversal of traditional parent-child roles in contemporary Mithila** — The title 'Father Became a Child' dramatises the neglect of elders and the breakdown of joint family structures, a consequence of migration and social change.

१८३. (A) Bhaat — ‘Bhaat’ (Encounter/Confrontation) is an epic-scale political drama that mirrors the full social panorama of a Bihari village during elections.

१८४. (B) Both caste hierarchy (oonch-jati/neeche-jati) and social ups and downs – refusing to separate caste from class oppression — ‘Oonch-Neech’ simultaneously refers to caste (high/low) and social mobility, exposing the unity of caste and class exploitation.

१८५. (B) Videha Maithili Natya Utsav (ISBN 978-93-80538-66-2) — The 230-page anthology includes critical essays, Bechan Thakur’s interview, and records of productions from 1995 onwards.

१८६. (B) His institutional centrality as the primary theatrical authority within the Videha parallel movement — As editor for drama-theatre-cinema, Thakur shapes the theatrical content and critical discourse of the parallel movement.

१८७. (B) Theatre that represents only upper-caste (Brahmin-Kayastha) perspectives as universal Maithili culture, excluding lower-caste voices — Casteist theatre produces a false cognition (bhrama) that Brahminical aesthetics are the aesthetics of all Mithila. Bechan Thakur’s parallel theatre corrects this.

१८८. (B) The four pramāṇas (pratyakṣa, anumāna, upamāna, śabda) are used to analyse how theatre produces valid social cognition, correcting false cognition (bhrama) of casteist representation — Navya-Nyāya’s rigorous epistemology is used to argue that parallel theatre delivers pratyakṣa (direct perception of subaltern life) and corrects the bhrama (false cognition) spread by casteist theatre.

१८९. (B) Garib Jha — Garib Jha’s name means ‘poor Jha’. His social status as a Brahmin prevents manual labour, while dowry demands crush his family – exposing the double bind.

१९०. (B) Land document manipulation / land betrayal within the family — The play centres on the betrayal of trust through falsification of land records – a common source of intra-family conflict in rural Bihar.

१९१. (B) Brecht’s Epic Theatre and Augusto Boal’s Theatre of the Oppressed — Thakur’s theatre shares Brecht’s social-critical distance and Boal’s goal of making the oppressed the subject of theatrical action, not passive objects.

१९२. (B) Thakur’s theatre is village-based, self-financed, anti-caste, while Malangia’s works within institutional frameworks and classical-folk synthesis — The comparative table in the PDF shows Thakur as radical anti-caste parallel theatre vs. Malangia’s institutional recognition and classical engagement.

१९३. (A) Biswasghat — ‘Biswasghat’ opens with this intimate domestic scene, which is then shattered by revelations of land-document betrayal.

१९४. (C) Karuṇa (pathos/compassion) combined with Raudra (righteous anger) — Thakur’s plays evoke karuṇa through the depiction of suffering (dowry victims, abandoned elders) and raudra against social injustice – a key finding of the PDF analysis.

१९५. (B) It criticises the treatment of ‘chhutahar’ (untouchable) characters in plays like Mahendra Malangia’s ‘Chhutahar Ghail’, noting that even after decades the character remains linguistically degraded — The essay critiques Malangia’s work for perpetuating caste stereotypes, even while acknowledging his contributions to Maithili theatre.

१९६. (B) Legal and civic rights of women, Dalits, or marginalised communities – formally granted but practically denied — ‘Adhikaar’ addresses the gap between formal legal rights and their actual denial, a recurring theme in subaltern drama.

१९७. (B) Bhrama (false cognition) and pramā (valid cognition) through pratyakṣa — Casteist theatre produces bhrama (misleading appearance) by presenting elite culture as universal; parallel theatre achieves pramā by representing subaltern reality through direct perception (pratyakṣa).

१९८. (B) Massive cast (over 100 named roles) creating an epic social panorama, preventing identification with a single protagonist — The large cast and social breadth force the audience to analyse the political system rather than emotionally identify with a hero – a Brechtian alienation effect achieved through traditional means.

१९९. (D) The strict rejection of all Indian aesthetics

२००. (B) Historical ‘defects’ or social transgressions within elite families, including inter-caste marriages and births out of wedlock
२०१. (B) The direct perception of social reality through specific, concrete details on stage – tracking the universal through the particular
२०२. (B) Bechan Thakur
२०३. (A) The story of Trisanku and Vishvamitra
२०४. (C) A clear, linear moral resolution
२०५. (B) Employ stylised speech, symbolic gestures, and complex musical structures, as in Ulkamukha
२०६. (B) Labour (Shram)
२०७. (B) The mother-in-law
२०८. (A) Define the boundaries of linguistic and cultural identity, restoring authentic Maithili against Hindi-calques
२०९. (B) A fundamental redefinition of ‘Maithili Literature’ to include craftsmanship and self-reliant farming culture as part of the parallel artistic tradition
२१०. (B) Democratisation of logic, finding the tools for resistance in the homegrown technical apparatus of Gaṅgeśa
२११. (C) Bhupatindra Malla
२१२. (B) Balchandā
२१३. (C) Children’s science fiction in English
२१४. (B) A productive tension between nāṭyadharmi and lokadharmi (realistic), collapsing the distinction between stage and audience
२१५. (A) A. CONTENTS CHAPTER 1 INTRODUCTION CHAPTER 2 (POET, NOVELIST AND SHORT-STORY WRITER) CHAPTER 3 JAGDISH PRASAD MANDAL: THE PLAYWRIGHT CHAPTER 4 FIVE SHORT STORIES BY SH. — Explanation: The selected answer is based on the discussion in “Jagdish Prasad Mandal: Maithili Writer — Introduction” around page 167 of Jagdish Prasad Mandal: A Biography.
२१६. (B) B. The transmigration of imagery is also required, otherwise, we will have to create an artificial atmosphere for the poet; for their poems, we will have to arrange stages... — Explanation: The selected answer is based on the discussion in “Rajdeo Mandal: The Poet and the Question of Verse” around page 25 of Rajdeo Mandal: Maithili Writer.
२१७. (B) Nepal — The text states: ‘The earliest extant Maithili drama – Jyotirishwar’s Dhurtasamagamanataka – was discovered in Nepal, where the manuscript tradition of Maithili literature was better preserved than in Mithila itself.’
२१८. (B) Umapati Upadhyaya — The text: ‘Umapati’s Parijataharanataka established the model of Sanskrit- Prakrit drama with interspersed Maithili songs, and the tradition crossed the border into Nepal.’
२१९. (C) The Malla kings of Bhatgaon, Patan, and Kathmandu — The passage: ‘the tradition crossed the border into Nepal, where from the seventeenth century onward Maithili drama flourished at its height under the Malla kings... For about one hundred and fifty years, Maithili drama flourished at its height, replacing the Sanskrit drama for all practical purposes.’
२२०. (C) Bhupatindra Malla (reigned 1695–1722) — The text: ‘Bhupatindra Malla alone wrote twenty-six Maithili plays – an output comparable to any professional dramatist of the period.’
२२१. (C) Ankianata of Assam — The passage: ‘The Kirtaniya drama tradition... parallels the Ankianata of Assam as an instance of how Vaishnavism generated new dramatic forms across eastern India simultaneously.’
२२२. (A) Naradiya style of kirian — The text mentions earlier (Part IX) that the tradition of Kirtaniya Natak in Mithila, beginning with Umapati’s Parijataharana, was based on the ‘Naradiya style of kirian’.

- २२३. (B) Jagajyotirmalla** — The table in Part XVII lists: Jagajyotirmalla (Bhatgaon) – 'Hargauri Vivah Natak, Kunjavihar Natak'. His reign is given as 1613–1633.
- २२४. (C) Ranjit Malla** — The table: 'Ranjit Malla (Bhatgaon) – 19 identified plays – Drama.'
- २२५. (A) The conquest by Prithviraj Narayan Shah** — The text: 'The sudden end of this tradition in 1768, following the conquest by Prithviraj Narayan Shah, led to a second migration of scholars back toward the Indian heartland.'
- २२६. (A) Jagatprakashmalla** — The table lists: Jagatprakash Malla (Bhatgaon) – 'Prabhavatiharan Natak' – Drama / Geetinatya.
- २२७. (C) Vaishnavism** — The text explicitly states: 'The Kirtaniya drama tradition – combining devotional song, gesture, and narrative in a form peculiar to Mithila – parallels the Ankianata of Assam as an instance of how Vaishnavism generated new dramatic forms.'
- २२८. (A) Parijataharananataka** — As earlier in Part XIV, Umapati Upadhyaya's 'Parijataharananataka' is identified as the earliest surviving Maithili drama with vernacular songs, and this tradition later flourished in Nepal under the Mallas.
- २२९. (C) The First Web Seminar of Maithili** — The table of contents and chapter heading identify this part as “The First Web Seminar of Maithili”.
- २३०. (B) Language and Literature Section** — The table of contents and chapter heading identify this part as “Language and Literature Section”.
- २३१. (A) Drama, Film, and Music** — The table of contents and chapter heading identify this part as “Drama, Film, and Music”.
- २३२. (A) About the Author: Ashish Anchinhar** — The table of contents and chapter heading identify this part as “About the Author: Ashish Anchinhar”.
- २३३. (A) For Maithili's Unicode, the first effort from the Government of India side was made by Om Vikas on 2-7-2005, and success came to Anshuman Pandey in the year 2009** — This section uses Anshuman Pandey to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- २३४. (A) The first blog focused on Maithili drama is "Videha Maithili Natya Utsav," from August 2011, created by Gajendra Thakur** — This section uses Videha to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- २३५. (D) Samadiya This blog too was created by Gajendra Thakur ji on 9 August 2004 for news, but after the first post it remained inactive for about four years, then from 2008 its publication began, and gradually it continued until 2015** — This section uses Samadiya to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- २३६. (A) With this facility people could combine their separate blogs into one place** — This section uses Blogs to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- २३७. (B) One copy had been found but it has since gone astray with someone. that he is a Maithili enthusiast - but because of that, how can his site built in 2005 become the first and not the one from 2000?** — This section uses Chapter 4 Appendix - Photographic Evidence to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- २३८. (A) The publication of every issue of Videha in Braille script is also praiseworthy work of Videha** — This section uses Videha to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

- २३९. (C) Maithili Wikipedia's approval came in 2014, but before that, the petition required and the number of word translations and pages required - that work was completed under Videha's direction by Videha's then-member Umesh Mandal** — This section uses Videha to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- २४०. (B) Videha Samman is given not only for literature but for every type of art such as drama, music, dance, sculpture, craft, and painting** — This section uses Videha to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- २४१. (C) Maithili Song - - This blog is from 2008 but who its operator is is not clear from this blog** — This section uses Maithili Song to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- २४२. (B) Maithili Songs Hub - The first post of this blog was in June 2009** — This section uses Drama, Film, and Music to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- २४३. (A) Music Maithili - Maithili's first Music Streaming is available both on web and app from 3 May 2022** — This section uses Music Maithili to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- २४४. (A) Maithili Lok Geet - - This blog was operated by Rajiv Ranjan Lal, whose first and last post was on Sunday, 25 March 2007** — This section uses Maithili Lok Geet to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- २४५. (D) It is entirely based on Maithili songs and music, and no posts on any other subject appear in it** — This section uses Drama, Film, and Music to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- २४६. (B) It is a matter of regret for me that I could not find out who the operator of this blog is** — This section uses Drama, Film, and Music to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- २४७. (D) If nothing else, at least 1000 or more songs would be compiled on this blog - which, for Maithili, is large and patiently done work** — This section uses Drama, Film, and Music to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- २४८. (B) Maithili Films (- This blog was started by me in June 2011, on which only posts related to Maithili films, drama, and songs and music are given** — This section uses Maithili Films to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- २४९. (B) The link of its first post is history-of-maithili-films-birds-eye.html** — This section uses Drama, Film, and Music to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- २५०. (C) Videha's first issue from January 2008 to the 149th issue 1 March 2014 was published online in Mithilakshar, Devanagari, and Braille - all three** — This section uses Videha to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- २५१. (D) Ghatkati Jharkhand Mithila Manch 64434000/ - Ghatkati Jharkhand Mithila Manch was started on 26 November 2016 by volunteer Sujit Jha of Jharkhand Mithila Manch** — This section uses Mithila to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.
- २५२. (C) This standard language of Videha is called "Bhasha Pak." C) All drama-related compositions that came on Videha's Facebook version were placed on the blog named Videha Maithili Natya Utsav** — This section uses Facebook to

build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

२५३. (C) With the cooperation of Videha group, the Videha Natya Utsav (drama festival) was continuously organised at Chanauragonj, which strengthened the parallel drama concept in Maithili — This section uses Videha to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

२५४. (D) Historically, IBM Simon is the world's first smartphone, launched in August 1994 — This section uses Historically to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

२५५. (D) The first higher-capacity touchscreen phone was LG Prada, which came in December 2006 — This section uses LG Prada to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

२५६. (D) Sri Rajnandan Lal Das - You are doing very good work through the e-journal "Videha." I saw the young man's work here — This section uses Videha to build its account of Maithili web journalism. In paraphrase, the correct option preserves that point, while the other options belong to different parts of the book.

२५७. (B) Language and literature, news, drama-film-music, e-commerce, religion, and other — The methodological note divides internet activity into language/literature, news, drama-film-music, e-commerce, religion, and other subjects.

२५८. (B) Maithili's journey from GeoCities sites to social media — Chapter 12 is explicitly about the movement from early GeoCities-era presences to social media.

२५९. (C) One must know history and evidence before declaring a first — The author argues that later, bigger, or more public events do not erase the existence of earlier documented efforts.

२६०. (B) Drama, film, songs and music — The title and discussion of Chapter 9 group drama, film, songs and music as related web media fields.

२६१. (B) But the government has all the information, so why would they do such a thing? — The section frames Editorial, blessings and Maithili firsts within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२६२. (D) You can assess what my vision and insight as an editor are like by reading the preface and seeing the arrangement of the book "Swatantracheta Arvind Thakur: Vyaktitva- Krittiva" edited and published by me in 2020 — The section frames Swatantracheta Arvind Thakur within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२६३. (D) The Panjikars might think that someone will come again and pay — The section frames Editorial, blessings and Maithili firsts within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२६४. (A) In this book, I have expressed my thoughts through some lines of Maithili folk songs, the details of which are as follows: 1. आजु जनकपुर मंगल भुप सभ आओल हे... (This section contains the table of contents) — The section frames Folk Songs within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२६५. (D) The first blog focused on Maithili drama is "Videha Maithili Natya Utsav", which has been around since August 2011 and was created by Gajendra Thakur — The section frames Gajendra Thakur within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२६६. (C) As a creator of illustrated stories and children's literature — The introductory discussion links Preeti Thakur especially with picture stories, children's writing, illustration, and support behind Videha.

- २६७. (A) The first podcast site in Maithili** — The firsts-list describes Videha Radio as an early Maithili podcast initiative.
- २६८. (B) And this moustached one who roams around with a pistol tucked in, he must have retired as a sepoy or havildar somewhere and is the G.M.'s bodyguard!** — The section frames The Village Director Who Turned the Crank within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- २६९. (C) On this occasion, it was decided to stage plays for two nights (probably in 61-62)** — The section frames The Village Director Who Turned the Crank within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- २७०. (A) Its project director would become more and more troubled** — The section frames The Village Director Who Turned the Crank within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- २७१. (B) How I will manage my living, that is for me to think, don't you poke your nose into it!" -"Sir, sir!** — The section frames The Village Director Who Turned the Crank within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- २७२. (B) The Drama Parishad Episode: In the sixth decade of the last century, some enthusiastic young and middle-aged artists from Mahath-Mahinathpur (both villages in one panchayat) had come together and run a Nautanki troupe for about 8-9 years** — The section frames Mahath within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- २७३. (D) This entire construction work continued from 1972 to 1982, and in May 1982, the then Prime Minister, Shrimati Indira Gandhi, inaugurated it** — The section frames Prime Minister within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- २७४. (A) This is the reason why the creation and destruction of culture take time, whereas changes in civilization happen in a shorter period** — The section frames Gonu Jha and Other Maithili Picture Stories within the larger topic of Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- २७५. (C) After some time, they become the nature of society** — The section frames Gonu Jha and Other Maithili Picture Stories within the larger topic of Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- २७६. (C) To such an extent that even teachers in the schools of Mithilanchal feel inferior while teaching in Maithili** — The section frames Mithilanchal within the larger topic of 'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Picture Stories'. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- २७७. (A) He had no parallel in astonishing others with his intellect and cleverness** — The section frames Gonu Jha and Other Maithili Picture Stories within the larger topic of Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- २७८. (C) Through the medium of picture stories, Preeti ji has given story form to the almost extinct subjects of Mithila and brought them to life** — The section frames Through the within the larger topic of Beautiful Picture Stories for Children. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- २७९. (C) Along with this, it is also necessary to know where Preeti ji stands after comparison with other language groups** — The section frames Along within the larger topic of Folk Deities of Mithila. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- २८०. (D) Comics are like short stories, and graphic novels are like novels** — The section frames Comics within the larger topic of Interview with Preeti Thakur, the First Maithili Picture Story Writer. In substance, it supports the selected statement; the

remaining options draw from other parts of the volume.

२८१. (D) Along with storytelling, songs-music, and cinema, under Videha e-Learning, 23 very good lectures by Shri Gajendra Thakur ji for UPSC preparation are available — The section frames Gajendra Thakur within the larger topic of The Videha Digital Library: A Boon for People Fond of Reading and Studying. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२८२. (D) Opening the Videha site and browsing for books does take some time, certainly — The section frames Videha within the larger topic of The Videha Digital Library: A Boon for People Fond of Reading and Studying. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२८३. (D) Especially people nearing their fifties or sixties, who feel they are moving towards the final stage of life, hesitate to accumulate many books — The section frames Especially within the larger topic of The Videha Digital Library: A Boon for People Fond of Reading and Studying. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२८४. (B) Not being in order causes inconvenience to the reader — The section frames The Videha Digital Library within the larger topic of The Videha Digital Library: A Boon for People Fond of Reading and Studying. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२८५. (D) Before October 2014, by September, despite fewer Maithili translations, the Maithili page reached the Wikimedia announcement stage through the successful efforts of Gajendra ji and Rajesh Ranjan ji — The section frames September within the larger topic of The Internet Man of Maithili: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२८६. (C) His contribution in the field of Panji is also commendable — The section frames Panji within the larger topic of Gajendra Thakur's Contribution to Panji Literature. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२८७. (C) The girl's maternal grandfather's great-great- grandfather - Ninth Chhathi 10 — The section frames Ninth Chhathi within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२८८. (C) Pravar - Mention of Pravar is found in the Vedic era in the Ishtis named Darsha and Purnamasa — The section frames Pravar within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२८९. (A) There have been many stages in the form of compiling lineage introductions, first from the Smritis, later (in Kumaril Bhatta's time as Samuh Lekhya) — The section frames Smritis within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२९०. (B) In the parallel tradition of Bidapat Nach, dance-drama of Vidyapati lyrics (predating Jyotirishwar) is performed — The section frames Bidapat Nach within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२९१. (C) The girl's maternal grandmother's great- maternal grandfather - Fifteenth Chhathi 16 — The section frames Fifteenth Chhathi within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२९२. (A) They used wild herbs for ink and a reed pen (Khaddahi) for writing — The section frames Khaddahi within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२९३. (C) The genealogical introductions of different individuals of the same family living in different villages would have been compiled based on this original village — The section frames Dushan Panji within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२९४. (A) But based on available introductions, both were proven to be two branches of the same family — The section frames Dushan Panji within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२९५. (B) Then, to give three Pravars or five Pravars in the Yajnopavit, the above list is used — The section frames Pravars within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२९६. (B) People from outside Mithila and India, students, scholars, software engineers, professionals, scientists, linguists are taking cognizance, but there is no concern among us! — The section frames People within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२९७. (C) Nowadays, the Panji is extinct among Rajputs, but to avoid that, they also practice 'Bari' (for marriage), like marrying by leaving the village of the father's maternal side — The section frames Panji within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२९८. (D) It is generally believed that Maithili is spoken by the Brahmins of the Mithila region — The section frames Brahmins of the Mithila within the larger topic of Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

२९९. (D) He arranged all lexical material according to synonyms and homonyms — The section frames Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries within the larger topic of Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३००. (C) A reference book containing an alphabetical list of words and names important to a particular subject, along with discussion of their meanings and applications — The section frames Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries within the larger topic of Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३०१. (B) Gajendra Thakur's Maithili-English and English-Maithili computer dictionaries — The article focuses on the importance of computer-based dictionary work for Maithili.

३०२. (A) As soon as someone writes something, they are filled with eagerness to hear applause and get busy arranging stage-shows and in the desire to obtain awards and positions connected to Maithili literature — The section frames Shri Gajendra Thakur within the larger topic of Shri Gajendra Thakur: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३०३. (A) These Panjis are genetic records of the Maithil Brahmin community of the Mithila region, and in them, more than a hundred inter-caste marriages are also described in written form — The section frames Maithil Brahmin within the larger topic of Shri Gajendra Thakur: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३०४. (D) Gajendra Thakur: In My View By Pranav Kumar Jha In the contemporary Maithili literary and publishing world, where stage-managed shows and mutual admiration clubs predominate — The section frames Gajendra Thakur

within the larger topic of Shri Gajendra Thakur: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३०५. (B) Sometimes it happens that we are unable to read and understand a creation, but upon reading an analysis from another perspective, we become delighted — The section frames Sometimes within the larger topic of Special Issues in Maithili Magazines. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३०६. (A) The difference is only this that in Hindi and Tamil, many people together have been compiled in one volume, and here, it is not compositions of various genres by many writers, but his own compositions have been made available in the book — The section frames Hindi and Tamil within the larger topic of Gajendra Thakur's Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३०७. (D) Videha is the first e- magazine of Maithili, which has been there from the year 2008 till now, and whose founder is Gajendra Thakur — The section frames Gajendra Thakur within the larger topic of Gajendra Thakur and His Novels. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३०८. (D) Kalit's son Nand studies engineering and gets appointed to the post of Engineering Assistant in the Irrigation Department of the Bihar Government — The section frames Kalit's within the larger topic of Sahastrabadhane: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३०९. (D) Unnecessary display takes life and literature towards artificiality — The section frames Unnecessary within the larger topic of Sahastrabadhane: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३१०. (C) It is very clear that no relevant or irrelevant event or description breaks the coherence of this novel — The section frames Sahastrabadhane within the larger topic of Sahastrabadhane: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३११. (B) Society and Culture in Lorik's Gatha - in this Gatha, you have revealed the society and culture and political aspects of that time — The section frames Society and Culture within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३१२. (C) The size of the drama is short, which is indicative of newness — The section frames A Letter for Kurukshetram Antarmanak within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३१३. (D) And the community of readers can obtain any taste of literature from this lengthy book — The section frames A Letter for Kurukshetram Antarmanak within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३१४. (D) You have made an attempt to decorate a mythological story, based on religious preaching, as a plot in some new way — The section frames A Letter for Kurukshetram Antarmanak within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३१५. (C) The drama Sankarshan introduces one to a new character, who understands the cheating of village people well — The section frames Sankarshan within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३१६. (B) While progressing with speed, the hints of all things have come, and the condition and direction of that ancient time are naturally reflected — The section frames A Letter for Kurukshetram Antarmanak within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३१७. (D) In 'Badka Sadak Chhah Lan Bala', a sequential description of Mithila's development has been given — The section frames Badka Sadak Chhah Lan Bala' within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३१८. (B) Then why did priest Shatanand ji have the marriage of the aunt from Kharadak performed on that same date?

— The section frames Shatanand ji within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३१९. (C) In all dramas, there is an inclusion of humor and eroticism in some form or another, but here, why the lack?

— The section frames Kurukshetram Antarmanak within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३२०. (A) In this part, two children's dramas, twenty-five children's stories, alphabet education, and over one hundred children's poems have been given — The section frames Kurukshetram Antarmanak within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३२१. (A) The reason is clear: the dramatic form of Pia-Deshantar is performed among the backward castes of Mithila —

The section frames Pia-Deshantar within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३२२. (A) But Sankarshan, which centers on the drama troupe of life, certainly seemed worthy of contemplation — The

section frames Kurukshetram Antarmanak within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३२३. (D) But the author, doing psychological analysis, goes on - seeing such behavior of people, in reaction, the listless elder sister's disenchantment towards her parental home, her faith in Hanuman ends! — The section frames Hanuman

within the larger topic of Stories Penetrating to the Depths of Social Disparity. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३२४. (A) At particular times, a book of some genre is imposed upon the readers, for which they have no attachment at all; why would that not happen even in Mangani? — The section frames Mangani within the larger topic of A True Servant

of Maithili: Shri Gajendra Thakur ji. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३२५. (B) Someone has interest in reading beautiful articles, then someone has attachment towards drama — The section

frames Someone within the larger topic of A True Servant of Maithili: Shri Gajendra Thakur ji. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३२६. (A) Mainly, he is a historian, ghazal writer, playwright, educationist, and along with being the chief editor of Videha (the first Maithili international fortnightly e-magazine), he is the operator and guide of numerous websites —

The section frames Videha within the larger topic of Gajendra Thakur Giving a New Dimension to Maithili Web Journalism. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३२७. (B) In this sequence, he met Gajendra Thakur ji for the first time, and while returning, he brought some books as gifts for me from his side — The section frames Gajendra Thakur within the larger topic of Gajendra Thakur Giving a New

Dimension to Maithili Web Journalism. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३२८. (A) History of Shruti Publication - The first book from Shruti Publication was published in 2008, which was the drama "No Entry: Ma Pravesh" written by Dr — The section frames History of Shruti Publication within the larger topic of

A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३२९. (D) If you are in the mood, read stories; if not, read poetry-criticism/ drama, play — The section frames Chit-Chat

within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३३०. (C) At the village school, the responsibility for a children's drama was placed on our shoulders by the new master saheb Virabhadra ji and the master saheb from Barhara — The section frames Virabhadra ji and the within the larger topic

of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३३१. (A) Because of Videha, I met many people, good and bad, mostly good — The section frames Videha within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३३२. (B) Answer- The mainstream presents Maithili along with the compositions of its creators alongside the literature of other languages, through articles, plays, novels, poetry, ghazals, etc — The section frames Answer- The within the larger topic of An Interview with Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३३३. (B) For example, until 2014-15, there used to be compositions of many neglected writers, but after that, their number decreased — The section frames An Interview with Gajendra Thakur within the larger topic of An Interview with Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३३४. (C) Youth can be discouraged; youth is a phase of life; there is no guarantee based on any stage of life — The section frames Youth within the larger topic of An Interview with Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३३५. (C) Aksharamushtika (Children's Short Story Collection), (Children's Literature), (2010) 21 — The section frames Children's Literature within the larger topic of Introduction to Gajendra Thakur and Preeti Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३३६. (C) 3... (Translation - Children's Picture Story, Children's Literature) (1st Edition 2018, Revised Edition 2022) 6 — The section frames Children's Literature within the larger topic of Introduction to Gajendra Thakur and Preeti Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३३७. (B) But the government has all the information, so why would they do such a thing? — The section frames Editorial, blessings and Maithili firsts within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३३८. (D) You can assess what my vision and insight as an editor are like by reading the preface and seeing the arrangement of the book "Swatantracheta Arvind Thakur: Vyaktitva- Krittiva" edited and published by me in 2020 — The section frames Swatantracheta Arvind Thakur within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३३९. (D) The Panjikars might think that someone will come again and pay — The section frames Editorial, blessings and Maithili firsts within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३४०. (A) In this book, I have expressed my thoughts through some lines of Maithili folk songs, the details of which are as follows: 1. आजु जनकपुर मंगल भुष सभ आओल हे... (This section contains the table of contents) — The section frames Folk Songs within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३४१. (D) The first blog focused on Maithili drama is "Videha Maithili Natya Utsav", which has been around since August 2011 and was created by Gajendra Thakur — The section frames Gajendra Thakur within the larger topic of Editorial, blessings and Maithili firsts. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३४२. (C) As a creator of illustrated stories and children's literature — The introductory discussion links Preeti Thakur especially with picture stories, children's writing, illustration, and support behind Videha.

३४३. (A) The first podcast site in Maithili — The firsts-list describes Videha Radio as an early Maithili podcast initiative.

३४४. (B) And this moustached one who roams around with a pistol tucked in, he must have retired as a sepoy or havildar somewhere and is the G.M.'s bodyguard! — The section frames The Village Director Who Turned the Crank within

the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३४५. (C) On this occasion, it was decided to stage plays for two nights (probably in 61-62) — The section frames The Village Director Who Turned the Crank within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३४६. (A) Its project director would become more and more troubled — The section frames The Village Director Who Turned the Crank within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३४७. (B) How I will manage my living, that is for me to think, don't you poke your nose into it!“ -”Sir, sir! — The section frames The Village Director Who Turned the Crank within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३४८. (B) The Drama Parishad Episode: In the sixth decade of the last century, some enthusiastic young and middle-aged artists from Mahath-Mahinathpur (both villages in one panchayat) had come together and run a Nautanki troupe for about 8-9 years — The section frames Mahath within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३४९. (D) This entire construction work continued from 1972 to 1982, and in May 1982, the then Prime Minister, Shrimati Indira Gandhi, inaugurated it — The section frames Prime Minister within the larger topic of The Village Director Who Turned the Crank: K.N.T.. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३५०. (A) This is the reason why the creation and destruction of culture take time, whereas changes in civilization happen in a shorter period — The section frames Gonu Jha and Other Maithili Picture Stories within the larger topic of Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३५१. (C) After some time, they become the nature of society — The section frames Gonu Jha and Other Maithili Picture Stories within the larger topic of Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३५२. (C) To such an extent that even teachers in the schools of Mithilanchal feel inferior while teaching in Maithili — The section frames Mithilanchal within the larger topic of 'Gonu Jha Aan Maithili Chitrakatha' and 'Maithili Picture Stories'. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३५३. (A) He had no parallel in astonishing others with his intellect and cleverness — The section frames Gonu Jha and Other Maithili Picture Stories within the larger topic of Gonu Jha and Other Maithili Picture Stories. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३५४. (C) Through the medium of picture stories, Preeti ji has given story form to the almost extinct subjects of Mithila and brought them to life — The section frames Through the within the larger topic of Beautiful Picture Stories for Children. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३५५. (C) Along with this, it is also necessary to know where Preeti ji stands after comparison with other language groups — The section frames Along within the larger topic of Folk Deities of Mithila. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३५६. (D) Comics are like short stories, and graphic novels are like novels — The section frames Comics within the larger topic of Interview with Preeti Thakur, the First Maithili Picture Story Writer. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३५७. (D) Along with storytelling, songs-music, and cinema, under Videha e-Learning, 23 very good lectures by Shri Gajendra Thakur ji for UPSC preparation are available — The section frames Gajendra Thakur within the larger topic of

The Videha Digital Library: A Boon for People Fond of Reading and Studying. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३५८. (D) Opening the Videha site and browsing for books does take some time, certainly — The section frames Videha within the larger topic of The Videha Digital Library: A Boon for People Fond of Reading and Studying. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३५९. (D) Especially people nearing their fifties or sixties, who feel they are moving towards the final stage of life, hesitate to accumulate many books — The section frames Especially within the larger topic of The Videha Digital Library: A Boon for People Fond of Reading and Studying. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३६०. (B) Not being in order causes inconvenience to the reader — The section frames The Videha Digital Library within the larger topic of The Videha Digital Library: A Boon for People Fond of Reading and Studying. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३६१. (D) Before October 2014, by September, despite fewer Maithili translations, the Maithili page reached the Wikimedia announcement stage through the successful efforts of Gajendra ji and Rajesh Ranjan ji — The section frames September within the larger topic of The Internet Man of Maithili: Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३६२. (C) His contribution in the field of Panji is also commendable — The section frames Panji within the larger topic of Gajendra Thakur's Contribution to Panji Literature. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३६३. (C) The girl's maternal grandfather's great-great- grandfather - Ninth Chhathi 10 — The section frames Ninth Chhathi within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३६४. (C) Pravar - Mention of Pravar is found in the Vedic era in the Ishtis named Darsha and Paurnamasa — The section frames Pravar within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३६५. (A) There have been many stages in the form of compiling lineage introductions, first from the Smritis, later (in Kumaril Bhatta's time as Samuh Lekhya) — The section frames Smritis within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३६६. (B) In the parallel tradition of Bidapat Nach, dance-drama of Vidyapati lyrics (predating Jyotirishwar) is performed — The section frames Bidapat Nach within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३६७. (C) The girl's maternal grandmother's great- maternal grandfather - Fifteenth Chhathi 16 — The section frames Fifteenth Chhathi within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३६८. (A) They used wild herbs for ink and a reed pen (Khaddahi) for writing — The section frames Khaddahi within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३६९. (C) The genealogical introductions of different individuals of the same family living in different villages would have been compiled based on this original village — The section frames Dushan Panji within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

- ३७०. (A) But based on available introductions, both were proven to be two branches of the same family** — The section frames Dushan Panji within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ३७१. (B) Then, to give three Pravars or five Pravars in the Yajnopavit, the above list is used** — The section frames Pravars within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ३७२. (B) People from outside Mithila and India, students, scholars, software engineers, professionals, scientists, linguists are taking cognizance, but there is no concern among us!** — The section frames People within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ३७३. (C) Nowadays, the Panji is extinct among Rajputs, but to avoid that, they also practice 'Bari' (for marriage), like marrying by leaving the village of the father's maternal side** — The section frames Panji within the larger topic of Dushan Panji: Gajendra Thakur's Universal Contribution to Maithili Culture. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ३७४. (D) It is generally believed that Maithili is spoken by the Brahmins of the Mithila region** — The section frames Brahmins of the Mithila within the larger topic of Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ३७५. (D) He arranged all lexical material according to synonyms and homonyms** — The section frames Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries within the larger topic of Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ३७६. (C) A reference book containing an alphabetical list of words and names important to a particular subject, along with discussion of their meanings and applications** — The section frames Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries within the larger topic of Gajendra Thakur's Maithili-English, English-Maithili, and English-Maithili Computer Dictionaries. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ३७७. (B) Gajendra Thakur's Maithili-English and English-Maithili computer dictionaries** — The article focuses on the importance of computer-based dictionary work for Maithili.
- ३७८. (A) As soon as someone writes something, they are filled with eagerness to hear applause and get busy arranging stage-shows and in the desire to obtain awards and positions connected to Maithili literature** — The section frames Shri Gajendra Thakur within the larger topic of Shri Gajendra Thakur: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ३७९. (A) These Panjis are genetic records of the Maithil Brahmin community of the Mithila region, and in them, more than a hundred inter-caste marriages are also described in written form** — The section frames Maithil Brahmin within the larger topic of Shri Gajendra Thakur: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ३८०. (D) Gajendra Thakur: In My View By Pranav Kumar Jha In the contemporary Maithili literary and publishing world, where stage-managed shows and mutual admiration clubs predominate** — The section frames Gajendra Thakur within the larger topic of Shri Gajendra Thakur: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.
- ३८१. (B) Sometimes it happens that we are unable to read and understand a creation, but upon reading an analysis from another perspective, we become delighted** — The section frames Sometimes within the larger topic of Special Issues in Maithili Magazines. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३८३. (A) The difference is only this that in Hindi and Tamil, many people together have been compiled in one volume, and here, it is not compositions of various genres by many writers, but his own compositions have been made available in the book — The section frames Hindi and Tamil within the larger topic of Gajendra Thakur's Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३८३. (D) Videha is the first e- magazine of Maithili, which has been there from the year 2008 till now, and whose founder is Gajendra Thakur — The section frames Gajendra Thakur within the larger topic of Gajendra Thakur and His Novels. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३८४. (D) Kalit's son Nand studies engineering and gets appointed to the post of Engineering Assistant in the Irrigation Department of the Bihar Government — The section frames Kalit's within the larger topic of Sahastrabadhane: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३८५. (D) Unnecessary display takes life and literature towards artificiality — The section frames Unnecessary within the larger topic of Sahastrabadhane: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३८६. (C) It is very clear that no relevant or irrelevant event or description breaks the coherence of this novel — The section frames Sahastrabadhane within the larger topic of Sahastrabadhane: In My View. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३८७. (B) Society and Culture in Lorik's Gatha - in this Gatha, you have revealed the society and culture and political aspects of that time — The section frames Society and Culture within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३८८. (C) The size of the drama is short, which is indicative of newness — The section frames A Letter for Kurukshetram Antarmanak within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३८९. (D) And the community of readers can obtain any taste of literature from this lengthy book — The section frames A Letter for Kurukshetram Antarmanak within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३९०. (D) You have made an attempt to decorate a mythological story, based on religious preaching, as a plot in some new way — The section frames A Letter for Kurukshetram Antarmanak within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३९१. (C) The drama Sankarshan introduces one to a new character, who understands the cheating of village people well — The section frames Sankarshan within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३९२. (B) While progressing with speed, the hints of all things have come, and the condition and direction of that ancient time are naturally reflected — The section frames A Letter for Kurukshetram Antarmanak within the larger topic of A Letter for Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३९३. (D) In 'Badka Sadak Chhah Lan Bala', a sequential description of Mithila's development has been given — The section frames Badka Sadak Chhah Lan Bala' within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३९४. (B) Then why did priest Shatanand ji have the marriage of the aunt from Kharadak performed on that same date? — The section frames Shatanand ji within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३९५. (C) In all dramas, there is an inclusion of humor and eroticism in some form or another, but here, why the lack? — The section frames Kurukshetram Antarmanak within the larger topic of Kurukshetram Antarmanak. In substance, it supports

the selected statement; the remaining options draw from other parts of the volume.

३९६. (A) In this part, two children's dramas, twenty-five children's stories, alphabet education, and over one hundred children's poems have been given — The section frames Kurukshetram Antarmanak within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३९७. (A) The reason is clear: the dramatic form of Pia-Deshantar is performed among the backward castes of Mithila — The section frames Pia-Deshantar within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३९८. (A) But Sankarshan, which centers on the drama troupe of life, certainly seemed worthy of contemplation — The section frames Kurukshetram Antarmanak within the larger topic of Kurukshetram Antarmanak. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

३९९. (D) But the author, doing psychological analysis, goes on - seeing such behavior of people, in reaction, the listless elder sister's disenchantment towards her parental home, her faith in Hanuman ends! — The section frames Hanuman within the larger topic of Stories Penetrating to the Depths of Social Disparity. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४००. (A) At particular times, a book of some genre is imposed upon the readers, for which they have no attachment at all; why would that not happen even in Mangani? — The section frames Mangani within the larger topic of A True Servant of Maithili: Shri Gajendra Thakur ji. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४०१. (B) Someone has interest in reading beautiful articles, then someone has attachment towards drama — The section frames Someone within the larger topic of A True Servant of Maithili: Shri Gajendra Thakur ji. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४०२. (A) Mainly, he is a historian, ghazal writer, playwright, educationist, and along with being the chief editor of Videha (the first Maithili international fortnightly e-magazine), he is the operator and guide of numerous websites — The section frames Videha within the larger topic of Gajendra Thakur Giving a New Dimension to Maithili Web Journalism. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४०३. (B) In this sequence, he met Gajendra Thakur ji for the first time, and while returning, he brought some books as gifts for me from his side — The section frames Gajendra Thakur within the larger topic of Gajendra Thakur Giving a New Dimension to Maithili Web Journalism. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४०४. (A) History of Shruti Publication - The first book from Shruti Publication was published in 2008, which was the drama "No Entry: Ma Pravesh" written by Dr — The section frames History of Shruti Publication within the larger topic of A Discussion on Panji Prabandha Prakashan, Bahannee, Shruti Prakashan, and Nagendra Kumar Jha. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४०५. (D) If you are in the mood, read stories; if not, read poetry-criticism/ drama, play — The section frames Chit-Chat within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४०६. (C) At the village school, the responsibility for a children's drama was placed on our shoulders by the new master saheb Virabhadra ji and the master saheb from Barhara — The section frames Virabhadra ji and the within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४०७. (A) Because of Videha, I met many people, good and bad, mostly good — The section frames Videha within the larger topic of Chit-Chat. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४०८. (B) Answer- The mainstream presents Maithili along with the compositions of its creators alongside the literature of other languages, through articles, plays, novels, poetry, ghazals, etc — The section frames Answer- The within the larger

topic of An Interview with Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४०९. (B) For example, until 2014-15, there used to be compositions of many neglected writers, but after that, their number decreased — The section frames An Interview with Gajendra Thakur within the larger topic of An Interview with Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४१०. (C) Youth can be discouraged; youth is a phase of life; there is no guarantee based on any stage of life — The section frames Youth within the larger topic of An Interview with Gajendra Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४११. (C) Aksharamushtika (Children's Short Story Collection), (Children's Literature), (2010) 21 — The section frames Children's Literature within the larger topic of Introduction to Gajendra Thakur and Preeti Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४१२. (C) 3... (Translation - Children's Picture Story, Children's Literature) (1st Edition 2018, Revised Edition 2022) 6 — The section frames Children's Literature within the larger topic of Introduction to Gajendra Thakur and Preeti Thakur. In substance, it supports the selected statement; the remaining options draw from other parts of the volume.

४१३. (A) Still, four reviews did come to my notice, which were all published together in Videha issue 398, July 15, 2024 — The section frames Videha within the larger topic of “Dedication, blessings, Setushama preface and Maithili firsts”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

४१४. (B) The first effort for Google Translation was made by Gajendra Thakur in 2011, and Google approved it in May 2022 — The section frames Gajendra Thakur within the larger topic of “Dedication, blessings, Setushama preface and Maithili firsts”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

४१५. (A) The first blog focused on Maithili drama is "Videha Maithili Natya Utsav", which has existed since August 2011 and was created by Gajendra Thakur — The section frames Gajendra Thakur within the larger topic of “Dedication, blessings, Setushama preface and Maithili firsts”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

४१६. (B) Almost all music scholars believe that the basis of Indian classical music is the Samaveda — The section frames Samaveda within the larger topic of “Dedication, blessings, Setushama preface and Maithili firsts”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

४१७. (D) Based on this very notion, the children's literature of respected Preeti Thakur is proving its worth — The section frames Preeti Thakur within the larger topic of “A Proficient Writer of the Child's Mind - Mrs. Preeti Thakur”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

४१८. (A) Preeti Thakur is a full-time such litterateur in Maithili literature who, by creating pictures for her picture stories, connected it to the literary mainstream — The section frames Preeti Thakur within the larger topic of “Preeti Thakur's Contribution to Maithili Picture Stories”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

४१९. (D) Her picture story style has carved a reliable and commendable niche on the international stage, which is truly praiseworthy — The section frames Picture Story within the larger topic of “Preeti Thakur's Contribution to Maithili Picture Stories”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

४२०. (B) Due to lack of time, when Gajendra ji received the proposal to become an admin of the newly created Maithili Wikipedia, he, after consulting with Rajesh ji, made Biplav Anand from Nepal the admin — The section frames Maithili Wikipedia within the larger topic of “The Creator of the Digital Era for Maithili: Gajendra Thakur”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

४२१. (D) From studying the works done by Gajendra Thakur ji, it is known that his contribution in the field of Maithili language, literature, and culture is multi- dimensional — The section frames Gajendra Thakur within the larger topic of “The

Creator of the Digital Era for Maithili: Gajendra Thakur”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

४२२. (D) In his writings, a detailed analysis of the migration and marital relations of various castes of Mithila through the Panji is found — The section frames Panji within the larger topic of “The Creator of the Digital Era for Maithili: Gajendra Thakur”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

४२३. (B) Therefore, he also published his novel 'Sahastrabadhani' in Braille script — The section frames Braille within the larger topic of “The Creator of the Digital Era for Maithili: Gajendra Thakur”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

४२४. (D) The biggest challenge for Maithili on Wikipedia was script and standardization — The section frames Wikipedia within the larger topic of “The Creator of the Digital Era for Maithili: Gajendra Thakur”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

४२५. (C) Video Essays: At the international level, 'video essays' are very important — The section frames Video Essays within the larger topic of “The Creator of the Digital Era for Maithili: Gajendra Thakur”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

४२६. (B) Videha is the first Maithili magazine to have received an ISSN — The section frames Videha within the larger topic of “Maithili in the Digital Age: Videha and Gajendra Thakur”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

४२७. (B) Hetukar Jha, this Panji management also contributed to the decline of Mithila — The section frames Panji within the larger topic of “Gajendra Thakur's Contribution to the Preservation of Mithila's Panji”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

४२८. (A) In today's globalization, people are imaginative that the Panji management should be computerized — The section frames Panji within the larger topic of “Gajendra Thakur's Contribution to the Preservation of Mithila's Panji”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

४२९. (C) During the study of Mithila's Panji management, the perspective of scholars has been broad — The section frames Panji within the larger topic of “Gajendra Thakur's Contribution to the Preservation of Mithila's Panji”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

४३०. (C) For Nepal, Videha became a platform to preserve all these dialects, sounds, and styles — The section frames Videha within the larger topic of “Diversity and Videha: The Consciousness-Based Renaissance of Modern Maithili Literature”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

४३१. (B) Videha's Impact on the New Generation - Videha became the most influential platform among the younger generation — The section frames Videha within the larger topic of “Diversity and Videha: The Consciousness-Based Renaissance of Modern Maithili Literature”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

४३२. (D) Till now, 435 issues of 'Videha' magazine have been published — The section frames Videha within the larger topic of “Diversity and Videha”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

४३३. (C) The creators mentioned in this article and their references are primarily based on Videha Sadeha-2012 — The section frames Videha within the larger topic of “Diversity and Videha”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

४३४. (A) Gajendra Thakur considers him a playwright of the parallel tradition — The section frames Gajendra Thakur within the larger topic of “Diversity and Videha”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

- ४३५. (A) In dramatic literature, writing a play is not a big deal; its staging is important** — The section frames Diversity and Videha within the larger topic of “Diversity and Videha”. The correct choice reflects that idea in context; the other options come from unrelated discussions.
- ४३६. (A) Thus, his work on drama literature is flowing as a parallel stream in Maithili drama literature** — The section frames Diversity and Videha within the larger topic of “Diversity and Videha”. The correct choice reflects that idea in context; the other options come from unrelated discussions.
- ४३७. (D) As a contributing creator of Videha e-magazine, Shri Laldev Kamat has been providing support till now through his reviewer medium** — The section frames Videha within the larger topic of “Diversity and Videha”. The correct choice reflects that idea in context; the other options come from unrelated discussions.
- ४३८. (D) Shri Safi, a resident of Mehath village, associated with Videha e-magazine along with 'Bhakhjogni' and 'Vasant Panchami'** — The section frames Videha within the larger topic of “Diversity and Videha”. The correct choice reflects that idea in context; the other options come from unrelated discussions.
- ४३९. (B) Many old and new creators associated with Videha and connected to the title of this article still remain** — The section frames Videha within the larger topic of “Diversity and Videha”. The correct choice reflects that idea in context; the other options come from unrelated discussions.
- ४४०. (D) In Maithili literature, firstly, there was a scarcity of women creators, and secondly, those who did exist remained hidden in corners** — The section frames Diversity and Videha within the larger topic of “Diversity and Videha”. The correct choice reflects that idea in context; the other options come from unrelated discussions.
- ४४१. (A) At the beginning of the 21st century, a new class of Maithili literature emerged who started writing the literature of pain hung on the peg of experienced reality** — The section frames Diversity and Videha within the larger topic of “Diversity and Videha”. The correct choice reflects that idea in context; the other options come from unrelated discussions.
- ४४२. (D) Varnit Ras is indicative of the distinctive vision of a poet of various rasas (essences)** — The section frames Varnit Ras within the larger topic of “Diversity and Videha”. The correct choice reflects that idea in context; the other options come from unrelated discussions.
- ४४३. (B) He can be called a unique creator of Maithili dramatic literature** — The section frames Diversity and Videha within the larger topic of “Diversity and Videha”. The correct choice reflects that idea in context; the other options come from unrelated discussions.
- ४४४. (D) He is an amazing playwright of contemporary environment and situational emotions** — The section frames Diversity and Videha within the larger topic of “Diversity and Videha”. The correct choice reflects that idea in context; the other options come from unrelated discussions.
- ४४५. (A) There is no play of Bechan ji that has not been staged** — The section frames Bechan ji within the larger topic of “Diversity and Videha”. The correct choice reflects that idea in context; the other options come from unrelated discussions.
- ४४६. (B) It is also noteworthy that many of these new writers had their first book published by Videha and Shruti Publication** — The section frames Videha within the larger topic of “Videha and New Writers”. The correct choice reflects that idea in context; the other options come from unrelated discussions.
- ४४७. (A) I cannot guess what the reason behind this could be, but Ashish Anchinhaar, in one of his Facebook posts, revealed the reason in this way: "The old creators of Maithili do not want to take risks** — The section frames Ashish Anchinhaar within the larger topic of “Videha and New Writers”. The correct choice reflects that idea in context; the other options come from unrelated discussions.
- ४४८. (D) And ultimately, Maithili has to bear the brunt of this." Along with this disclosure, he also welcomes 'fearless new litterateurs' in Videha's courtyard** — The section frames Videha within the larger topic of “Videha and New Writers”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

४४९. (A) Before this, Ashish ji, for his genre of ghazal, encouraged many new writers and connected them to the ghazal genre, and these new ghazal writers also wrote in Videha — The section frames Videha within the larger topic of “Videha and New Writers”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

४५०. (A) But this 'commendable and praiseworthy' work, especially giving opportunities to new writers, is not that easy a task for any editor — The section frames New Writers within the larger topic of “Videha and New Writers”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

४५१. (D) At one time, many writers started their writing journey by writing in the Mithila Mihir magazine, who later became respected as good writers — The section frames Videha and New Writers within the larger topic of “Videha and New Writers”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

४५२. (B) Now I am writing articles on 'Upendra Nath Jha 'Vyas's contribution to Maithili literature' — The section frames Upendra Nath Jha within the larger topic of “Videha and New Writers”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

४५३. (B) Malicious attempts are being made to divide regions and language-literature into fragments — The section frames Malicious within the larger topic of “Gajendra Thakur and the Discipline of Maithili Criticism”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

४५४. (C) This is the first magazine in Maithili in which, till date, a total of 17 special issues on living litterateurs and 3 special issues on institutions have been published — The section frames Gajendra Thakur and the Discipline of Maithili Criticism within the larger topic of “Gajendra Thakur and the Discipline of Maithili Criticism”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

४५५. (D) Upon close observation, a state of anarchy is also visible in contemporary Maithili literature, technically speaking, spelling- wise, region-wise, and class- division-wise — The section frames Gajendra Thakur and the Discipline of Maithili Criticism within the larger topic of “Gajendra Thakur and the Discipline of Maithili Criticism”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

४५६. (A) Discussing many genres like drama, children's, novel, criticism-review, translation, etc., he writes at one place: "The classical discipline is for the writer, not for the reader — The section frames Discussing within the larger topic of “Gajendra Thakur and the Discipline of Maithili Criticism”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

४५७. (D) We travel by train or bus, we sit and chat casually on the veranda at home, and only those experiences are coming into vignette stories — The section frames Gajendra Thakur and the Discipline of Maithili Criticism within the larger topic of “Gajendra Thakur and the Discipline of Maithili Criticism”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

४५८. (D) Gajendra Thakur: Writer, Historian, and Architect of Modern Maithili Studies Praveen Kumar Jha Gajendra Thakur is a prominent writer, historian, educationist, lexicographer, and script specialist of the Maithili language — The section frames Gajendra Thakur within the larger topic of “Gajendra Thakur: Writer, Historian, and Architect of Modern Maithili Studies”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

४५९. (A) Through the Videha magazine and his multi-faceted writing, he has created a lasting platform for Maithili literature and research — The section frames Videha within the larger topic of “Gajendra Thakur: Writer, Historian, and Architect of Modern Maithili Studies”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

४६०. (B) In that very conversation, upon inquiring, I found out that there is a magazine named "Videha" that is being published continuously, where more vignette stories could be sent — The section frames Videha within the larger topic of “An Incomparable and Unique Contribution”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

- ४६१. (A) And later, in 2008, he started this blog as a fortnightly e- magazine under the name Videha** — The section frames Videha within the larger topic of “Gajendra Thakur: The Bridge-Person for the Renaissance of Maithili Language and Literature”. The correct choice reflects that idea in context; the other options come from unrelated discussions.
- ४६२. (D) He connects Maithili with the past, keeps it active in the present, and secures it for the future** — The section frames Gajendra Thakur within the larger topic of “Gajendra Thakur: The Bridge-Person for the Renaissance of Maithili Language and Literature”. The correct choice reflects that idea in context; the other options come from unrelated discussions.
- ४६३. (B) He is an editor, a prose writer, a playwright, a critic, a historical researcher, and a skilled translator as well as a lexicographer** — The section frames Gajendra Thakur within the larger topic of “Gajendra Thakur: The Bridge-Person for the Renaissance of Maithili Language and Literature”. The correct choice reflects that idea in context; the other options come from unrelated discussions.
- ४६४. (B) For the newly active workers of Maithili, the stage and garlands are the most important** — The section frames Garlands within the larger topic of “Gajendra Thakur's Absence from the Forums of Mithila-Maithili: Causes and Effects”. The correct choice reflects that idea in context; the other options come from unrelated discussions.
- ४६५. (A) In other words, the entire Videha team is absent from the stage** — The section frames Videha within the larger topic of “Gajendra Thakur's Absence from the Forums of Mithila-Maithili: Causes and Effects”. The correct choice reflects that idea in context; the other options come from unrelated discussions.
- ४६६. (C) It is possible that for this very reason, institutions might not consider Gajendra Thakur or the entire Videha team worthy of honor** — The section frames Gajendra Thakur within the larger topic of “Gajendra Thakur's Absence from the Forums of Mithila-Maithili: Causes and Effects”. The correct choice reflects that idea in context; the other options come from unrelated discussions.
- ४६७. (A) However, I believe that if Gajendra Thakur or the Videha team is absent from the stage, then the speed of their work has increased, and the entire energy of Videha has been saved for meaningful work** — The section frames Gajendra Thakur within the larger topic of “Gajendra Thakur's Absence from the Forums of Mithila-Maithili: Causes and Effects”. The correct choice reflects that idea in context; the other options come from unrelated discussions.
- ४६८. (A) In such a situation, if Gajendra Thakur is absent from the stage, then this is a new event and a matter of good fortune for Maithili, at least there is one brave person in Maithili** — The section frames Gajendra Thakur within the larger topic of “Gajendra Thakur's Absence from the Forums of Mithila-Maithili: Causes and Effects”. The correct choice reflects that idea in context; the other options come from unrelated discussions.
- ४६९. (A) It would not be inappropriate to say here that whatever the reason for Gajendra Thakur or the Videha team being absent from the stage is a different matter, but what is society's duty?** — The section frames Gajendra Thakur within the larger topic of “Gajendra Thakur's Absence from the Forums of Mithila-Maithili: Causes and Effects”. The correct choice reflects that idea in context; the other options come from unrelated discussions.
- ४७०. (C) The stage and awards are received by such people** — The section frames Awards within the larger topic of “Gajendra Thakur's Absence from the Forums of Mithila-Maithili: Causes and Effects”. The correct choice reflects that idea in context; the other options come from unrelated discussions.
- ४७१. (C) For most migrant Maithils, the stage and awards are a priority** — The section frames Awards within the larger topic of “Gajendra Thakur's Absence from the Forums of Mithila-Maithili: Causes and Effects”. The correct choice reflects that idea in context; the other options come from unrelated discussions.
- ४७२. (C) Whereas Gajendra Thakur, away from the stage, has done much more work for Maithili in less time** — The section frames Gajendra Thakur within the larger topic of “Gajendra Thakur's Absence from the Forums of Mithila-Maithili: Causes and Effects”. The correct choice reflects that idea in context; the other options come from unrelated discussions.
- ४७३. (D) This behavior of his is completely opposite to the stage-lust prevalent in Maithili literature** — The section frames Gajendra Thakur's Absence from the Forums of Mithila-Maithili within the larger topic of “Gajendra Thakur's Absence from the

Forums of Mithila-Maithili: Causes and Effects”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

४७४. (D) Vikas Vatsnabh (Young Writer) (Young Writer, Nepal) 5 — The section frames Vikas Vatsnabh within the larger topic of “Contributor Introductions”. The correct choice reflects that idea in context; the other options come from unrelated discussions.

४७५. (B) Anger, greed, disbelief, and untruth — The editor paraphrases the chant as crossing anger with non-anger, greed with charity, disbelief with faith, and falsehood with truth.

४७६. (A) By saying he builds bridges across personal and literary obstacles — The preface uses the bridge metaphor to describe both ethical conduct and literary work.

४७७. (A) She translated picture stories from other languages into Maithili — Ira Mallick’s article says Preeti first translated picture stories and then created original Maithili picture stories.

४७८. (C) The chapter notes that centres on Gajendra Thakur, A Parallel History of Mithila & Maithili Literature (Part 1-100). — Chapter 1 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that the chapter notes that centres on Gajendra Thakur, A Parallel History of Mithila & Maithili Literature (Part 1-100). The remaining options point to different concerns and therefore do not answer this question.

४७९. (C) The chapter places Gajendra Thakur inside the wider parallel history of Maithili literature. — Chapter 1 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that the chapter places Gajendra Thakur inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

४८०. (A) The chapter notes that its discussion connects Gajendra Thakur with critical appreciation, literary history and the Videha critical frame. — Chapter 1 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that the chapter notes that its discussion connects Gajendra Thakur with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

४८१. (C) The chapter notes that it is expected that Muse India will correct itself by announcing an issue exclusively devoted to the parallel line of inheritance of Maithili literature. — Chapter 1 treats Muse India as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that the chapter notes that it is expected that Muse India will correct itself by announcing an issue exclusively devoted to the parallel line of inheritance of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

४८२. (A) The chapter notes that oomen further writes: "... even when a language is pronounced to be distinct from Hindi, it may be treated as a dialect of Hindi. — Chapter 1 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that the chapter notes that oomen further writes: "... even when a language is pronounced to be distinct from Hindi, it may be treated as a dialect of Hindi. The remaining options point to different concerns and therefore do not answer this question.

४८३. (C) The chapter notes that charyapadas (mystical songs) by 23 Siddha poets rarely integrated into standard literary surveys. — Chapter 1 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that the chapter notes that charyapadas (mystical songs) by 23 Siddha poets rarely integrated into standard literary surveys. The remaining options point to different concerns and therefore do not answer this question.

४८४. (A) The chapter notes that harsnath Jha, Madhavananada Natak, Harshnath Kavyagranthavali COLONIAL PERIOD: SOCIAL REALISM & FAMINE LITERATURE. — Chapter 1 treats Madhavananada Natak as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the

relevant point is that the chapter notes that harsnath Jha, Madhavananada Natak, Harshnath Kavyagranththavali COLONIAL PERIOD: SOCIAL REALISM & FAMINE LITERATUREC. The remaining options point to different concerns and therefore do not answer this question.

४८५. (D) The chapter notes that parallel agrarian & protest voices: Faturilal, Famine poetry of 1873-74 (Akali Kavitt), documenting the Famine in vivid Maithili verse. — Chapter 1 treats Akali Kavitt as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that the chapter notes that parallel agrarian & protest voices: Faturilal, Famine poetry of 1873-74 (Akali Kavitt), documenting the Famine in vivid Maithili verse. The remaining options point to different concerns and therefore do not answer this question.

४८६. (C) The chapter notes that post-Independence: Rajkamal Chaudhary & the Avant-Garde1950s-1970s Establishment view: Nagarjun / Yatri, credited by some with giving Maithili a new direction. — Chapter 1 treats Rajkamal Chaudhary as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that the chapter notes that post-Independence: Rajkamal Chaudhary & the Avant-Garde1950s-1970s Establishment view: Nagarjun / Yatri, credited by some with giving Maithili a new direction. The remaining options point to different concerns and therefore do not answer this question.

४८७. (D) The Parallel Stage: Bechan Thakur & Dalit Theatre1970s-present; Videha recognises three writers as the true living masters of Maithili, all ignored by the Sahitya Akademi advisory board until 2021. — Chapter 1 treats Bechan Thakur as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that the Parallel Stage: Bechan Thakur & Dalit Theatre1970s-present; Videha recognises three writers as the true living masters of Maithili, all ignored by the Sahitya Akademi advisory board until 2021. The remaining options point to different concerns and therefore do not answer this question.

४८८. (A) The chapter notes that bechan Thakur, greatest living Maithili dramatist. — Chapter 1 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that the chapter notes that bechan Thakur, greatest living Maithili dramatist. The remaining options point to different concerns and therefore do not answer this question.

४८९. (A) The chapter notes that created a parallel Maithili stage that confronts caste violence directly, a "slap" on existing slapstick Maithili theatre. — Chapter 1 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that the chapter notes that created a parallel Maithili stage that confronts caste violence directly, a "slap" on existing slapstick Maithili theatre. The remaining options point to different concerns and therefore do not answer this question.

४९०. (C) The chapter notes that parallel women line of inheritance: Vibha Rani, playwright. — Chapter 1 treats Vibha Rani as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that the chapter notes that parallel women line of inheritance: Vibha Rani, playwright. The remaining options point to different concerns and therefore do not answer this question.

४९१. (B) Videha Samman in literature, art, music, craft and drama. — Chapter 1 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that videha Samman in literature, art, music, craft and drama. The remaining options point to different concerns and therefore do not answer this question.

४९२. (B) The chapter notes that ramanath Jha concealed this from historian Dinesh Chandra Bhattacharya, and Sahitya Akademi's 2016 monograph on Gangesh perpetuated the suppression. — Chapter 1 treats Dinesh Chandra Bhattacharya as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that the chapter notes that ramanath Jha concealed this from historian Dinesh Chandra Bhattacharya, and Sahitya Akademi's 2016 monograph on Gangesh perpetuated the suppression. The remaining options point to different concerns and therefore do not answer this question.

४९३. (A) The chapter notes that colonial-era protest poetry, The famine verses of Faturilal (1873-74) document agrarian suffering in visceral detail and represent a "literature from below" that never entered the canon. — Chapter 1 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that the chapter notes that colonial-era protest poetry, The famine verses of Faturilal (1873-74) document agrarian suffering in visceral detail and represent a "literature from below" that never entered the canon. The remaining options point to different concerns and therefore do not answer this question.

४९४. (B) The chapter notes that key points: The portal features a series of foundational texts and studies that redefine the Maithili canon of Parallel History of Maithili literature. — Chapter 1 treats Parallel History as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that the chapter notes that key points: The portal features a series of foundational texts and studies that redefine the Maithili canon of Parallel History of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

४९५. (A) The philosophical necessity of creating a history that represents the "ignored and non-represented" aspects of society. — Chapter 1 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that the philosophical necessity of creating a history that represents the "ignored and non-represented" aspects of society. The remaining options point to different concerns and therefore do not answer this question.

४९६. (C) The "Vidyapati of Parallel line of inheritance": A key fixture of this is the reclaiming of the poet Vidyapati. — Chapter 1 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that the "Vidyapati of Parallel line of inheritance": A key fixture of this is the reclaiming of the poet Vidyapati. The remaining options point to different concerns and therefore do not answer this question.

४९७. (B) The chapter notes that this report provides an exhaustive analysis of this parallel line of inheritance, contrasting it with established historiography and articulating the mechanisms by which digital democratization is reshaping the Maithili literary... — Chapter 1 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that the chapter notes that this report provides an exhaustive analysis of this parallel line of inheritance, contrasting it with established historiography and articulating the mechanisms by which digital democratization is reshaping the Maithili literary... The remaining options point to different concerns and therefore do not answer this question.

४९८. (B) The chapter notes that this institutionalized history was built upon the pioneering work of George Abraham Grierson, whose Maithili Chrestomathy (1882) provided the first systematic compilation of literary specimens. — Chapter 1 treats George Abraham Grierson as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that the chapter notes that this institutionalized history was built upon the pioneering work of George Abraham Grierson, whose Maithili Chrestomathy (1882) provided the first systematic compilation of literary specimens. The remaining options point to different concerns and therefore do not answer this question.

४९९. (D) The chapter notes that digital democratization; critique of institutional "obscurantism" and elitism. — Chapter 1 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that the chapter notes that digital democratization; critique of institutional "obscurantism" and elitism. The remaining options point to different concerns and therefore do not answer this question.

५००. (B) The Script as a Cultural Battleground: Tirhuta, Kaithi, and Devanagari The history of the Maithili writing system is key to the parallel narrative of cultural identity. — Chapter 1 treats Cultural Battleground as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that the Script as a Cultural Battleground: Tirhuta, Kaithi, and Devanagari The history of the Maithili writing

system is key to the parallel narrative of cultural identity. The remaining options point to different concerns and therefore do not answer this question.

५०१. (C) The chapter notes that subaltern Rebel No figure in Maithili literature is more key or more contested than Vidyapati Thakur (1350-1450). — Chapter 1 treats Rebel No as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that the chapter notes that subaltern Rebel No figure in Maithili literature is more key or more contested than Vidyapati Thakur (1350-1450). The remaining options point to different concerns and therefore do not answer this question.

५०२. (A) The chapter notes that this alternative perspective, often referred to as the "Vidyapati of Parallel line of inheritance," highlights several key points of divergence: Caste Identity: The parallel line of inheritance asserts that Vidyapati's specific caste... — Chapter 1 treats Caste Identity as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that the chapter notes that this alternative perspective, often referred to as the "Vidyapati of Parallel line of inheritance," highlights several key points of divergence: Caste Identity: The parallel line of inheritance asserts that Vidyapati's specific caste... The remaining options point to different concerns and therefore do not answer this question.

५०३. (B) Historical Distinction: The parallel narrative critiques mainstream historians for confusing the Sanskrit and Avahatt writer "Vidyapati Thakur" with the genuine vernacular Padavali writer, emphasizing the work of the latter as the true representative of... — Chapter 1 treats Historical Distinction as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that historical Distinction: The parallel narrative critiques mainstream historians for confusing the Sanskrit and Avahatt writer "Vidyapati Thakur" with the genuine vernacular Padavali writer, emphasizing the work of the latter as the true representative of... The remaining options point to different concerns and therefore do not answer this question.

५०४. (D) Maithili was afforded equal status to Sanskrit in the Malla court, serving as a medium for royal correspondence, poetry, and drama. — Chapter 1 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — A Parallel History of Mithila & Maithili Literature (Part 1–100). Put in fresh wording, the relevant point is that Maithili was afforded equal status to Sanskrit in the Malla court, serving as a medium for royal correspondence, poetry, and drama. The remaining options point to different concerns and therefore do not answer this question.

५०५. (C) The chapter notes that its discussion connects Gangesa Upadhyaya with critical appreciation, literary history and the Videha critical frame. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that its discussion connects Gangesa Upadhyaya with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

५०६. (C) In the early fourteenth century, Gangesa Upadhyaya composed the Tattvacintamani, the Thought-Jewel of Truth, a work that permanently transformed the intellectual landscape of India. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that in the early fourteenth century, Gangesa Upadhyaya composed the Tattvacintamani, the Thought-Jewel of Truth, a work that permanently transformed the intellectual landscape of India. The remaining options point to different concerns and therefore do not answer this question.

५०७. (A) All Nyāya literature written before his time is called prācīna-nyāya (Old Logic); everything from his work forward is navyanyāya (New Logic). — Chapter 2 treats All Nyāya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that all Nyāya literature written before his time is called prācīna-nyāya (Old Logic); everything from his work forward is navyanyāya (New Logic). The remaining options point to different concerns and therefore do not answer this question.

५०८. (D) The chapter notes that THE TRANSITION TO NAVYA-NYAYA: The Paradigm Shift: From Prameya to Pramana As Karl H. — Chapter 2 treats THE TRANSITION TO NAVYA-NYAYA as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter

notes that THE TRANSITION TO NAVYA-NYAYA: The Paradigm Shift: From Prameya to Pramana As Karl H. The remaining options point to different concerns and therefore do not answer this question.

५०९. (C) The chapter notes that), classical Nyaya dealt with sixteen categories (padarthas), mixing ontology, epistemology, and debate dialectics. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that), classical Nyaya dealt with sixteen categories (padarthas), mixing ontology, epistemology, and debate dialectics. The remaining options point to different concerns and therefore do not answer this question.

५१०. (C) The chapter notes that while Western philosophy often segregates epistemology, ontology, and linguistics, Gangesa fused them into a single, highly technical language of precision. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that while Western philosophy often segregates epistemology, ontology, and linguistics, Gangesa fused them into a single, highly technical language of precision. The remaining options point to different concerns and therefore do not answer this question.

५११. (C) The chapter notes that different scholars have proposed different villages: (1) Maṅgaraunī (or Maṅgalavanī), a village in the Madhubani mandal; (2) Kiryan (also Kiriyaṃ), a village 12 miles south-east of Darbhanga; (3) Cakautī; and (4) Chājaṃ (historically... — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that different scholars have proposed different villages: (1) Maṅgaraunī (or Maṅgalavanī), a village in the Madhubani mandal; (2) Kiryan (also Kiriyaṃ), a village 12 miles south-east of Darbhanga; (3) Cakautī; and (4) Chājaṃ (historically... The remaining options point to different concerns and therefore do not answer this question.

५१२. (B) The chapter notes that phaṇibhūṣaṇa Tarkavāgīśa states, say his birthplace (janmabhūmi) was 'Maṅgaūrī', but the village-specific Pañjī records more consistently point to 'Chādana.' Gaṅgeśa's gotra (clan) is Kāśyapagotravīya. — Chapter 2 treats Chādana.' Gaṅgeśa's as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that phaṇibhūṣaṇa Tarkavāgīśa states, say his birthplace (janmabhūmi) was 'Maṅgaūrī', but the village-specific Pañjī records more consistently point to 'Chādana.' Gaṅgeśa's gotra (clan) is Kāśyapagotravīya. The remaining options point to different concerns and therefore do not answer this question.

५१३. (D) The chapter notes that rājendranāth Ghoṣ, Gaṅgeśa lost his father early and was raised by his mother's brother (māmā) in Kiryan village, where his uncle ran a school. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that rājendranāth Ghoṣ, Gaṅgeśa lost his father early and was raised by his mother's brother (māmā) in Kiryan village, where his uncle ran a school. The remaining options point to different concerns and therefore do not answer this question.

५१४. (D) His mastery was not confined to Nyāya: he was also, by the account of the Stanford Encyclopedia of Philosophy, a great master of Mīmāṃsā, the school of Vedic hermeneutics, and was thoroughly conversant with the grammatical line of inheritance of Pāṇini as... — Chapter 2 treats Stanford Encyclopedia as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that his mastery was not confined to Nyāya: he was also, by the account of the Stanford Encyclopedia of Philosophy, a great master of Mīmāṃsā, the school of Vedic hermeneutics, and was thoroughly conversant with the grammatical line of inheritance of Pāṇini as... The remaining options point to different concerns and therefore do not answer this question.

५१५. (D) The chapter notes that it has systematized all the Nyaya and Vaisesika concepts and brought them under the four heads, viz. i) perception (pratyakṣa), ii) inference (anumāna), iii) analogy (upamāna) and iv) word (śabda)... — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that it has systematized all the Nyaya and Vaisesika concepts and brought them under the four heads, viz. i) perception (pratyakṣa), ii) inference (anumāna), iii)

analogy (upamana) and iv) word (sabda)... The remaining options point to different concerns and therefore do not answer this question.

५१६. (D) The chapter notes that cE) anticipated several of Gaṅgeśa's discussions of fallacies, but no one before him had synthesised and extended the line of inheritance so comprehensively. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that cE) anticipated several of Gaṅgeśa's discussions of fallacies, but no one before him had synthesised and extended the line of inheritance so comprehensively. The remaining options point to different concerns and therefore do not answer this question.

५१७. (C) The Nyāya theory is that doubt about pervasion acts as a preventer of the cognition of pervasion. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the Nyāya theory is that doubt about pervasion acts as a preventer of the cognition of pervasion. The remaining options point to different concerns and therefore do not answer this question.

५१८. (B) The sceptic's own action stultifies the doubt.' The Encyclopedia draws an major contrast with Western philosophy of induction: 'The Nyāya theory is that in some cases only one observation suffices, while in other cases innumerable observations do not... — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the sceptic's own action stultifies the doubt.' The Encyclopedia draws an major contrast with Western philosophy of induction: 'The Nyāya theory is that in some cases only one observation suffices, while in other cases innumerable observations do not... The remaining options point to different concerns and therefore do not answer this question.

५१९. (C) The Karṇāṭa Dynasty and Medieval Mithila Medieval Mithila in the thirteenth and fourteenth centuries was shaped by two royal dynasties in succession. — Chapter 2 treats Medieval Mithila Medieval Mithila as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the Karṇāṭa Dynasty and Medieval Mithila Medieval Mithila in the thirteenth and fourteenth centuries was shaped by two royal dynasties in succession. The remaining options point to different concerns and therefore do not answer this question.

५२०. (A) The chapter notes that three scholarly traditions of Navya-Nyāya ultimately emerged from Mithila: the Maithila paramparā, the Baṅgāla paramparā, and the Dakṣiṇa paramparā, all rooted in the Tattva-Cintāmaṇi. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that three scholarly traditions of Navya-Nyāya ultimately emerged from Mithila: the Maithila paramparā, the Baṅgāla paramparā, and the Dakṣiṇa paramparā, all rooted in the Tattva-Cintāmaṇi. The remaining options point to different concerns and therefore do not answer this question.

५२१. (D) The same period saw the great scholar-jester Gonū Jhā flourishing in Mithila. — Chapter 2 treats Gonū Jhā as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the same period saw the great scholar-jester Gonū Jhā flourishing in Mithila. The remaining options point to different concerns and therefore do not answer this question.

५२२. (B) The chapter notes that nirvikalpaka and Savikalpaka Perception The distinction between nirvikalpaka (indeterminate, pre-relational) and savikalpaka (determinate, relational) perception is Gaṅgeśa's most philosophically productive contribution to perceptual... — Chapter 2 treats Savikalpaka Perception The as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that nirvikalpaka and Savikalpaka Perception The distinction between nirvikalpaka (indeterminate, pre-relational) and savikalpaka (determinate, relational) perception is Gaṅgeśa's most philosophically productive contribution to perceptual... The remaining options point to different concerns and therefore do not answer this question.

५२३. (C) The works of Radhakrishna Chaudhary (Mithilāk Itihāsa), Jayakanta Miśra (A History of Maithili Literature, Vol. — Chapter 2 treats Radhakrishna Chaudhary as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the works of Radhakrishna Chaudhary

(Mithilāk Itihāsa), Jayakanta Miśra (A History of Maithili Literature, Vol. The remaining options point to different concerns and therefore do not answer this question.

५२४. (B) The chapter notes that i), and Upendra Thakur (History of Mithila), all available by way of the Videha archive, provide the comprehensive historical and literary context for Gaṅgeśa. — Chapter 2 treats Upendra Thakur as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that i), and Upendra Thakur (History of Mithila), all available by way of the Videha archive, provide the comprehensive historical and literary context for Gaṅgeśa. The remaining options point to different concerns and therefore do not answer this question.

५२५. (C) They show him embedded in a civilisation that valued simultaneously the highest technical philosophy and the most intimate folk expression, the most rigorous logic and the most tender devotional poetry. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that they show him embedded in a civilisation that valued simultaneously the highest technical philosophy and the most intimate folk expression, the most rigorous logic and the most tender devotional poetry. The remaining options point to different concerns and therefore do not answer this question.

५२६. (D) The chapter notes that it archives texts from Vidyāpati to Dalit women's poetry, they carry forward the same civilisational commitment to rigorous thought and expressive freedom that produced, seven centuries ago, one of the masterpieces of world philosophy. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that it archives texts from Vidyāpati to Dalit women's poetry, they carry forward the same civilisational commitment to rigorous thought and expressive freedom that produced, seven centuries ago, one of the masterpieces of world philosophy. The remaining options point to different concerns and therefore do not answer this question.

५२७. (A) The doctrine places Gaṅgeśa's epistemology in productive dialogue with Western discussions of introspection, second-order knowledge, and self-consciousness. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the doctrine places Gaṅgeśa's epistemology in productive dialogue with Western discussions of introspection, second-order knowledge, and self-consciousness. The remaining options point to different concerns and therefore do not answer this question.

५२८. (D) Mithila and the Living line of inheritance In Mithila itself, and this is of particular significance for the Videha journal, the TattvaCintāmaṇi remained the pinnacle of panditic education. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that mithila and the Living line of inheritance In Mithila itself, and this is of particular significance for the Videha journal, the TattvaCintāmaṇi remained the pinnacle of panditic education. The remaining options point to different concerns and therefore do not answer this question.

५२९. (D) The first complete English translation of the Tattva-Cintāmaṇi in three volumes was published by Stephen H. — Chapter 2 treats Stephen H as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the first complete English translation of the Tattva-Cintāmaṇi in three volumes was published by Stephen H. The remaining options point to different concerns and therefore do not answer this question.

५३०. (B) The chapter notes that when the Videha movement digitised and released the Dooshan Panji records in 2009, they exposed what the Parallel History calls the 'honour killing of the legacy of Gangesa Upadhyaya.' The original Panji records reveal that Gangesa... — Chapter 2 treats Dooshan Panji as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that when the Videha movement digitised and released the Dooshan Panji records in 2009, they exposed what the Parallel History calls the 'honour killing of the legacy of Gangesa Upadhyaya.' The original Panji records reveal that Gangesa... The remaining options point to different concerns and therefore do not answer this question.

५३१. (A) These facts, which complicate the picture of Gangesa as a figure of unimpeachable Brahmin orthodoxy, were suppressed by Ramanath Jha (the first convener of Maithili at the Sahitya Akademi) when he communicated biographical information to historian Dinesh... — Chapter 2 treats Ramanath Jha as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that these facts, which complicate the picture of Gangesa as a figure of unimpeachable Brahmin orthodoxy, were suppressed by Ramanath Jha (the first convener of Maithili at the Sahitya Akademi) when he communicated biographical information to historian Dinesh... The remaining options point to different concerns and therefore do not answer this question.

५३२. (B) The chapter notes that chronology The Potter Encyclopedia's authoritative assessment fixes Gangesa's date at fl. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that chronology The Potter Encyclopedia's authoritative assessment fixes Gangesa's date at fl. The remaining options point to different concerns and therefore do not answer this question.

५३३. (A) The Parallel History notes, citing the Panji evidence about Gangesa being born five years after his father's death, that this biographical detail places his active life firmly in the Karnata-dynasty period of Harisimhadeva (c. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the Parallel History notes, citing the Panji evidence about Gangesa being born five years after his father's death, that this biographical detail places his active life firmly in the Karnata-dynasty period of Harisimhadeva (c. The remaining options point to different concerns and therefore do not answer this question.

५३४. (D) Mithila, the Karnata Dynasty, and the Intellectual Ecology The Karnata dynasty under Harisimhadeva (c. — Chapter 2 treats Karnata Dynasty as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that mithila, the Karnata Dynasty, and the Intellectual Ecology The Karnata dynasty under Harisimhadeva (c. The remaining options point to different concerns and therefore do not answer this question.

५३५. (C) The chapter notes that bhatta's Preface provides a lucid account of the Tattvacintamani's position in Indian intellectual history: 'The Thought Jewel of Reality Tattva cintamani (T.C.) was composed by Gangesopdhyaya of Mithila at the thirteenth century A.D. — Chapter 2 treats Reality Tattva as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that bhatta's Preface provides a lucid account of the Tattvacintamani's position in Indian intellectual history: 'The Thought Jewel of Reality Tattva cintamani (T.C.) was composed by Gangesopdhyaya of Mithila at the thirteenth century A.D. The remaining options point to different concerns and therefore do not answer this question.

५३६. (D) The chapter notes that scharfstein recognises several structural parallels. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that scharfstein recognises several structural parallels. The remaining options point to different concerns and therefore do not answer this question.

५३७. (B) The chapter notes that descartes breaks with line of inheritance, refusing to cite sources; Gaṅgeśa, like all Indian philosophers, attaches himself respectfully to his predecessor Udayana even when departing from him. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that descartes breaks with line of inheritance, refusing to cite sources; Gaṅgeśa, like all Indian philosophers, attaches himself respectfully to his predecessor Udayana even when departing from him. The remaining options point to different concerns and therefore do not answer this question.

५३८. (D) The chapter notes that scharfstein's own comparative judgment: 'Gaṅgeśa makes philosophy the unmistakable preserve of those who have mastered a specialised language. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that scharfstein's own comparative judgment: 'Gaṅgeśa makes philosophy the unmistakable

preserve of those who have mastered a specialised language. The remaining options point to different concerns and therefore do not answer this question.

५३९. (A) The Encyclopedia notes that 'one of the most arresting features of the development of Navyanyāya from Gaṅgeśa to Raghunātha is the remarkable increase in the use of absences as a means of quantification.' *Raghunātha Śiromaṇi: Gaṅgeśa's Great Critic and...* — Chapter 2 treats Gaṅgeśa's Great Critic as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the Encyclopedia notes that 'one of the most arresting features of the development of Navyanyāya from Gaṅgeśa to Raghunātha is the remarkable increase in the use of absences as a means of quantification.' *Raghunātha Śiromaṇi: Gaṅgeśa's Great Critic and...* The remaining options point to different concerns and therefore do not answer this question.

५४०. (A) The Parallel History notes that 'Mithila to leave aside any this conflict was not there, which is reason that tarkasastra or nyayasastra, its advancement in Mithila was so high that no other region of India produced as many Nyaya scholars or Nyaya texts'... — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the Parallel History notes that 'Mithila to leave aside any this conflict was not there, which is reason that tarkasastra or nyayasastra, its advancement in Mithila was so high that no other region of India produced as many Nyaya scholars or Nyaya texts'... The remaining options point to different concerns and therefore do not answer this question.

५४१. (B) The Parallel History points out the irony: Jyotirishwar's Varnanaratnakara uses Arabic and Persian loanwords, and the Muslim weavers' dialect (Jolahiboli) is itself a creolised form of Maithili. — Chapter 2 treats Jyotirishwar's Varnanaratnakara as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the Parallel History points out the irony: Jyotirishwar's Varnanaratnakara uses Arabic and Persian loanwords, and the Muslim weavers' dialect (Jolahiboli) is itself a creolised form of Maithili. The remaining options point to different concerns and therefore do not answer this question.

५४२. (B) The Karaka Theory: A Synthesis of Grammar and Logic The Karaka-vada, found in the Sabda-khanda, investigates the semantic and syntactic roles nouns play in relation to action (kriya). — Chapter 2 treats Logic The Karaka-vada as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the Karaka Theory: A Synthesis of Grammar and Logic The Karaka-vada, found in the Sabda-khanda, investigates the semantic and syntactic roles nouns play in relation to action (kriya). The remaining options point to different concerns and therefore do not answer this question.

५४३. (B) The chapter notes that modern Global Impact and Translations (2005-2025) The 21st century has seen the definitive completion of explanatory translations into English: 1. — Chapter 2 treats Global Impact as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that modern Global Impact and Translations (2005-2025) The 21st century has seen the definitive completion of explanatory translations into English: 1. The remaining options point to different concerns and therefore do not answer this question.

५४४. (B) The chapter notes that bhatta's translations ensures his theory of knowledge will continue to illuminate global debates on meaning, action, and reality. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that bhatta's translations ensures his theory of knowledge will continue to illuminate global debates on meaning, action, and reality. The remaining options point to different concerns and therefore do not answer this question.

५४५. (D) The chapter notes that gangesha Upadhyaya was a Maithila Brahmin of the Kashyapa-gotra who lived during a critical political transition in Mithila between the decline of the Karnat dynasty (1191-1326 CE) and the rise of the Oinivara dynasty (1344-1413... — Chapter 2 treats Maithila Brahmin as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that gangesha Upadhyaya was a Maithila Brahmin of the Kashyapa-gotra who lived during a critical political transition in Mithila

between the decline of the Karnat dynasty (1191-1326 CE) and the rise of the Oinivara dynasty (1344-1413... The remaining options point to different concerns and therefore do not answer this question.

५४६. (B) The Parallel Literature Movement that recovers and celebrates Maithili folk, Dalit, and women's literary voices alongside the Sanskrit philosophical canon that produced the Tattva-Cintāmaṇi. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the Parallel Literature Movement that recovers and celebrates Maithili folk, Dalit, and women's literary voices alongside the Sanskrit philosophical canon that produced the Tattva-Cintāmaṇi. The remaining options point to different concerns and therefore do not answer this question.

५४७. (A) According to the Panji, only one other person in Mithila's entire recorded intellectual history held the title param-guru: Nutan Vacaspati (the successor to the earlier Vacaspati Misra), who came after Gangesa. — Chapter 2 treats Nutan Vacaspati as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that according to the Panji, only one other person in Mithila's entire recorded intellectual history held the title param-guru: Nutan Vacaspati (the successor to the earlier Vacaspati Misra), who came after Gangesa. The remaining options point to different concerns and therefore do not answer this question.

५४८. (B) The Panji manuscripts were digitised by Gajendra Thakur between 2007 and 2009. — Chapter 2 treats Gajendra Thakur as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the Panji manuscripts were digitised by Gajendra Thakur between 2007 and 2009. The remaining options point to different concerns and therefore do not answer this question.

५४९. (B) The chapter notes that chhadan-Gangesa-kanak / Ratnakarakamatra (ajnat) / Gangesa / Vallabha / Bhavai / Mahesvara // // Jive 21//10 Chhadan se tattva cintamani karak jagadguru Gangesa Chhadan se tattva cintamani karak Gangesa-ki Vallabha Charmkarini... — Chapter 2 treats Gangesa Chhadan as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that chhadan-Gangesa-kanak / Ratnakarakamatra (ajnat) / Gangesa / Vallabha / Bhavai / Mahesvara // // Jive 21//10 Chhadan se tattva cintamani karak jagadguru Gangesa Chhadan se tattva cintamani karak Gangesa-ki Vallabha Charmkarini... The remaining options point to different concerns and therefore do not answer this question.

५५०. (C) After Raghunatha Siromani, Bengal students stopped coming to Mithila. — Chapter 2 treats After Raghunatha Siromani as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that after Raghunatha Siromani, Bengal students stopped coming to Mithila. The remaining options point to different concerns and therefore do not answer this question.

५५१. (B) The chapter notes that vardhamana, Gangesa's son, calls Gangesa 'sukavikairavakananenduh', the moon of the forest of good poets. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that vardhamana, Gangesa's son, calls Gangesa 'sukavikairavakananenduh', the moon of the forest of good poets. The remaining options point to different concerns and therefore do not answer this question.

५५२. (D) The chapter notes that this poetic epithet, preserved in Vardhamana's own writings, is itself a form of biographical evidence that the Panji records confirm: Gangesa wrote poetry as well as logic, but his poetic corpus has been entirely lost, 'the... — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that this poetic epithet, preserved in Vardhamana's own writings, is itself a form of biographical evidence that the Panji records confirm: Gangesa wrote poetry as well as logic, but his poetic corpus has been entirely lost, 'the... The remaining options point to different concerns and therefore do not answer this question.

५५३. (B) The injustice to Phillips noted by Gajendra Thakur: because Ramanath Jha's suppression was transmitted into Bhattacharyya's 1958 history and then into the 2016 Sahitya Akademi monograph, Phillips, who was forced to rely on these sources for biographical... — Chapter 2 treats Gajendra Thakur as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the injustice to Phillips

noted by Gajendra Thakur: because Ramanath Jha's suppression was transmitted into Bhattacharyya's 1958 history and then into the 2016 Sahitya Akademi monograph, Phillips, who was forced to rely on these sources for biographical... The remaining options point to different concerns and therefore do not answer this question.

५५४. (A) The chapter notes that ePISTEMOLOGY, THE PRATYAKSA-KHANDA IN FULL Overview of All Thirteen Sections The Pratyaksa-khanda of the Tattvacintamani consists of thirteen major prakaranas (sub-sections), as documented by V.P. — Chapter 2 treats THE PRATYAKSA-KHANDA IN FULL Overview as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that ePISTEMOLOGY, THE PRATYAKSA-KHANDA IN FULL Overview of All Thirteen Sections The Pratyaksa-khanda of the Tattvacintamani consists of thirteen major prakaranas (sub-sections), as documented by V.P. The remaining options point to different concerns and therefore do not answer this question.

५५५. (A) The chapter notes that i of Bhatta's translation covers the General Introduction and the early sections; Vol. — Chapter 2 treats General Introduction as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that i of Bhatta's translation covers the General Introduction and the early sections; Vol. The remaining options point to different concerns and therefore do not answer this question.

५५६. (C) The chapter notes that confidence in the Validity of Knowledge The final section of the Theory of Validity (I.ii.31, Bhatta Vol. — Chapter 2 treats Knowledge The as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that confidence in the Validity of Knowledge The final section of the Theory of Validity (I.ii.31, Bhatta Vol. The remaining options point to different concerns and therefore do not answer this question.

५५७. (B) The chapter notes that 537, and is the technical core of the perception theory. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that 537, and is the technical core of the perception theory. The remaining options point to different concerns and therefore do not answer this question.

५५८. (C) Theory of Non-existence (I.viii), Causes of Perception (I.ix), and Mind (I.x) Theory of Non-existence (Abhava-vada) The Theory of Non-existence (Abhava-vada, Section I.viii) opens with the Mimamsakas' objection: non-existence of things is only the nature... — Chapter 2 treats Section I.viii as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that theory of Non-existence (I.viii), Causes of Perception (I.ix), and Mind (I.x) Theory of Non-existence (Abhava-vada) The Theory of Non-existence (Abhava-vada, Section I.viii) opens with the Mimamsakas' objection: non-existence of things is only the nature... The remaining options point to different concerns and therefore do not answer this question.

५५९. (A) Indeterminate Knowledge, Gangesa's Own Position The Theory of Indeterminate Knowledge (Nirvikalpaka-vada, I.xii) contains Gangesa's most careful statement of his own position: indeterminate knowledge is the knowledge of the cowness (qualifier) when the... — Chapter 2 treats Indeterminate Knowledge as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that indeterminate Knowledge, Gangesa's Own Position The Theory of Indeterminate Knowledge (Nirvikalpaka-vada, I.xii) contains Gangesa's most careful statement of his own position: indeterminate knowledge is the knowledge of the cowness (qualifier) when the... The remaining options point to different concerns and therefore do not answer this question.

५६०. (A) Gangesa: determinate knowledge (savikalpaka) is a qualificative knowledge (visista jnana) such as 'This (cow) is a cow' (gaur ayam). — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that gangesa: determinate knowledge (savikalpaka) is a qualificative knowledge (visista jnana) such as 'This (cow) is a cow' (gaur ayam). The remaining options point to different concerns and therefore do not answer this question.

५६१. (D) The specific parallel between the 22-definition treatment of vyapti and Descartes's method is structural: Gangesa proposes a definition, generates a counterexample by way of the preventerprevented relation, rejects the

definition, and proceeds, until no... — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the specific parallel between the 22-definition treatment of vyapti and Descartes's method is structural: Gangesa proposes a definition, generates a counterexample by way of the preventerprevented relation, rejects the definition, and proceeds, until no... The remaining options point to different concerns and therefore do not answer this question.

५६२. (B) The chapter notes that this is the dialectical version of Descartes's 'divide difficulties into as many parts as possible and proceed from the simplest to the complex.' The difference: Descartes builds from individual certainty outward; Gangesa refines a... — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that this is the dialectical version of Descartes's 'divide difficulties into as many parts as possible and proceed from the simplest to the complex.' The difference: Descartes builds from individual certainty outward; Gangesa refines a... The remaining options point to different concerns and therefore do not answer this question.

५६३. (D) The Dooshan Panji (Gajendra Thakur/Videha, 2009): the suppressed biographical truth, born five years after his father's death, married to a Charmkarini, his family of 'inferior social status' by Mithila Brahmin standards, his poetry completely lost by way... — Chapter 2 treats Gajendra Thakur as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the Dooshan Panji (Gajendra Thakur/Videha, 2009): the suppressed biographical truth, born five years after his father's death, married to a Charmkarini, his family of 'inferior social status' by Mithila Brahmin standards, his poetry completely lost by way... The remaining options point to different concerns and therefore do not answer this question.

५६४. (A) The parallel history movement has applied that same principle to its subject: every source has been examined, every claim has been tested, no essential fact has been suppressed. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the parallel history movement has applied that same principle to its subject: every source has been examined, every claim has been tested, no essential fact has been suppressed. The remaining options point to different concerns and therefore do not answer this question.

५६५. (C) The chapter notes that encyclopedia of Indian Philosophies, Volume VI: Indian Philosophical Analysis, Nyaya-Vaisesika from Gangesa to Raghunatha Siromani. — Chapter 2 treats Volume VI as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that encyclopedia of Indian Philosophies, Volume VI: Indian Philosophical Analysis, Nyaya-Vaisesika from Gangesa to Raghunatha Siromani. The remaining options point to different concerns and therefore do not answer this question.

५६६. (B) The chapter notes that preeti Karana Setu Banhal (Redefining Maithili). — Chapter 2 treats Karana Setu Banhal as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that preeti Karana Setu Banhal (Redefining Maithili). The remaining options point to different concerns and therefore do not answer this question.

५६७. (B) The chapter notes that t h e o r y o f I n v a l i d i t y o f N o n , p e r c e p t i o n (A n u p a l a b d h i , v a d a , I . v i i) The Theory of Invalidity of Non-perception (Section I.vii, Tattvacintamani pp. — Chapter 2 treats Section I.vii as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that t h e o r y o f I n v a l i d i t y o f N o n , p e r c e p t i o n (A n u p a l a b d h i , v a d a , I . v i i) The Theory of Invalidity of Non-perception (Section I.vii, Tattvacintamani pp. The remaining options point to different concerns and therefore do not answer this question.

५६८. (C) The opening argument (I.vii.1): Gangesa holds that non-perception of non-existence of things (abhavanupalabdha) cannot be the cause of the knowledge of existence of things (bhava graha), as it is rendered redundant by the knowledge of existence of things... — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the opening argument (I.vii.1): Gangesa holds that non-perception of non-existence of things (abhavanupalabdha) cannot be the

cause of the knowledge of existence of things (bhava graha), as it is rendered redundant by the knowledge of existence of things... The remaining options point to different concerns and therefore do not answer this question.

५६९. (A) The story thus dramatises the connection between Gangesa's philosophical project and his biographical situation, a man whose science of valid verbal testimony is applied to the task of recovering suppressed biographical truths about himself. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the story thus dramatises the connection between Gangesa's philosophical project and his biographical situation, a man whose science of valid verbal testimony is applied to the task of recovering suppressed biographical truths about himself. The remaining options point to different concerns and therefore do not answer this question.

५७०. (D) The chapter notes that key to this revolution is the Sabda-khanda, the fourth book of the Tattvachintamani, which investigates verbal testimony and the mechanics of language. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that key to this revolution is the Sabda-khanda, the fourth book of the Tattvachintamani, which investigates verbal testimony and the mechanics of language. The remaining options point to different concerns and therefore do not answer this question.

५७१. (A) The chapter notes that inside this section, the Karaka-vada serves as a critical nexus where grammatical theory, logic, and cognitive science intersect, offering a sophisticated account of how sentient agents relate to actions by way of linguistic structures. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that inside this section, the Karaka-vada serves as a critical nexus where grammatical theory, logic, and cognitive science intersect, offering a sophisticated account of how sentient agents relate to actions by way of linguistic structures. The remaining options point to different concerns and therefore do not answer this question.

५७२. (A) The Historical and Intellectual Milieu of Gangesha Upadhyaya Gangesha Upadhyaya, a Maithila Brahmin of the Kashyapa-gotra, flourished in the cultural heartland of Mithila, specifically in the village of Karion situated on the banks of the Kamala river near... — Chapter 2 treats Intellectual Milieu as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the Historical and Intellectual Milieu of Gangesha Upadhyaya Gangesha Upadhyaya, a Maithila Brahmin of the Kashyapa-gotra, flourished in the cultural heartland of Mithila, specifically in the village of Karion situated on the banks of the Kamala river near... The remaining options point to different concerns and therefore do not answer this question.

५७३. (C) The chapter notes that it is inside the Anumana-khanda that Gangesha defines the concept of paksata, or the condition of being a subject of inference, which provides the logical grounding for the subject-predicate relations investigated in the later... — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that it is inside the Anumana-khanda that Gangesha defines the concept of paksata, or the condition of being a subject of inference, which provides the logical grounding for the subject-predicate relations investigated in the later... The remaining options point to different concerns and therefore do not answer this question.

५७४. (C) The chapter notes that gangesha's treatment of yogyata is particularly nuanced; he holds that while a lack of yogyata prevents valid knowledge (prama), it may still allow for a mental cognition that is later sublated by corrective evidence. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that gangesha's treatment of yogyata is particularly nuanced; he holds that while a lack of yogyata prevents valid knowledge (prama), it may still allow for a mental cognition that is later sublated by corrective evidence. The remaining options point to different concerns and therefore do not answer this question.

५७५. (D) The chapter notes that this distinction is vital for Navya-Nyaya's realist defense against the Buddhist claim that language is purely a construct of the imagination. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion

of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that this distinction is vital for Navya-Nyaya's realist defense against the Buddhist claim that language is purely a construct of the imagination. The remaining options point to different concerns and therefore do not answer this question.

५७६. (A) In Navya-Nyaya, this is analyzed by way of the lens of causality. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that in Navya-Nyaya, this is analyzed by way of the lens of causality. The remaining options point to different concerns and therefore do not answer this question.

५७७. (C) The Instrumental and the Theory of Vyapara The third case ending (tritiya) signifies instrumentality (karanatva). — Chapter 2 treats Vyapara The as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the Instrumental and the Theory of Vyapara The third case ending (tritiya) signifies instrumentality (karanatva). The remaining options point to different concerns and therefore do not answer this question.

५७८. (C) The Activity Theory There is a long-standing dispute between the Naiyayikas and the Vaiyakaranas (Grammarians) regarding the primary meaning of the verb. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the Activity Theory There is a long-standing dispute between the Naiyayikas and the Vaiyakaranas (Grammarians) regarding the primary meaning of the verb. The remaining options point to different concerns and therefore do not answer this question.

५७९. (B) The chapter notes that causality and Anvaya-Vyatireka Gangesha debates whether Mangala is the cause of "completion without obstacles". — Chapter 2 treats Anvaya-Vyatireka Gangesha as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that the chapter notes that causality and Anvaya-Vyatireka Gangesha debates whether Mangala is the cause of "completion without obstacles". The remaining options point to different concerns and therefore do not answer this question.

५८०. (B) His work on the Akhyata-vada and Nan-vada refined the Karaka theory by precisely defining the role of the "delimiter of countercorelativity" (pratiyogita-avacchedaka) in negative and relational sentences. — Chapter 2 treats Gangesa Upadhyaya as part of its larger discussion of Gangesa Upadhyaya — Life, Logic, and Legacy in the Navya-Nyaya Tradition. Put in fresh wording, the relevant point is that his work on the Akhyata-vada and Nan-vada refined the Karaka theory by precisely defining the role of the "delimiter of countercorelativity" (pratiyogita-avacchedaka) in negative and relational sentences. The remaining options point to different concerns and therefore do not answer this question.

५८१. (C) The chapter places The Maithili Ghazal inside the wider parallel history of Maithili literature. — Chapter 3 treats The Maithili Ghazal as part of its larger discussion of The Maithili Ghazal — History, Theory, Revival, and the Anchinhar Era. Put in fresh wording, the relevant point is that the chapter places The Maithili Ghazal inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

५८२. (B) The chapter, wherever possible, the formal conventions of the ghazal, bahr, qafiya, radif, matla, maqta, sher, are explained in concrete technical terms, so that the chapter may function not merely as a literary history but as an accessible introduction to... — Chapter 3 treats The Maithili Ghazal as part of its larger discussion of The Maithili Ghazal — History, Theory, Revival, and the Anchinhar Era. Put in fresh wording, the relevant point is that the chapter, wherever possible, the formal conventions of the ghazal, bahr, qafiya, radif, matla, maqta, sher, are explained in concrete technical terms, so that the chapter may function not merely as a literary history but as an accessible introduction to... The remaining options point to different concerns and therefore do not answer this question.

५८३. (B) Ashish Anchinhar published Maithili Ghazalak Vyakarana o Itihasa (Grammar and History of Maithili Ghazal), providing the systematic theoretical critical frame. — Chapter 3 treats Ashish Anchinhar as part of its larger discussion of The Maithili Ghazal — History, Theory, Revival, and the Anchinhar Era. Put in fresh wording, the relevant point is that ashish Anchinhar published Maithili Ghazalak Vyakarana o Itihasa (Grammar and History of Maithili Ghazal), providing the systematic theoretical critical frame. The remaining options point to different concerns and therefore do not answer this question.

५८४. (A) Ashish Anchinhar is credited with constructing new Bahars specific to Maithili phonetics, expanding the genre into Bal and Bhakti sub-forms, and the reconvergence of ghazal with drama (2026). — Chapter 3 treats Ashish Anchinhar as part of its larger discussion of The Maithili Ghazal — History, Theory, Revival, and the Anchinhar Era. Put in fresh wording, the relevant point is that ashish Anchinhar is credited with constructing new Bahars specific to Maithili phonetics, expanding the genre into Bal and Bhakti sub-forms, and the reconvergence of ghazal with drama (2026). The remaining options point to different concerns and therefore do not answer this question.

५८५. (A) The chapter notes that rTI data compiled by Vinit Utpal and Ashish Anchinhar (2011-2014) reveals that the Sahitya Akademi excluded women, effectively silencing their contribution to the literary canon. — Chapter 3 treats Vinit Utpal as part of its larger discussion of The Maithili Ghazal — History, Theory, Revival, and the Anchinhar Era. Put in fresh wording, the relevant point is that the chapter notes that rTI data compiled by Vinit Utpal and Ashish Anchinhar (2011-2014) reveals that the Sahitya Akademi excluded women, effectively silencing their contribution to the literary canon. The remaining options point to different concerns and therefore do not answer this question.

५८६. (C) His bilingual compositions, sometimes Persian above, Hindavi below, are among the earliest examples of the ghazal in an Indian vernacular. — Chapter 3 treats The Maithili Ghazal as part of its larger discussion of The Maithili Ghazal — History, Theory, Revival, and the Anchinhar Era. Put in fresh wording, the relevant point is that his bilingual compositions, sometimes Persian above, Hindavi below, are among the earliest examples of the ghazal in an Indian vernacular. The remaining options point to different concerns and therefore do not answer this question.

५८७. (D) The chapter notes that inside a generation, Delhi's Persian-trained poets had redirected their energies into Urdu ghazal composition, setting the stage for the golden age of the eighteenth century. — Chapter 3 treats Delhi's Persian-trained as part of its larger discussion of The Maithili Ghazal — History, Theory, Revival, and the Anchinhar Era. Put in fresh wording, the relevant point is that the chapter notes that inside a generation, Delhi's Persian-trained poets had redirected their energies into Urdu ghazal composition, setting the stage for the golden age of the eighteenth century. The remaining options point to different concerns and therefore do not answer this question.

५८८. (B) The chapter notes that vidyapati's declaration "Desil bayana sab jan mittha", "The language of the land is sweet to all" was not merely a linguistic preference but a literary-political manifesto: the assertion that vernacular Maithili, not Sanskrit, was the... — Chapter 3 treats The Maithili Ghazal as part of its larger discussion of The Maithili Ghazal — History, Theory, Revival, and the Anchinhar Era. Put in fresh wording, the relevant point is that the chapter notes that vidyapati's declaration "Desil bayana sab jan mittha", "The language of the land is sweet to all" was not merely a linguistic preference but a literary-political manifesto: the assertion that vernacular Maithili, not Sanskrit, was the... The remaining options point to different concerns and therefore do not answer this question.

५८९. (C) The chapter notes that vidyapati's padavali explores the full emotional range of shringara rasa: sambhoga (joy of union), vipralambha (the pain of separation), viraha (the ache of absence). — Chapter 3 treats The Maithili Ghazal as part of its larger discussion of The Maithili Ghazal — History, Theory, Revival, and the Anchinhar Era. Put in fresh wording, the relevant point is that the chapter notes that vidyapati's padavali explores the full emotional range of shringara rasa: sambhoga (joy of union), vipralambha (the pain of separation), viraha (the ache of absence). The remaining options point to different concerns and therefore do not answer this question.

५९०. (D) The chapter notes that when the ghazal arrived in Maithili, it found an audience already formed by six centuries of this lyric line of inheritance; the emotional resonance was immediate and deep. — Chapter 3 treats The Maithili Ghazal as part of its larger discussion of The Maithili Ghazal — History, Theory, Revival, and the Anchinhar Era. Put in fresh wording, the relevant point is that the chapter notes that when the ghazal arrived in Maithili, it found an audience already formed by six centuries of this lyric line of inheritance; the emotional resonance was immediate and deep. The remaining options point to different concerns and therefore do not answer this question.

५९१. (A) The chapter places Dalit Literary Criticism inside the wider parallel history of Maithili literature. — Chapter 4 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Telugu Dalit Literature in Maithili

Translation. Put in fresh wording, the relevant point is that the chapter places Dalit Literary Criticism inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

५९३. (B) The use of anaphora (beginning lines with the same word) and epistrophe (repeating the same word at the end of a line) brings this poem close to the oral line of inheritance, to the folk song -from which we may infer that Bhimanna is embedding Dalit... — Chapter 4 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Telugu Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the use of anaphora (beginning lines with the same word) and epistrophe (repeating the same word at the end of a line) brings this poem close to the oral line of inheritance, to the folk song -from which we may infer that Bhimanna is embedding Dalit... The remaining options point to different concerns and therefore do not answer this question.

५९३. (B) At one level it clearly signals caste violence: the history of collective violence upon Dalits, skulls being severed, being burned. — Chapter 4 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Telugu Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that at one level it clearly signals caste violence: the history of collective violence upon Dalits, skulls being severed, being burned. The remaining options point to different concerns and therefore do not answer this question.

५९४. (B) The chapter notes that reincarnation was supposed to be the path to moksha -but for the Dalit it becomes an endless vicious circle. — Chapter 4 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Telugu Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that reincarnation was supposed to be the path to moksha -but for the Dalit it becomes an endless vicious circle. The remaining options point to different concerns and therefore do not answer this question.

५९५. (C) The chapter notes that but here the poet inverts its meaningdigging a graveyard is an act of retrieval. — Chapter 4 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Telugu Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that but here the poet inverts its meaningdigging a graveyard is an act of retrieval. The remaining options point to different concerns and therefore do not answer this question.

५९६. (C) The chapter notes that while Bhimanna's poetry performs a counter-reading of Dalit identity from the historical-mythological dimension, Subhadra's poetry establishes the body, labor, and domestic objects -leather, the clay pot, the sari's edge -at the... — Chapter 4 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Telugu Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that while Bhimanna's poetry performs a counter-reading of Dalit identity from the historical-mythological dimension, Subhadra's poetry establishes the body, labor, and domestic objects -leather, the clay pot, the sari's edge -at the... The remaining options point to different concerns and therefore do not answer this question.

५९७. (C) In Western poetics the poem about an object (Dinggedicht) is an established line of inheritance -Rainer Maria Rilke's Neue Gedichte is its outstanding example. — Chapter 4 treats Rainer Maria Rilke's Neue Gedichte as part of its larger discussion of Dalit Literary Criticism — Telugu Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that in Western poetics the poem about an object (Dinggedicht) is an established line of inheritance -Rainer Maria Rilke's Neue Gedichte is its outstanding example. The remaining options point to different concerns and therefore do not answer this question.

५९८. (B) In Dalit literature the body is concrete, suffering, and laboring -with no apology in this. — Chapter 4 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Telugu Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that in Dalit literature the body is concrete, suffering, and laboring -with no apology in this. The remaining options point to different concerns and therefore do not answer this question.

५९९. (D) The chapter notes that sharmila Rege has presented the concept of a "Dalit feminist standpoint" in this context -the Dalit woman's perspective is an epistemological privilege, because she inhabits the deepest level of oppression. — Chapter 4 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Telugu Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that sharmila Rege has presented the

concept of a "Dalit feminist standpoint" in this context -the Dalit woman's perspective is an epistemological privilege, because she inhabits the deepest level of oppression. The remaining options point to different concerns and therefore do not answer this question.

६००. (C) The chapter notes that subhadra's poetry is written from this standpoint. — Chapter 4 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Telugu Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that subhadra's poetry is written from this standpoint. The remaining options point to different concerns and therefore do not answer this question.

६०१. (A) The chapter notes that but "Kongu naa boche mida kaavalunde bonthapegwadu" (The Sari's Edge) -the visceral immediacy of the Telugu title has somewhat diminished in Maithili. — Chapter 4 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Telugu Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that but "Kongu naa boche mida kaavalunde bonthapegwadu" (The Sari's Edge) -the visceral immediacy of the Telugu title has somewhat diminished in Maithili. The remaining options point to different concerns and therefore do not answer this question.

६०२. (C) The chapter notes that this silence is a symbol of the historical absence of the Dalit woman -she who never became a subject in history, always remained an object. — Chapter 4 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Telugu Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that this silence is a symbol of the historical absence of the Dalit woman -she who never became a subject in history, always remained an object. The remaining options point to different concerns and therefore do not answer this question.

६०३. (D) The chapter places Dalit Literary Criticism inside the wider parallel history of Maithili literature. — Chapter 5 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Gujarati Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter places Dalit Literary Criticism inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

६०४. (C) The three poets -Garange, Vadel, Solanki -adopt three different poetic strategies: Garange uses urban realism (the concrete, sensory reality of city life), Vadel uses sexual-political testimony, and Solanki uses freeze-figures and anti-Gandhi irony. — Chapter 5 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Gujarati Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the three poets -Garange, Vadel, Solanki -adopt three different poetic strategies: Garange uses urban realism (the concrete, sensory reality of city life), Vadel uses sexual-political testimony, and Solanki uses freeze-figures and anti-Gandhi irony. The remaining options point to different concerns and therefore do not answer this question.

६०५. (C) Anish Garange: Poster Poetic Form and Structure Poster is composed in a circular structure (in which the first line becomes the last). "These roughfaced posters are like a mirror to me" -the poem begins with this and ends with this. — Chapter 5 treats Anish Garange as part of its larger discussion of Dalit Literary Criticism — Gujarati Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that anish Garange: Poster Poetic Form and Structure Poster is composed in a circular structure (in which the first line becomes the last). "These roughfaced posters are like a mirror to me" -the poem begins with this and ends with this. The remaining options point to different concerns and therefore do not answer this question.

६०६. (B) The chapter notes that structurally this is collage-poetry. — Chapter 5 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Gujarati Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that structurally this is collage-poetry. The remaining options point to different concerns and therefore do not answer this question.

६०७. (C) The chapter notes that calling the child of the Dalit woman and upper-caste man "Bharat" -this reveals the true history of nationbuilding. — Chapter 5 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Gujarati Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that

calling the child of the Dalit woman and upper-caste man "Bharat" -this reveals the true history of nationbuilding. The remaining options point to different concerns and therefore do not answer this question.

૬૦૮. (C) The chapter notes that vadel's poem inverts this argument: the abolition of caste begins not merely with marriage, but with acknowledging the history of casteviolence. — Chapter 5 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Gujarati Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that vadel's poem inverts this argument: the abolition of caste begins not merely with marriage, but with acknowledging the history of casteviolence. The remaining options point to different concerns and therefore do not answer this question.

૬૦૯. (D) The poem shows these remnants -the people left behind by the cleanliness movement: "in the city's secret lanes the sweepings of broom-handles -/ they grumble / they groan." This "grumbling" and "groaning" -the Dalit sanitation workers who were left outside... — Chapter 5 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Gujarati Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the poem shows these remnants -the people left behind by the cleanliness movement: "in the city's secret lanes the sweepings of broom-handles -/ they grumble / they groan." This "grumbling" and "groaning" -the Dalit sanitation workers who were left outside... The remaining options point to different concerns and therefore do not answer this question.

૬૧૦. (D) The chapter notes that comparative Analysis: Telugu versus Gujarati Comparing these Gujarati poems with the Telugu line of inheritance, several major differences and similarities emerge: Urban-centricity: Telugu Dalit poetry is generally connected to... — Chapter 5 treats Gujarati Comparing as part of its larger discussion of Dalit Literary Criticism — Gujarati Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that comparative Analysis: Telugu versus Gujarati Comparing these Gujarati poems with the Telugu line of inheritance, several major differences and similarities emerge: Urban-centricity: Telugu Dalit poetry is generally connected to... The remaining options point to different concerns and therefore do not answer this question.

૬૧૧. (C) The chapter notes that this reveals the different forms of regional Dalit movements. — Chapter 5 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Gujarati Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that this reveals the different forms of regional Dalit movements. The remaining options point to different concerns and therefore do not answer this question.

૬૧૨. (B) The chapter notes that poetic language: Indigenous symbols (Indian laburnum, tamarind, Maisamma Devi) abound in Telugu poetry. — Chapter 5 treats Maisamma Devi as part of its larger discussion of Dalit Literary Criticism — Gujarati Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that poetic language: Indigenous symbols (Indian laburnum, tamarind, Maisamma Devi) abound in Telugu poetry. The remaining options point to different concerns and therefore do not answer this question.

૬૧૩. (C) And as long as this failure continues, Dalit poetry -in Telugu, in Gujarati, in Maithili -will continue questioning, bearing witness, and cursing. — Chapter 5 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Gujarati Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that and as long as this failure continues, Dalit poetry -in Telugu, in Gujarati, in Maithili -will continue questioning, bearing witness, and cursing. The remaining options point to different concerns and therefore do not answer this question.

૬૧૪. (B) The chapter notes that sadananda This poem's structure is a dramatic monologue -a real person, Sadananda, who came to a farmers' fair in the capital city, sees the sea. — Chapter 5 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Gujarati Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that sadananda This poem's structure is a dramatic monologue -a real person, Sadananda, who came to a farmers' fair in the capital city, sees the sea. The remaining options point to different concerns and therefore do not answer this question.

૬૧૫. (C) The echo of the Dalit women poets of the Telugu line of inheritance resonates in this image of the abandoned pregnant woman -Subhadra's "Avva", Swarooparani's "Hands Turned to Earth". — Chapter 5 treats Hands Turned as part of its larger discussion of Dalit Literary Criticism — Gujarati Dalit Literature in Maithili Translation. Put in fresh wording,

the relevant point is that the echo of the Dalit women poets of the Telugu line of inheritance resonates in this image of the abandoned pregnant woman -Subhadra's "Avva", Swarooparani's "Hands Turned to Earth". The remaining options point to different concerns and therefore do not answer this question.

୧୧୧. (A) The chapter notes that sthāyibhāvas (permanent moods), culminate in rasa as do śṛṅgāra (the erotic) and karuṇa (the compassionate)? — Chapter 6 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Odia Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that sthāyibhāvas (permanent moods), culminate in rasa as do śṛṅgāra (the erotic) and karuṇa (the compassionate)? The remaining options point to different concerns and therefore do not answer this question.

୧୧୨. (D) The chapter notes that chapter I: The Inversion of Śṛṅgāra, Love, Separation, and the Dalit Body Classical śṛṅgāra rasa takes rati (love/desire) as its sthāyibhāva. — Chapter 6 treats Dalit Body Classical as part of its larger discussion of Dalit Literary Criticism — Odia Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that chapter I: The Inversion of Śṛṅgāra, Love, Separation, and the Dalit Body Classical śṛṅgāra rasa takes rati (love/desire) as its sthāyibhāva. The remaining options point to different concerns and therefore do not answer this question.

୧୧୩. (C) The chapter notes that this refusal of sādharmaṇikaraṇa serves as a fundamental challenge to rasa theory. — Chapter 6 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Odia Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that this refusal of sādharmaṇikaraṇa serves as a fundamental challenge to rasa theory. The remaining options point to different concerns and therefore do not answer this question.

୧୧୪. (D) The chapter notes that classical raudra rasa takes krodha as its sthāyibhāva. — Chapter 6 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Odia Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that classical raudra rasa takes krodha as its sthāyibhāva. The remaining options point to different concerns and therefore do not answer this question.

୧୧୫. (B) Here, the āśraya (subject) of krodha is the Dalit community itself; the viśaya (object) is the historical crime of savarna Hindutva. — Chapter 6 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Odia Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that here, the āśraya (subject) of krodha is the Dalit community itself; the viśaya (object) is the historical crime of savarna Hindutva. The remaining options point to different concerns and therefore do not answer this question.

୧୧୬. (A) The chapter notes that is it rasa for the saḥṛdaya, or is it sandēśa (message)? — Chapter 6 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Odia Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that is it rasa for the saḥṛdaya, or is it sandēśa (message)? The remaining options point to different concerns and therefore do not answer this question.

୧୧୭. (A) The chapter notes that kolakaluri Enoch's story "The Crow" (Kauā) exemplifies this convergence. — Chapter 6 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Odia Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that kolakaluri Enoch's story "The Crow" (Kauā) exemplifies this convergence. The remaining options point to different concerns and therefore do not answer this question.

୧୧୮. (C) The chapter notes that rasa theory is a theory of ānanda (aesthetic pleasure). — Chapter 6 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Odia Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that rasa theory is a theory of ānanda (aesthetic pleasure). The remaining options point to different concerns and therefore do not answer this question.

୧୧୯. (B) The limit of sādharmaṇikaraṇa: Rasa theory universalizes the particular. — Chapter 6 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Odia Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the limit of sādharmaṇikaraṇa: Rasa theory universalizes the particular. The remaining options point to different concerns and therefore do not answer this question.

୧୨୫. (C) The chapter notes that can these be accepted as uparasas (subsidiary rasas) or aṅgarasas (component rasas), or as new rasas altogether? — Chapter 6 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Odia Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that can these be accepted as uparasas (subsidiary rasas) or aṅgarasas (component rasas), or as new rasas altogether? The remaining options point to different concerns and therefore do not answer this question.

୧୨୬. (A) The chapter notes that on one hand, this literature shows the inadequacy of classical rasa theory, the traditional frameworks of raudra, vibhatsa, and karuṇa cannot fully account for the āsvāda of this literature. — Chapter 6 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Odia Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that on one hand, this literature shows the inadequacy of classical rasa theory, the traditional frameworks of raudra, vibhatsa, and karuṇa cannot fully account for the āsvāda of this literature. The remaining options point to different concerns and therefore do not answer this question.

୧୨୭. (B) Videha's Intervention Facing this historical absence, Videha's strategy is two-tiered: Immediate strategy: bringing translations of Dalit literature from other Indian languages and making Maithili readers familiar with the taste, language, and politics of... — Chapter 6 treats Videha's Intervention Facing as part of its larger discussion of Dalit Literary Criticism — Odia Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that videha's Intervention Facing this historical absence, Videha's strategy is two-tiered: Immediate strategy: bringing translations of Dalit literature from other Indian languages and making Maithili readers familiar with the taste, language, and politics of... The remaining options point to different concerns and therefore do not answer this question.

୧୨୮. (A) The chapter notes that third -Testimonial translation: "beaten with a stick," "wood burning in the hungry stove," "spine that has not bent" -these are poetic evidence that retains its judicial force in Maithili. — Chapter 6 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Odia Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that the chapter notes that third -Testimonial translation: "beaten with a stick," "wood burning in the hungry stove," "spine that has not bent" -these are poetic evidence that retains its judicial force in Maithili. The remaining options point to different concerns and therefore do not answer this question.

୧୨୯. (D) There, the Maithili chorus would rise with songs like "Mother, oh Mother, get me a gun, for I shall be a soldier", a sentiment that still echoes in people's hearts. — Chapter 6 treats Dalit Literary Criticism as part of its larger discussion of Dalit Literary Criticism — Odia Dalit Literature in Maithili Translation. Put in fresh wording, the relevant point is that there, the Maithili chorus would rise with songs like "Mother, oh Mother, get me a gun, for I shall be a soldier", a sentiment that still echoes in people's hearts. The remaining options point to different concerns and therefore do not answer this question.

୧୩୦. (B) The chapter notes that its discussion connects Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara) with critical appreciation, literary history and the Videha critical frame. — Chapter 7 treats Primal Poet as part of its larger discussion of Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara). Put in fresh wording, the relevant point is that the chapter notes that its discussion connects Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara) with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

୧୩୧. (D) The chapter notes that v i d y a p a t i , t h e P r i m a l P o e t o f M a i t h i l i (P r e J y o t i r i s h v a r a) (Vidyapati's portrait by Pankalal Mandal, awardee of the Videh Chitrakala Samman) Prior to the poet-king Jyotirishvara (c. — Chapter 7 treats Pankalal Mandal as part of its larger discussion of Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara). Put in fresh wording, the relevant point is that the chapter notes that v i d y a p a t i , t h e P r i m a l P o e t o f M a i t h i l i (P r e J y o t i r i s h v a r a) (Vidyapati's portrait by Pankalal Mandal, awardee of the Videh Chitrakala Samman) Prior to the poet-king Jyotirishvara (c. The remaining options point to different concerns and therefore do not answer this question.

୧୩୨. (A) In the Bidapat Nach of the parallel line of inheritance, the Vidyapati Padavali (from the pre-Jyotirishvara era) is performed by way of dance and drama. — Chapter 7 treats Bidapat Nach as part of its larger discussion of Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara). Put in fresh wording, the relevant point is that in the Bidapat Nach of the parallel line

of inheritance, the Vidyapati Padavali (from the pre-Jyotirishvara era) is performed by way of dance and drama. The remaining options point to different concerns and therefore do not answer this question.

६३३. (B) And Mundalā mukula kataya makaranda Jyotirishvara (1275-1350) mentions him in the Sixth Kallola, "Atha Vidyāvanta Varṇanā" and in the Eighth Kallola, "Atha Rājya Varṇanā." In the Bidapat Nach of the parallel line of inheritance, the Vidyapati Padavali... — Chapter 7 treats Sixth Kallola as part of its larger discussion of Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara). Put in fresh wording, the relevant point is that and Mundalā mukula kataya makaranda Jyotirishvara (1275-1350) mentions him in the Sixth Kallola, "Atha Vidyāvanta Varṇanā" and in the Eighth Kallola, "Atha Rājya Varṇanā." In the Bidapat Nach of the parallel line of inheritance, the Vidyapati Padavali... The remaining options point to different concerns and therefore do not answer this question.

६३४. (D) Then, the scholars of Mithila were stirred into action, and drawing upon Vidyapati's SanskritAvahattha works and records available in the Panji under the names Govindadas and Vidyapati, they produced Vidyapati Thakur and Govindadas Jha (!!!), where the... — Chapter 7 treats Vidyapati's SanskritAvahattha as part of its larger discussion of Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara). Put in fresh wording, the relevant point is that then, the scholars of Mithila were stirred into action, and drawing upon Vidyapati's SanskritAvahattha works and records available in the Panji under the names Govindadas and Vidyapati, they produced Vidyapati Thakur and Govindadas Jha (!!!), where the... The remaining options point to different concerns and therefore do not answer this question.

६३५. (B) The chapter notes that vijay Kumar Thakur writes in Medieval Mithila: "The influence of this feudal-era religious ideology in the religious sphere of Mithila was so pervasive that even today, the following remnants of this line of inheritance persist in..." — Chapter 7 treats Kumar Thakur as part of its larger discussion of Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara). Put in fresh wording, the relevant point is that the chapter notes that vijay Kumar Thakur writes in Medieval Mithila: "The influence of this feudal-era religious ideology in the religious sphere of Mithila was so pervasive that even today, the following remnants of this line of inheritance persist in..." The remaining options point to different concerns and therefore do not answer this question.

६३६. (B) The chapter notes that this Parishad did not perform Vidyapati's sacred thread ceremony; it performed the sacred thread ceremony of the Maithili language itself. — Chapter 7 treats Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara) as part of its larger discussion of Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara). Put in fresh wording, the relevant point is that the chapter notes that this Parishad did not perform Vidyapati's sacred thread ceremony; it performed the sacred thread ceremony of the Maithili language itself. The remaining options point to different concerns and therefore do not answer this question.

६३७. (C) The Sanskrit and Avahattha Vidyapati says: Caste is the ultimate determining factor in social life. — Chapter 7 treats Avahattha Vidyapati as part of its larger discussion of Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara). Put in fresh wording, the relevant point is that the Sanskrit and Avahattha Vidyapati says: Caste is the ultimate determining factor in social life. The remaining options point to different concerns and therefore do not answer this question.

६३८. (B) The Videgha Mathava of the Shatapatha Brahmana and the Nimi of the Puranas both have the same priest, Gautama, so they are one, and from this, the Videha kingdom began. — Chapter 7 treats Shatapatha Brahmana as part of its larger discussion of Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara). Put in fresh wording, the relevant point is that the Videgha Mathava of the Shatapatha Brahmana and the Nimi of the Puranas both have the same priest, Gautama, so they are one, and from this, the Videha kingdom began. The remaining options point to different concerns and therefore do not answer this question.

६३९. (D) The chapter notes that physical and mental illnesses increased severely inside these two sub-castes, along with a dramatic rise in polygamy, child marriage, and the number of widows. — Chapter 7 treats Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara) as part of its larger discussion of Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara). Put in fresh wording, the relevant point is that the chapter notes that physical and mental illnesses increased severely inside these two sub-castes, along with a dramatic rise in polygamy, child marriage, and the number of widows. The remaining options point to different concerns and therefore do not answer this question.

६४०. (A) The chapter notes that govind Jha recognizes the line of inheritance of Vidyapati in Jyotirishvara's Vidāñota and discusses it, but why does he not advance the case for a pre-Jyotirishvara Vidyapati, especially when Bideshwar Thakur gave up his life singing? — Chapter 7 treats Jyotirishvara's Vidāñota as part of its larger discussion of Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara). Put in fresh wording, the relevant point is that the chapter notes that govind Jha recognizes the line of inheritance of Vidyapati in Jyotirishvara's Vidāñota and discusses it, but why does he not advance the case for a pre-Jyotirishvara Vidyapati, especially when Bideshwar Thakur gave up his life singing? The remaining options point to different concerns and therefore do not answer this question.

६४१. (A) The chapter notes that when a thirst for Vidyapati arises in a Vidyapati play, how does the playwright's village become involved? — Chapter 7 treats Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara) as part of its larger discussion of Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara). Put in fresh wording, the relevant point is that the chapter notes that when a thirst for Vidyapati arises in a Vidyapati play, how does the playwright's village become involved? The remaining options point to different concerns and therefore do not answer this question.

६४२. (B) The chapter notes that goraksha Vijaya was written for a Bhairava worship ceremony, and like Dhurtasamagama, it contained Maithili songs, which were a result of the profound influence of the pre-Jyotirishvara Vidyapati. — Chapter 7 treats Jyotirishvara Vidyapati as part of its larger discussion of Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara). Put in fresh wording, the relevant point is that the chapter notes that goraksha Vijaya was written for a Bhairava worship ceremony, and like Dhurtasamagama, it contained Maithili songs, which were a result of the profound influence of the pre-Jyotirishvara Vidyapati. The remaining options point to different concerns and therefore do not answer this question.

६४३. (A) The chapter notes that conclusion Gangesh, the author of the Tattvachintamani, wrote a work equivalent to 12,000 texts. — Chapter 7 treats Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara) as part of its larger discussion of Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara). Put in fresh wording, the relevant point is that the chapter notes that conclusion Gangesh, the author of the Tattvachintamani, wrote a work equivalent to 12,000 texts. The remaining options point to different concerns and therefore do not answer this question.

६४४. (C) The chapter notes that gangesha's family is completely ignored and we are not expected to know even his father's name." And he states that all this information was provided to him by Prof. — Chapter 7 treats Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara) as part of its larger discussion of Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara). Put in fresh wording, the relevant point is that the chapter notes that gangesha's family is completely ignored and we are not expected to know even his father's name." And he states that all this information was provided to him by Prof. The remaining options point to different concerns and therefore do not answer this question.

६४५. (C) The fact that the poetry of a famous scholar like Gangesh is not available today, under whose conspiracy, is evident from the examples given above. — Chapter 7 treats Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara) as part of its larger discussion of Vidyapati, the Primal Poet of Maithili (Pre-Jyotirishvara). Put in fresh wording, the relevant point is that the fact that the poetry of a famous scholar like Gangesh is not available today, under whose conspiracy, is evident from the examples given above. The remaining options point to different concerns and therefore do not answer this question.

६४६. (B) All analysis is grounded in what the archive text actually says. — Chapter 8 treats Abha Jha as part of its larger discussion of Abha Jha — Literary Critic and Essayist. Put in fresh wording, the relevant point is that all analysis is grounded in what the archive text actually says. The remaining options point to different concerns and therefore do not answer this question.

६४७. (C) Ashok is one of the most major fiction writers in the Videha parallel line of inheritance, author of thirteen published books across poetry, fiction, interview-collection, travelogue, criticism, and satire. — Chapter 8 treats Abha Jha as part of its larger discussion of Abha Jha — Literary Critic and Essayist. Put in fresh wording, the relevant point is that ashok is one of the most major fiction writers in the Videha parallel line of inheritance, author of thirteen published books across poetry, fiction, interview-collection, travelogue, criticism, and satire. The remaining options point to different concerns and therefore do not answer this question.

६४८. (B) His story collection Daidigam (2017), the subject of Abha Jha's essay, contains fifteen stories. — Chapter 8 treats Abha Jha's as part of its larger discussion of Abha Jha — Literary Critic and Essayist. Put in fresh wording, the relevant point is that his story collection Daidigam (2017), the subject of Abha Jha's essay, contains fifteen stories. The remaining options point to different concerns and therefore do not answer this question.

६४९. (C) The chapter notes that critical Analysis through Indian Literary Theory 3.1 Rasa Theory and Abha Jha's Critical Sensibility Bharata Muni's Natyashastra requires that the critic or aesthete be a sahrdaya, a... — Chapter 8 treats Rasa Theory as part of its larger discussion of Abha Jha — Literary Critic and Essayist. Put in fresh wording, the relevant point is that the chapter notes that critical Analysis through Indian Literary Theory 3.1 Rasa Theory and Abha Jha's Critical Sensibility Bharata Muni's Natyashastra requires that the critic or aesthete be a sahrdaya, a... The remaining options point to different concerns and therefore do not answer this question.

६५०. (B) The chapter notes that she is not ordinary; and her congratulations are not mere politeness but a genuine critical recognition of Ashok's achievement. — Chapter 8 treats Abha Jha as part of its larger discussion of Abha Jha — Literary Critic and Essayist. Put in fresh wording, the relevant point is that the chapter notes that she is not ordinary; and her congratulations are not mere politeness but a genuine critical recognition of Ashok's achievement. The remaining options point to different concerns and therefore do not answer this question.

६५१. (A) The chapter notes that bīhani Kathā as Form The bīhani kathā (बीहनि कथा), Maithili's 'very short story' or flash fiction form, is one of the Videha archive's most characteristic contributions to Maithili literary innovation. — Chapter 9 treats Form The as part of its larger discussion of Abhilash Thakur and Kundan Kumar Karn — Critical Appreciations. Put in fresh wording, the relevant point is that the chapter notes that bīhani Kathā as Form The bīhani kathā (बीहनि कथा), Maithili's 'very short story' or flash fiction form, is one of the Videha archive's most characteristic contributions to Maithili literary innovation. The remaining options point to different concerns and therefore do not answer this question.

६५२. (A) The chapter notes that navya-Nyāya: The Anumāna of Satirical Fiction Gaṅgeśa's analysis of anumāna (inference) by way of vyāpti (universal concomitance) provides a critical frame for understanding satirical fiction's epistemic logic. — Chapter 9 treats Satirical Fiction Gaṅgeśa's as part of its larger discussion of Abhilash Thakur and Kundan Kumar Karn — Critical Appreciations. Put in fresh wording, the relevant point is that the chapter notes that navya-Nyāya: The Anumāna of Satirical Fiction Gaṅgeśa's analysis of anumāna (inference) by way of vyāpti (universal concomitance) provides a critical frame for understanding satirical fiction's epistemic logic. The remaining options point to different concerns and therefore do not answer this question.

६५३. (C) The chapter notes that brecht's concept of Verfremdungseffekt (estrangement effect), the technique of making the familiar strange so that it can be critically examined rather than passively accepted, is structurally analogous to the bīhani kathā's... — Chapter 9 treats Abhilash Thakur and Kundan Kumar Karn as part of its larger discussion of Abhilash Thakur and Kundan Kumar Karn — Critical Appreciations. Put in fresh wording, the relevant point is that the chapter notes that brecht's concept of Verfremdungseffekt (estrangement effect), the technique of making the familiar strange so that it can be critically examined rather than passively accepted, is structurally analogous to the bīhani kathā's... The remaining options point to different concerns and therefore do not answer this question.

६५४. (A) The chapter notes that children's ghazals alongside a standard adult ghazal. — Chapter 9 treats Abhilash Thakur and Kundan Kumar Karn as part of its larger discussion of Abhilash Thakur and Kundan Kumar Karn — Critical Appreciations. Put in fresh wording, the relevant point is that the chapter notes that children's ghazals alongside a standard adult ghazal. The remaining options point to different concerns and therefore do not answer this question.

६५५. (C) The chapter notes that 657, his largest single contribution, eighteen pages, including the hajal form which is unique in the archive. — Chapter 9 treats Abhilash Thakur and Kundan Kumar Karn as part of its larger discussion of Abhilash Thakur and Kundan Kumar Karn — Critical Appreciations. Put in fresh wording, the relevant point is that the chapter notes that 657, his largest single contribution, eighteen pages, including the hajal form which is unique in the archive. The remaining options point to different concerns and therefore do not answer this question.

६५६. (A) The Karnaamrit journal, founded by Rajanandan Lal Das, was Jha's gateway to Maithili literary culture from 1987 onward, a journal he distributed personally among friends, colleagues, and strangers in the line of inheritance of small-press Maithili... — Chapter 10 treats Rajanandan Lal Das as part of its larger discussion of Ajit Kumar Jha — Critical Appreciation. Put in fresh wording, the relevant point is that the Karnaamrit journal, founded by Rajanandan Lal Das, was Jha's gateway to Maithili literary culture from 1987 onward, a journal he distributed personally among friends, colleagues, and strangers in the line of inheritance of small-press Maithili... The remaining options point to different concerns and therefore do not answer this question.

६५७. (D) The essays are organized around specific persons living and recently deceased figures of Maithili literature, journalism, theatre, and cultural activism, and together constitute a portrait gallery of the Maithili parallel literary line of inheritance. — Chapter 10 treats Ajit Kumar Jha as part of its larger discussion of Ajit Kumar Jha — Critical Appreciation. Put in fresh wording, the relevant point is that the essays are organized around specific persons living and recently deceased figures of Maithili literature, journalism, theatre, and cultural activism, and together constitute a portrait gallery of the Maithili parallel literary line of inheritance. The remaining options point to different concerns and therefore do not answer this question.

६५८. (D) The chapter notes that essay Title / Subject Publication Source (Videha) 1 Van Main Aami, Rajanandan Lal Das Issue 333, 01 Nov 2021 2 Mithila Maithili Aandolanak Pathey, Ravindra Thakur Issue 348, 15 Jun 2022 3 Abaaraa Nahitan: Ek Anupam Kriti (Kedar Nath... — Chapter 10 treats Subject Publication Source as part of its larger discussion of Ajit Kumar Jha — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that essay Title / Subject Publication Source (Videha) 1 Van Main Aami, Rajanandan Lal Das Issue 333, 01 Nov 2021 2 Mithila Maithili Aandolanak Pathey, Ravindra Thakur Issue 348, 15 Jun 2022 3 Abaaraa Nahitan: Ek Anupam Kriti (Kedar Nath... The remaining options point to different concerns and therefore do not answer this question.

६५९. (D) The chapter notes that vakrokti Theory (Kuntaka's Vakroktijivita, c. — Chapter 10 treats Kuntaka's Vakroktijivita as part of its larger discussion of Ajit Kumar Jha — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that vakrokti Theory (Kuntaka's Vakroktijivita, c. The remaining options point to different concerns and therefore do not answer this question.

६६०. (B) The chapter notes that th century) Kuntaka's theory of vakrokti (oblique/deviant expression) holds that literary beauty arises from a productive deviation from ordinary usage, the twist (vaikritya) that makes language literarily alive. — Chapter 10 treats Ajit Kumar Jha as part of its larger discussion of Ajit Kumar Jha — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that th century) Kuntaka's theory of vakrokti (oblique/deviant expression) holds that literary beauty arises from a productive deviation from ordinary usage, the twist (vaikritya) that makes language literarily alive. The remaining options point to different concerns and therefore do not answer this question.

६६१. (B) The chapter notes that similarly, the essay on Kedar Nath Chaudhary ('Abaara Nahitan') narrates a near-suicide, a chance encounter with fried sweets (jelebis and chaudhary), the absurd proximity of death and snack that saved both Chaudhary and the first... — Chapter 10 treats Kedar Nath Chaudhary as part of its larger discussion of Ajit Kumar Jha — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that similarly, the essay on Kedar Nath Chaudhary ('Abaara Nahitan') narrates a near-suicide, a chance encounter with fried sweets (jelebis and chaudhary), the absurd proximity of death and snack that saved both Chaudhary and the first... The remaining options point to different concerns and therefore do not answer this question.

६६२. (C) The chapter notes that this is Kuntaka's vakrokti at the narrative level: the oblique approach to a serious subject (the founding of Maithili cinema) by way of a comic episode that is also genuinely moving. — Chapter 10 treats Ajit Kumar Jha as part of its larger discussion of Ajit Kumar Jha — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that this is Kuntaka's vakrokti at the narrative level: the oblique approach to a serious subject (the founding of Maithili cinema) by way of a comic episode that is also genuinely moving. The remaining options point to different concerns and therefore do not answer this question.

६६३. (D) Applied to Jha's criticism, auchitya becomes both a critical tool and a problematic. — Chapter 10 treats Ajit Kumar Jha as part of its larger discussion of Ajit Kumar Jha — Critical Appreciation. Put in fresh wording, the relevant point is

that applied to Jha's criticism, auchitya becomes both a critical tool and a problematic. The remaining options point to different concerns and therefore do not answer this question.

६६४. (D) The essay on Ram Bhorosa Padi 'Bhramar' and his novel Gharmuha, a novel about the Madheshi political movement in Nepal, explicitly engages postcolonial questions: the 'Madheshi' identity of Terai Maithili-speakers in Nepal is itself a postcolonial... — Chapter 10 treats Ram Bhorosa Padi as part of its larger discussion of Ajit Kumar Jha — Critical Appreciation. Put in fresh wording, the relevant point is that the essay on Ram Bhorosa Padi 'Bhramar' and his novel Gharmuha, a novel about the Madheshi political movement in Nepal, explicitly engages postcolonial questions: the 'Madheshi' identity of Terai Maithili-speakers in Nepal is itself a postcolonial... The remaining options point to different concerns and therefore do not answer this question.

६६५. (A) The chapter notes that subaltern Studies: Ranajit Guha and the Archive Ranajit Guha's founding essay for the Subaltern Studies collective ('On Some Aspects of the Historiography of Colonial India,' 1982) holds that colonial and nationalist historiography... — Chapter 10 treats Ranajit Guha as part of its larger discussion of Ajit Kumar Jha — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that subaltern Studies: Ranajit Guha and the Archive Ranajit Guha's founding essay for the Subaltern Studies collective ('On Some Aspects of the Historiography of Colonial India,' 1982) holds that colonial and nationalist historiography... The remaining options point to different concerns and therefore do not answer this question.

६६६. (B) The subaltern appears in the archive only as object of elite discourse. — Chapter 10 treats Ajit Kumar Jha as part of its larger discussion of Ajit Kumar Jha — Critical Appreciation. Put in fresh wording, the relevant point is that the subaltern appears in the archive only as object of elite discourse. The remaining options point to different concerns and therefore do not answer this question.

६६७. (B) The chapter notes that centres on Amod Kumar Jha, Poet, Editor, Critic. — Chapter 11 treats Amod Kumar Jha as part of its larger discussion of Amod Kumar Jha — Poet, Editor, Critic. Put in fresh wording, the relevant point is that the chapter notes that centres on Amod Kumar Jha, Poet, Editor, Critic. The remaining options point to different concerns and therefore do not answer this question.

६६८. (A) The chapter notes that its discussion connects Amod Kumar Jha with critical appreciation, literary history and the Videha critical frame. — Chapter 11 treats Amod Kumar Jha as part of its larger discussion of Amod Kumar Jha — Poet, Editor, Critic. Put in fresh wording, the relevant point is that the chapter notes that its discussion connects Amod Kumar Jha with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

६६९. (A) The chapter notes that critical Appreciation: Western Literary Theory VII. — Chapter 11 treats Amod Kumar Jha as part of its larger discussion of Amod Kumar Jha — Poet, Editor, Critic. Put in fresh wording, the relevant point is that the chapter notes that critical Appreciation: Western Literary Theory VII. The remaining options point to different concerns and therefore do not answer this question.

६७०. (B) The chapter notes that critical Appreciation: Indian Aesthetics, Nāṭyaśāstra, and Rasa Theory VIII. — Chapter 11 treats Rasa Theory VIII as part of its larger discussion of Amod Kumar Jha — Poet, Editor, Critic. Put in fresh wording, the relevant point is that the chapter notes that critical Appreciation: Indian Aesthetics, Nāṭyaśāstra, and Rasa Theory VIII. The remaining options point to different concerns and therefore do not answer this question.

६७१. (C) The chapter notes that comparative Study: Amod Kumar Jha among Maithili Poets XI. — Chapter 11 treats Amod Kumar Jha as part of its larger discussion of Amod Kumar Jha — Poet, Editor, Critic. Put in fresh wording, the relevant point is that the chapter notes that comparative Study: Amod Kumar Jha among Maithili Poets XI. The remaining options point to different concerns and therefore do not answer this question.

६७२. (A) The chapter notes that pREFATORY NOTE Amod Kumar Jha is a Maithili poet, editor, and literary activist based in Kolkata whose first poetry collection, Bimbak Pathar (बिम्बक पथार, 'The Reflective Stone'), published in 2014 by Harekrishna Prakashan, Kolkata... — Chapter 11 treats REFATORY NOTE Amod Kumar Jha as part of its larger

discussion of Amod Kumar Jha — Poet, Editor, Critic. Put in fresh wording, the relevant point is that the chapter notes that pREFATORY NOTE Amod Kumar Jha is a Maithili poet, editor, and literary activist based in Kolkata whose first poetry collection, Bimbak Pathar (बिम्बक पथार, 'The Reflective Stone'), published in 2014 by Harekrishna Prakashan, Kolkata... The remaining options point to different concerns and therefore do not answer this question.

६७३. (A) A N A N D K U M A R J H A A Complete Research & Critical Appreciation Indian & Western Criticism Theories | Videha Parallel History critical frame Bharata's Natyashastra & Village Theatre Theory | Navya Nyaya Epistemology (Gaṅgeśa & Others) Ta b l e o f C... — Chapter 12 treats Bharata's Natyashastra as part of its larger discussion of Anand Kumar Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that a N A N D K U M A R J H A A Complete Research & Critical Appreciation Indian & Western Criticism Theories | Videha Parallel History critical frame Bharata's Natyashastra & Village Theatre Theory | Navya Nyaya Epistemology (Gaṅgeśa & Others) Ta b l e o f C... The remaining options point to different concerns and therefore do not answer this question.

६७४. (C) The chapter notes that critical Appreciation by way of Indian Literary Theories 4.1 Rasa Theory (Bharata Muni's Natyashastra) 4.2 The Eight Rasas in Jha's Drama 4.3 Abhinaya: The Four Modes of Expression 4.4 Vritti (Dramatic Style): Bharati, Sattvati... — Chapter 12 treats Rasa Theory as part of its larger discussion of Anand Kumar Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that critical Appreciation by way of Indian Literary Theories 4.1 Rasa Theory (Bharata Muni's Natyashastra) 4.2 The Eight Rasas in Jha's Drama 4.3 Abhinaya: The Four Modes of Expression 4.4 Vritti (Dramatic Style): Bharati, Sattvati... The remaining options point to different concerns and therefore do not answer this question.

६७५. (C) The chapter notes that village Theatre and Folk Drama Theories 5.1 Mithila's Loka-Natya line of inheritance 5.2 The Nach line of inheritance and Its Social Function 5.3 Bertolt Brecht's Epic Theatre and Village Drama Parallels 5.4 Richard Schechner's... — Chapter 12 treats Folk Drama Theories as part of its larger discussion of Anand Kumar Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that village Theatre and Folk Drama Theories 5.1 Mithila's Loka-Natya line of inheritance 5.2 The Nach line of inheritance and Its Social Function 5.3 Bertolt Brecht's Epic Theatre and Village Drama Parallels 5.4 Richard Schechner's... The remaining options point to different concerns and therefore do not answer this question.

६७६. (C) The chapter notes that western Literary and Critical Theories 6.1 Aristotelian Dramaturgy 6.2 Feminist Theory and the Drama of Women's Oppression 6.3 Postcolonial Theory and Social Drama 6.4 Marxist/Materialist Dramaturgy 6.5 Psychoanalytic Theory (Freud... — Chapter 12 treats Aristotelian Dramaturgy as part of its larger discussion of Anand Kumar Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that western Literary and Critical Theories 6.1 Aristotelian Dramaturgy 6.2 Feminist Theory and the Drama of Women's Oppression 6.3 Postcolonial Theory and Social Drama 6.4 Marxist/Materialist Dramaturgy 6.5 Psychoanalytic Theory (Freud... The remaining options point to different concerns and therefore do not answer this question.

६७७. (B) The chapter notes that navya Nyaya Epistemology Applied to Drama 8.1 Pramana in Theatrical Cognition 8.2 Vyapti and Dramatic Logic 8.3 Anumana and Inference in Dramatic Structure 8.4 Tarka and Counter-argument in the Plays 9. — Chapter 12 treats Theatrical Cognition as part of its larger discussion of Anand Kumar Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that navya Nyaya Epistemology Applied to Drama 8.1 Pramana in Theatrical Cognition 8.2 Vyapti and Dramatic Logic 8.3 Anumana and Inference in Dramatic Structure 8.4 Tarka and Counter-argument in the Plays 9. The remaining options point to different concerns and therefore do not answer this question.

६७८. (D) Anand Kumar Jha is one of the most distinctive and socially committed voices in contemporary Maithili drama. — Chapter 12 treats Anand Kumar Jha as part of its larger discussion of Anand Kumar Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that anand Kumar Jha is one of the most distinctive and socially committed voices in contemporary Maithili drama. The remaining options point to different concerns and therefore do not answer this question.

६७९. (A) The chapter notes that rooted in the village of Menhath (मेंहथ), Jhanjharpur, Madhubani district, Bihar in the very heartland of Mithila civilisation, he represents a generation of playwrights who emerged from rural Mithila in the late twentieth century... — Chapter 12 treats Anand Kumar Jha as part of its larger discussion of Anand Kumar Jha —

Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that rooted in the village of Menhath (मेंहथ), Jhanjharpur, Madhubani district, Bihar in the very heartland of Mithila civilisation, he represents a generation of playwrights who emerged from rural Mithila in the late twentieth century... The remaining options point to different concerns and therefore do not answer this question.

६८०. (D) The chapter notes that 16), have been performed repeatedly across Maithili-speaking regions, from village stages in Madhubani to diaspora stages in Kolkata. — Chapter 12 treats Anand Kumar Jha as part of its larger discussion of Anand Kumar Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that 16), have been performed repeatedly across Maithili-speaking regions, from village stages in Madhubani to diaspora stages in Kolkata. The remaining options point to different concerns and therefore do not answer this question.

६८१. (B) His play Hatham Parivartan won the prestigious Sahitya Akademi Youth Prize at the national level, Maithili's first such recognition for a young playwright in this period, establishing him as a major force in Indian regional theatre. — Chapter 12 treats Hatham Parivartan as part of its larger discussion of Anand Kumar Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that his play Hatham Parivartan won the prestigious Sahitya Akademi Youth Prize at the national level, Maithili's first such recognition for a young playwright in this period, establishing him as a major force in Indian regional theatre. The remaining options point to different concerns and therefore do not answer this question.

६८२. (D) His writing is the literature of the village stage, grounded in performability, clarity of social message, and direct emotional communication with a non-elite audience. — Chapter 12 treats Anand Kumar Jha as part of its larger discussion of Anand Kumar Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that his writing is the literature of the village stage, grounded in performability, clarity of social message, and direct emotional communication with a non-elite audience. The remaining options point to different concerns and therefore do not answer this question.

६८३. (D) The critical prefatory note confirms: 'Anand Kumar Jha is a representative playwright of the young generation. — Chapter 12 treats Anand Kumar Jha as part of its larger discussion of Anand Kumar Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the critical prefatory note confirms: 'Anand Kumar Jha is a representative playwright of the young generation. The remaining options point to different concerns and therefore do not answer this question.

६८४. (B) In his desire to write purposeful drama, he never became complacent. — Chapter 12 treats Anand Kumar Jha as part of its larger discussion of Anand Kumar Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that in his desire to write purposeful drama, he never became complacent. The remaining options point to different concerns and therefore do not answer this question.

६८५. (A) The publisher Sri Prabhakar Abhinay Samiti, Gandhwari, a village-based theatre group, staged the premiere of Dhadhait Navki Kaniyank Lahas on 12 October 2002 under the auspices of a Durga Puja celebration committee. — Chapter 12 treats Sri Prabhakar Abhinay Samiti as part of its larger discussion of Anand Kumar Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the publisher Sri Prabhakar Abhinay Samiti, Gandhwari, a village-based theatre group, staged the premiere of Dhadhait Navki Kaniyank Lahas on 12 October 2002 under the auspices of a Durga Puja celebration committee. The remaining options point to different concerns and therefore do not answer this question.

६८६. (D) The chapter notes that this originary context, festival performance by an amateur village troupe, for a village audience, is the constitutive performative context for all of Jha's plays and determines their dramaturgy, language register, and social function. — Chapter 12 treats Anand Kumar Jha as part of its larger discussion of Anand Kumar Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that this originary context, festival performance by an amateur village troupe, for a village audience, is the constitutive performative context for all of Jha's

plays and determines their dramaturgy, language register, and social function. The remaining options point to different concerns and therefore do not answer this question.

६८७. (B) The chapter notes that) is Jha's debut play and an anti-dowry drama set in the household of Garib Jha, a poor Brahmin father with five daughters and minimal land. — Chapter 12 treats Garib Jha as part of its larger discussion of Anand Kumar Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that) is Jha's debut play and an anti-dowry drama set in the household of Garib Jha, a poor Brahmin father with five daughters and minimal land. The remaining options point to different concerns and therefore do not answer this question.

६८८. (D) The play's dramatic irony, that the family's economic resources are entirely consumed by dowry demands, leaving no funds for the son's education, encodes a precise social-economic critique of the systemic irrationality of the dowry economy. — Chapter 12 treats Anand Kumar Jha as part of its larger discussion of Anand Kumar Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the play's dramatic irony, that the family's economic resources are entirely consumed by dowry demands, leaving no funds for the son's education, encodes a precise social-economic critique of the systemic irrationality of the dowry economy. The remaining options point to different concerns and therefore do not answer this question.

६८९. (D) The essay on drama prefacing this volume is a major theoretical statement: 'Drama is a visual poem (drishyakavya). — Chapter 12 treats Anand Kumar Jha as part of its larger discussion of Anand Kumar Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the essay on drama prefacing this volume is a major theoretical statement: 'Drama is a visual poem (drishyakavya). The remaining options point to different concerns and therefore do not answer this question.

६९०. (D) The chapter notes that by way of drama, the country, society, and individual circumstances and problems are brought before the audience face to face... — Chapter 12 treats Anand Kumar Jha as part of its larger discussion of Anand Kumar Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that by way of drama, the country, society, and individual circumstances and problems are brought before the audience face to face... The remaining options point to different concerns and therefore do not answer this question.

६९१. (C) The work that drama does in awakening the dormant consciousness of human beings collectively, no other literary form can do as effectively. — Chapter 12 treats Anand Kumar Jha as part of its larger discussion of Anand Kumar Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the work that drama does in awakening the dormant consciousness of human beings collectively, no other literary form can do as effectively. The remaining options point to different concerns and therefore do not answer this question.

६९२. (D) The chapter notes that hathat Parivartan (हठात् परिवर्तन), Sudden Change Winner of the All-India Sahitya Akademi First Youth Prize for Maithili drama, Hathat Parivartan is set in the haveli (mansion) of retired Brigadier Krishnachandra Pratap, a household... — Chapter 12 treats Sudden Change Winner as part of its larger discussion of Anand Kumar Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that hathat Parivartan (हठात् परिवर्तन), Sudden Change Winner of the All-India Sahitya Akademi First Youth Prize for Maithili drama, Hathat Parivartan is set in the haveli (mansion) of retired Brigadier Krishnachandra Pratap, a household... The remaining options point to different concerns and therefore do not answer this question.

६९३. (B) The dramatic conflict unfolds around the younger son Giridhar, an alcoholic, irresponsible youth, whose behaviour brings shame on the family's proud military legacy. — Chapter 12 treats Anand Kumar Jha as part of its larger discussion of Anand Kumar Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the dramatic conflict unfolds around the younger son Giridhar, an alcoholic, irresponsible youth, whose behaviour brings shame on the family's proud military legacy. The remaining options point to different concerns and therefore do not answer this question.

६९४. (A) The chapter notes that 16, published by Navarambh Prakashan), Mukti Yatra breaks major new dramatic ground. — Chapter 12 treats Navarambh Prakashan as part of its larger discussion of Anand Kumar Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that 16, published by Navarambh Prakashan),

Mukti Yatra breaks major new dramatic ground. The remaining options point to different concerns and therefore do not answer this question.

६९५. (B) The play is described as suitable for both rural and urban stages, a deliberate attempt to bridge the village-stage and urban proscenium-stage formats that Jha's earlier plays inhabited. — Chapter 12 treats Anand Kumar Jha as part of its larger discussion of Anand Kumar Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the play is described as suitable for both rural and urban stages, a deliberate attempt to bridge the village-stage and urban proscenium-stage formats that Jha's earlier plays inhabited. The remaining options point to different concerns and therefore do not answer this question.

६९६. (B) The critical preface by Rinku Devi places the play explicitly inside Maithili dramatic history, tracing the line of inheritance from Charyyapada (Buddhist devotional songs), by way of Varna Ratnakar's evidence of rich Loka-Natya (folk theatre) in medieval... — Chapter 12 treats Rinku Devi as part of its larger discussion of Anand Kumar Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the critical preface by Rinku Devi places the play explicitly inside Maithili dramatic history, tracing the line of inheritance from Charyyapada (Buddhist devotional songs), by way of Varna Ratnakar's evidence of rich Loka-Natya (folk theatre) in medieval... The remaining options point to different concerns and therefore do not answer this question.

६९७. (A) The chapter notes that it argues: 'Maithili dramatic history has its roots in drama. — Chapter 12 treats Anand Kumar Jha as part of its larger discussion of Anand Kumar Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that it argues: 'Maithili dramatic history has its roots in drama. The remaining options point to different concerns and therefore do not answer this question.

६९८. (C) There was a time when Maithili dramatic performance (Maithili Natak ka Digdigia) resounded across all of India, especially in North India.' The play is presented as Jha's definitive claim on this inheritance. — Chapter 12 treats North India.' The as part of its larger discussion of Anand Kumar Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that there was a time when Maithili dramatic performance (Maithili Natak ka Digdigia) resounded across all of India, especially in North India.' The play is presented as Jha's definitive claim on this inheritance. The remaining options point to different concerns and therefore do not answer this question.

६९९. (A) The chapter notes that critical Appreciation through Indian Literary Theories 4.1 Rasa Theory (Bharata Muni's Natyashastra) Bharata Muni's Natyashastra (c. — Chapter 12 treats Rasa Theory as part of its larger discussion of Anand Kumar Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that critical Appreciation through Indian Literary Theories 4.1 Rasa Theory (Bharata Muni's Natyashastra) Bharata Muni's Natyashastra (c. The remaining options point to different concerns and therefore do not answer this question.

७००. (A) The chapter notes that BCE-200 CE) is the foundational Indian text on dramatic theory. — Chapter 12 treats Anand Kumar Jha as part of its larger discussion of Anand Kumar Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that BCE-200 CE) is the foundational Indian text on dramatic theory. The remaining options point to different concerns and therefore do not answer this question.

७०१. (B) The Eight Rasas in Jha's Drama The dominant Rasa across Jha's entire dramatic corpus is Karuna (pathos), the rasa of sorrow, compassion, and the recognition of suffering. — Chapter 12 treats Jha's Drama The as part of its larger discussion of Anand Kumar Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the Eight Rasas in Jha's Drama The dominant Rasa across Jha's entire dramatic corpus is Karuna (pathos), the rasa of sorrow, compassion, and the recognition of suffering. The remaining options point to different concerns and therefore do not answer this question.

७०२. (D) The chapter notes that takak Mol, Dhadhait, and Badlait Samaj are primarily Karuna dramas: the suffering of dowry victims, the death of brides, the wasting of young men's lives by way of disease and political persecution, all evoke this fundamental emotion. — Chapter 12 treats Badlait Samaj as part of its larger discussion of Anand Kumar Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that takak Mol, Dhadhait, and Badlait Samaj are primarily Karuna dramas: the suffering of dowry victims, the death of brides, the wasting of young men's

lives by way of disease and political persecution, all evoke this fundamental emotion. The remaining options point to different concerns and therefore do not answer this question.

७०३. (B) The Pratap family's military heritage, the soldier-son Gopal's sacrifice at the border, the dramatic confrontation between patriotic duty and domestic weakness, all these generate the Vira aesthetic. — Chapter 12 treats Anand Kumar Jha as part of its larger discussion of Anand Kumar Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the Pratap family's military heritage, the soldier-son Gopal's sacrifice at the border, the dramatic confrontation between patriotic duty and domestic weakness, all these generate the Vira aesthetic. The remaining options point to different concerns and therefore do not answer this question.

७०४. (A) The Nityashastra recognises Vira as 'the source from which all other rasas spring' (Chapter 6), a claim particularly resonant in Jha's patriotic dramas where heroic sacrifice provides the moral measure against which all domestic weakness is evaluated. — Chapter 12 treats Anand Kumar Jha as part of its larger discussion of Anand Kumar Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the Nityashastra recognises Vira as 'the source from which all other rasas spring' (Chapter 6), a claim particularly resonant in Jha's patriotic dramas where heroic sacrifice provides the moral measure against which all domestic weakness is evaluated. The remaining options point to different concerns and therefore do not answer this question.

७०५. (B) The chapter notes that this strategic deployment of Hasya as Vyabhichari Bhava (transitory accompanying emotion) alongside the dominant Karuna is precisely the technique Bharata describes for sustained dramatic effect. — Chapter 12 treats Vyabhichari Bhava as part of its larger discussion of Anand Kumar Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that this strategic deployment of Hasya as Vyabhichari Bhava (transitory accompanying emotion) alongside the dominant Karuna is precisely the technique Bharata describes for sustained dramatic effect. The remaining options point to different concerns and therefore do not answer this question.

७०६. (C) The chapter places Ashish Anchinhar inside the wider parallel history of Maithili literature. — Chapter 13 treats Ashish Anchinhar as part of its larger discussion of Ashish Anchinhar — Ghazaleer, Poet, Critic, Editor. Put in fresh wording, the relevant point is that the chapter places Ashish Anchinhar inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

७०७. (D) The chapter notes that by way of Videha, Anchinhar established himself as a collaborator of Gajendra Thakur in multiple co-edited volumes. — Chapter 13 treats Gajendra Thakur as part of its larger discussion of Ashish Anchinhar — Ghazaleer, Poet, Critic, Editor. Put in fresh wording, the relevant point is that the chapter notes that by way of Videha, Anchinhar established himself as a collaborator of Gajendra Thakur in multiple co-edited volumes. The remaining options point to different concerns and therefore do not answer this question.

७०८. (D) The chapter notes that this volume argues for strict formal standards against what Anchinhar calls 'kathit ghazal' (so-called ghazal), compositions that bear the name but lack the formal substance. — Chapter 13 treats Ashish Anchinhar as part of its larger discussion of Ashish Anchinhar — Ghazaleer, Poet, Critic, Editor. Put in fresh wording, the relevant point is that the chapter notes that this volume argues for strict formal standards against what Anchinhar calls 'kathit ghazal' (so-called ghazal), compositions that bear the name but lack the formal substance. The remaining options point to different concerns and therefore do not answer this question.

७०९. (B) The ghazal must consist of a minimum of five and a maximum of seventeen she'r (verses/couplets); later practice has extended this range. — Chapter 13 treats Ashish Anchinhar as part of its larger discussion of Ashish Anchinhar — Ghazaleer, Poet, Critic, Editor. Put in fresh wording, the relevant point is that the ghazal must consist of a minimum of five and a maximum of seventeen she'r (verses/couplets); later practice has extended this range. The remaining options point to different concerns and therefore do not answer this question.

७१०. (C) The bahr (metre) must be consistent throughout the ghazal; this is the most technically demanding requirement, as the bahr system is derived from Arabic prosody (arūḍ) which operates on a complex pattern of long (dīrgha) and short (laghu) syllables quite... — Chapter 13 treats Ashish Anchinhar as part of its larger discussion of Ashish Anchinhar — Ghazaleer, Poet, Critic, Editor. Put in fresh wording, the relevant point is that the bahr (metre) must be consistent

throughout the ghazal; this is the most technically demanding requirement, as the bahr system is derived from Arabic prosody (arūḍ) which operates on a complex pattern of long (dīrgha) and short (laghu) syllables quite... The remaining options point to different concerns and therefore do not answer this question.

७११. (A) The Maithili Ghazal line of inheritance Before Anchinhar Anchinhar, in his co-edited Maithilik Pratinidhi Ghazal (1905-2022), provides the most comprehensive available history of the Maithili ghazal line of inheritance. — Chapter 13 treats Before Anchinhar Anchinhar as part of its larger discussion of Ashish Anchinhar — Ghazaleer, Poet, Critic, Editor. Put in fresh wording, the relevant point is that the Maithili Ghazal line of inheritance Before Anchinhar Anchinhar, in his co-edited Maithilik Pratinidhi Ghazal (1905-2022), provides the most comprehensive available history of the Maithili ghazal line of inheritance. The remaining options point to different concerns and therefore do not answer this question.

७१२. (A) His Sandarbh Sahit is partly a systematic critique of this tendency, a book he himself describes as the 'third book in Maithili devoted to ghazal criticism'. — Chapter 13 treats Ashish Anchinhar as part of its larger discussion of Ashish Anchinhar — Ghazaleer, Poet, Critic, Editor. Put in fresh wording, the relevant point is that his Sandarbh Sahit is partly a systematic critique of this tendency, a book he himself describes as the 'third book in Maithili devoted to ghazal criticism'. The remaining options point to different concerns and therefore do not answer this question.

७१३. (A) The chapter notes that if it addresses a contemporary figure or institution, how much 'distance' (rī, from Arabic) is there between the writer and the subject? — Chapter 13 treats Ashish Anchinhar as part of its larger discussion of Ashish Anchinhar — Ghazaleer, Poet, Critic, Editor. Put in fresh wording, the relevant point is that the chapter notes that if it addresses a contemporary figure or institution, how much 'distance' (rī, from Arabic) is there between the writer and the subject? The remaining options point to different concerns and therefore do not answer this question.

७१४. (A) A journalist who exposes local corruption and risks their life shows more rī than a writer who attacks a foreign leader safely. — Chapter 13 treats Ashish Anchinhar as part of its larger discussion of Ashish Anchinhar — Ghazaleer, Poet, Critic, Editor. Put in fresh wording, the relevant point is that a journalist who exposes local corruption and risks their life shows more rī than a writer who attacks a foreign leader safely. The remaining options point to different concerns and therefore do not answer this question.

७१५. (D) The Vāsantī Gīta alongside Samasya creates a characteristic Parallel History juxtaposition: the celebration of spring placed against the hard reality of 'problem'. — Chapter 14 treats Parallel History as part of its larger discussion of Anjani Kumar Verma, Prabhat Rai Bhatt, Ashraf Rain, Prayas Premi Maithil, Abdur Razzak and Ravi Mishra Bhardwaj — Critical Appreciations. Put in fresh wording, the relevant point is that the Vāsantī Gīta alongside Samasya creates a characteristic Parallel History juxtaposition: the celebration of spring placed against the hard reality of 'problem'. The remaining options point to different concerns and therefore do not answer this question.

७१६. (B) The Videha Parallel History critical frame: his inclusion in Sadeha 7 alongside major figures confirms his place in the democratic literary community. — Chapter 14 treats Anjani Kumar Verma, Prabhat Rai Bhatt, Ashraf Rain, Prayas P as part of its larger discussion of Anjani Kumar Verma, Prabhat Rai Bhatt, Ashraf Rain, Prayas Premi Maithil, Abdur Razzak and Ravi Mishra Bhardwaj — Critical Appreciations. Put in fresh wording, the relevant point is that the Videha Parallel History critical frame: his inclusion in Sadeha 7 alongside major figures confirms his place in the democratic literary community. The remaining options point to different concerns and therefore do not answer this question.

७१७. (C) His Sadeha 6 piece Roṭī Rojīka Khojī (Seeking Bread and Livelihood) establishes immediately his commitment to the most fundamental social theme: the daily material struggle of the Maithili working community. — Chapter 14 treats Roṭī Rojīka Khojī as part of its larger discussion of Anjani Kumar Verma, Prabhat Rai Bhatt, Ashraf Rain, Prayas Premi Maithil, Abdur Razzak and Ravi Mishra Bhardwaj — Critical Appreciations. Put in fresh wording, the relevant point is that his Sadeha 6 piece Roṭī Rojīka Khojī (Seeking Bread and Livelihood) establishes immediately his commitment to the most fundamental social theme: the daily material struggle of the Maithili working community. The remaining options point to different concerns and therefore do not answer this question.

७१८. (C) The Daheja Mukta Mithilā Banābu poem is one of the most direct anti-dowry manifestos in the Videha archive using the gīta form (song) for direct social advocacy. — Chapter 14 treats Anjani Kumar Verma, Prabhat Rai Bhatt,

Ashraf Rain, Prayas P as part of its larger discussion of Anjani Kumar Verma, Prabhat Rai Bhatt, Ashraf Rain, Prayas Premi Maithil, Abdur Razzak and Ravi Mishra Bhardwaj — Critical Appreciations. Put in fresh wording, the relevant point is that the Daheja Mukta Mithilā Banābu poem is one of the most direct anti-dowry manifestos in the Videha archive using the gīta form (song) for direct social advocacy. The remaining options point to different concerns and therefore do not answer this question.

७१९. (B) The spelling 'Rāina' is the Maithili/Hindi form of the surname. — Chapter 14 treats Anjani Kumar Verma, Prabhat Rai Bhatt, Ashraf Rain, Prayas P as part of its larger discussion of Anjani Kumar Verma, Prabhat Rai Bhatt, Ashraf Rain, Prayas Premi Maithil, Abdur Razzak and Ravi Mishra Bhardwaj — Critical Appreciations. Put in fresh wording, the relevant point is that the spelling 'Rāina' is the Maithili/Hindi form of the surname. The remaining options point to different concerns and therefore do not answer this question.

७२०. (C) Thematic & Critical Analysis The presence of Ashraf Rain in the Videha ghazal line of inheritance is culturally major beyond his individual contributions. — Chapter 14 treats Ashraf Rain as part of its larger discussion of Anjani Kumar Verma, Prabhat Rai Bhatt, Ashraf Rain, Prayas Premi Maithil, Abdur Razzak and Ravi Mishra Bhardwaj — Critical Appreciations. Put in fresh wording, the relevant point is that thematic & Critical Analysis The presence of Ashraf Rain in the Videha ghazal line of inheritance is culturally major beyond his individual contributions. The remaining options point to different concerns and therefore do not answer this question.

७२१. (A) The chapter notes that habermas's public sphere: the Maithili literary public sphere requires Muslim voices for its democratic completeness. — Chapter 14 treats Anjani Kumar Verma, Prabhat Rai Bhatt, Ashraf Rain, Prayas P as part of its larger discussion of Anjani Kumar Verma, Prabhat Rai Bhatt, Ashraf Rain, Prayas Premi Maithil, Abdur Razzak and Ravi Mishra Bhardwaj — Critical Appreciations. Put in fresh wording, the relevant point is that the chapter notes that habermas's public sphere: the Maithili literary public sphere requires Muslim voices for its democratic completeness. The remaining options point to different concerns and therefore do not answer this question.

७२२. (A) The chapter notes that pRAYAS PREMI MAITHIL प्रयास प्रेमी मैथिल Dramatist · Mass-Scale Poet · Committed Voice · Dual-Mode Author Archive Presence & Works Sadeha 19 (Prelim_19): Drama 'Janma Daita Achi Mām Bāpa Karama Tō Apanehī' pp. — Chapter 14 treats RAYAS PREMI MAITHIL as part of its larger discussion of Anjani Kumar Verma, Prabhat Rai Bhatt, Ashraf Rain, Prayas Premi Maithil, Abdur Razzak and Ravi Mishra Bhardwaj — Critical Appreciations. Put in fresh wording, the relevant point is that the chapter notes that pRAYAS PREMI MAITHIL प्रयास प्रेमी मैथिल Dramatist · Mass-Scale Poet · Committed Voice · Dual-Mode Author Archive Presence & Works Sadeha 19 (Prelim_19): Drama 'Janma Daita Achi Mām Bāpa Karama Tō Apanehī' pp. The remaining options point to different concerns and therefore do not answer this question.

७२३. (B) The chapter notes that 1315 Prayas Premi Maithil is among the most voluminous contributors to any single Videha Sadeha volume: his contributions to Sadeha 19 total nearly 200 pages, 67 pages of drama and 131 pages of poetry/ghazals. — Chapter 14 treats Prayas Premi Maithil as part of its larger discussion of Anjani Kumar Verma, Prabhat Rai Bhatt, Ashraf Rain, Prayas Premi Maithil, Abdur Razzak and Ravi Mishra Bhardwaj — Critical Appreciations. Put in fresh wording, the relevant point is that the chapter notes that 1315 Prayas Premi Maithil is among the most voluminous contributors to any single Videha Sadeha volume: his contributions to Sadeha 19 total nearly 200 pages, 67 pages of drama and 131 pages of poetry/ghazals. The remaining options point to different concerns and therefore do not answer this question.

७२४. (C) The drama title 'Janma Daita Achi Mām Bāpa Karama Tō Apanehī' (Parents give birth; karma, however, is one's own) is a philosophically loaded statement about the relationship between heredity and agency, a theme of direct social relevance in a... — Chapter 14 treats Janma Daita Achi Mā as part of its larger discussion of Anjani Kumar Verma, Prabhat Rai Bhatt, Ashraf Rain, Prayas Premi Maithil, Abdur Razzak and Ravi Mishra Bhardwaj — Critical Appreciations. Put in fresh wording, the relevant point is that the drama title 'Janma Daita Achi Mām Bāpa Karama Tō Apanehī' (Parents give birth; karma, however, is one's own) is a philosophically loaded statement about the relationship between heredity and agency, a theme of direct social relevance in a... The remaining options point to different concerns and therefore do not answer this question.

७२५. (B) The drama appears to argue the opposite: that karma (action/destiny) is one's own making, not determined by birth. — Chapter 14 treats Anjani Kumar Verma, Prabhat Rai Bhatt, Ashraf Rain, Prayas P as part of its larger discussion of Anjani Kumar Verma, Prabhat Rai Bhatt, Ashraf Rain, Prayas Premi Maithil, Abdur Razzak and Ravi Mishra Bhardwaj — Critical Appreciations. Put in fresh wording, the relevant point is that the drama appears to argue the opposite: that karma (action/destiny) is one's own making, not determined by birth. The remaining options point to different concerns and therefore do not answer this question.

७२६. (A) Thematic & Critical Analysis The philosophical argument of the drama title, that action-karma transcends birth, is directly relevant to the anti-casteist strand of the Videha Parallel History. — Chapter 14 treats Anjani Kumar Verma, Prabhat Rai Bhatt, Ashraf Rain, Prayas P as part of its larger discussion of Anjani Kumar Verma, Prabhat Rai Bhatt, Ashraf Rain, Prayas Premi Maithil, Abdur Razzak and Ravi Mishra Bhardwaj — Critical Appreciations. Put in fresh wording, the relevant point is that thematic & Critical Analysis The philosophical argument of the drama title, that action-karma transcends birth, is directly relevant to the anti-casteist strand of the Videha Parallel History. The remaining options point to different concerns and therefore do not answer this question.

७२७. (D) In Brahminical social theory, one's karma is partially determined by birth (the karma of previous lives determines present-life birth into a caste); Prayas Premi's drama appears to contest this by asserting individual agency over destiny. — Chapter 14 treats Prayas Premi's as part of its larger discussion of Anjani Kumar Verma, Prabhat Rai Bhatt, Ashraf Rain, Prayas Premi Maithil, Abdur Razzak and Ravi Mishra Bhardwaj — Critical Appreciations. Put in fresh wording, the relevant point is that in Brahminical social theory, one's karma is partially determined by birth (the karma of previous lives determines present-life birth into a caste); Prayas Premi's drama appears to contest this by asserting individual agency over destiny. The remaining options point to different concerns and therefore do not answer this question.

७२८. (B) Theoretical Frameworks Bharatamuni's Nāṭyaśāstra: the 67-page drama must be analysed by way of its primary rasa. — Chapter 14 treats Theoretical Frameworks Bharatamuni's Nāṭyaśāstra as part of its larger discussion of Anjani Kumar Verma, Prabhat Rai Bhatt, Ashraf Rain, Prayas Premi Maithil, Abdur Razzak and Ravi Mishra Bhardwaj — Critical Appreciations. Put in fresh wording, the relevant point is that theoretical Frameworks Bharatamuni's Nāṭyaśāstra: the 67-page drama must be analysed by way of its primary rasa. The remaining options point to different concerns and therefore do not answer this question.

७२९. (C) The chapter notes that navya-Nyāya anumāna of the drama title: hetu = parents give birth; vyāpti = but birth does not determine action; sādhyā = therefore one's karma is one's own. — Chapter 14 treats Anjani Kumar Verma, Prabhat Rai Bhatt, Ashraf Rain, Prayas P as part of its larger discussion of Anjani Kumar Verma, Prabhat Rai Bhatt, Ashraf Rain, Prayas Premi Maithil, Abdur Razzak and Ravi Mishra Bhardwaj — Critical Appreciations. Put in fresh wording, the relevant point is that the chapter notes that navya-Nyāya anumāna of the drama title: hetu = parents give birth; vyāpti = but birth does not determine action; sādhyā = therefore one's karma is one's own. The remaining options point to different concerns and therefore do not answer this question.

७३०. (A) His work spans poetry collections, ghazal collections, short story collections, a long poem (deergh kavita), a collection of prose-essays (kathetara gadya), a volume of editorials, and a volume of literary criticism. — Chapter 15 treats Arvind Thakur as part of its larger discussion of Arvind Thakur — Free-Spirited Voice of Maithili. Put in fresh wording, the relevant point is that his work spans poetry collections, ghazal collections, short story collections, a long poem (deergh kavita), a collection of prose-essays (kathetara gadya), a volume of editorials, and a volume of literary criticism. The remaining options point to different concerns and therefore do not answer this question.

७३१. (B) The chapter notes that by way of this dual analytical lens, the chapter illuminates how Thakur's poetry serves as a sustained, formally sophisticated, politically committed, and spiritually resonant engagement with the crises of contemporary Mithila and... — Chapter 15 treats Arvind Thakur as part of its larger discussion of Arvind Thakur — Free-Spirited Voice of Maithili. Put in fresh wording, the relevant point is that the chapter notes that by way of this dual analytical lens, the chapter illuminates how Thakur's poetry serves as a sustained, formally sophisticated, politically committed, and

spiritually resonant engagement with the crises of contemporary Mithila and... The remaining options point to different concerns and therefore do not answer this question.

७३२. (B) The chapter notes that reception, Influence, and Place in Literary History 9. — Chapter 15 treats Literary History as part of its larger discussion of Arvind Thakur — Free-Spirited Voice of Maithili. Put in fresh wording, the relevant point is that the chapter notes that reception, Influence, and Place in Literary History 9. The remaining options point to different concerns and therefore do not answer this question.

७३३. (C) The epithet ‘Swatantracheta’, applied to Thakur in the title of the Videha Special Issue dedicated to him, is not merely an honorific. — Chapter 15 treats Arvind Thakur as part of its larger discussion of Arvind Thakur — Free-Spirited Voice of Maithili. Put in fresh wording, the relevant point is that the epithet ‘Swatantracheta’, applied to Thakur in the title of the Videha Special Issue dedicated to him, is not merely an honorific. The remaining options point to different concerns and therefore do not answer this question.

७३४. (B) Maithili is one of India’s twenty-two scheduled languages, spoken by approximately fifty million people in the Mithila region of Bihar, Jharkhand, and the Terai districts of Nepal. — Chapter 15 treats Arvind Thakur as part of its larger discussion of Arvind Thakur — Free-Spirited Voice of Maithili. Put in fresh wording, the relevant point is that maithili is one of India’s twenty-two scheduled languages, spoken by approximately fifty million people in the Mithila region of Bihar, Jharkhand, and the Terai districts of Nepal. The remaining options point to different concerns and therefore do not answer this question.

७३५. (D) The chapter notes that cE) Anandavardhana’s Dhvanyaloka holds that the highest poetry communicates by way of dhvaniresonance or suggestion, layers of meaning that exceed the literal. — Chapter 15 treats Anandavardhana’s Dhvanyaloka as part of its larger discussion of Arvind Thakur — Free-Spirited Voice of Maithili. Put in fresh wording, the relevant point is that the chapter notes that cE) Anandavardhana’s Dhvanyaloka holds that the highest poetry communicates by way of dhvaniresonance or suggestion, layers of meaning that exceed the literal. The remaining options point to different concerns and therefore do not answer this question.

७३६. (B) The chapter notes that similarly, ‘Laghuttamasamapavartya’, the mathematical term for ‘Least Common Multiple’ carries the dhvani of the community’s minimum common denominator of shared humanity; of the smallest unit that contains all the factors; of a... — Chapter 15 treats Least Common Multiple’ carries as part of its larger discussion of Arvind Thakur — Free-Spirited Voice of Maithili. Put in fresh wording, the relevant point is that the chapter notes that similarly, ‘Laghuttamasamapavartya’, the mathematical term for ‘Least Common Multiple’ carries the dhvani of the community’s minimum common denominator of shared humanity; of the smallest unit that contains all the factors; of a... The remaining options point to different concerns and therefore do not answer this question.

७३७. (A) His ghazal form embodies this tension: the ghazal is a highly formalised, aesthetically demanding structure, yet Thakur deploys it in the service of social critique. — Chapter 15 treats Arvind Thakur as part of its larger discussion of Arvind Thakur — Free-Spirited Voice of Maithili. Put in fresh wording, the relevant point is that his ghazal form embodies this tension: the ghazal is a highly formalised, aesthetically demanding structure, yet Thakur deploys it in the service of social critique. The remaining options point to different concerns and therefore do not answer this question.

७३८. (D) The chapter notes that mikhail Bakhtin: Heteroglossia, Carnival, and the Novel Bakhtin’s concept of heteroglossia, the presence of multiple social voices and languages inside a single literary text, is relevant to Thakur’s practice both as a poet and as an... — Chapter 15 treats Novel Bakhtin’s as part of its larger discussion of Arvind Thakur — Free-Spirited Voice of Maithili. Put in fresh wording, the relevant point is that the chapter notes that mikhail Bakhtin: Heteroglossia, Carnival, and the Novel Bakhtin’s concept of heteroglossia, the presence of multiple social voices and languages inside a single literary text, is relevant to Thakur’s practice both as a poet and as an... The remaining options point to different concerns and therefore do not answer this question.

७३९. (D) His editorials gather and contest multiple voices inside the Maithili literary field; his fiction deploys the voices of common people, women, and marginalised communities alongside those of the literary elite. — Chapter 15 treats Arvind Thakur as part of its larger discussion of Arvind Thakur — Free-Spirited Voice of Maithili. Put in fresh wording, the relevant point is that his editorials gather and contest multiple voices inside the Maithili literary field; his fiction deploys the

voices of common people, women, and marginalised communities alongside those of the literary elite. The remaining options point to different concerns and therefore do not answer this question.

७४०. (A) His non-fictional prose collection 'Roshanaaik Lokpaksha' (The People's Side of Light) signals a feminist commitment by way of its insistence on the 'popular' or 'people's' dimension of illumination, light as democratic possibility rather than as elite... — Chapter 15 treats Roshanaaik Lokpaksha' as part of its larger discussion of Arvind Thakur — Free-Spirited Voice of Maithili. Put in fresh wording, the relevant point is that his non-fictional prose collection 'Roshanaaik Lokpaksha' (The People's Side of Light) signals a feminist commitment by way of its insistence on the 'popular' or 'people's' dimension of illumination, light as democratic possibility rather than as elite... The remaining options point to different concerns and therefore do not answer this question.

७४१. (C) The chapter notes that its discussion connects Ashok (Kathakar Ashok) with critical appreciation, literary history and the Videha critical frame. — Chapter 16 treats Kathakar Ashok as part of its larger discussion of Ashok (Kathakar Ashok) — Poet, Fiction Writer, Critic and Editor. Put in fresh wording, the relevant point is that the chapter notes that its discussion connects Ashok (Kathakar Ashok) with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

७४२. (D) As Gajendra Thakur, editor of Videha, points out: Ashok's Chakravyuh treats Mahabharata episodes not by way of the elevated Sanskrit pandit's lens but by way of the democratic voice of folk line of inheritance, in the spirit that Firak Gorakhpuri... — Chapter 16 treats As Gajendra Thakur as part of its larger discussion of Ashok (Kathakar Ashok) — Poet, Fiction Writer, Critic and Editor. Put in fresh wording, the relevant point is that as Gajendra Thakur, editor of Videha, points out: Ashok's Chakravyuh treats Mahabharata episodes not by way of the elevated Sanskrit pandit's lens but by way of the democratic voice of folk line of inheritance, in the spirit that Firak Gorakhpuri... The remaining options point to different concerns and therefore do not answer this question.

७४३. (A) The chapter notes that key poems include the title poem 'Chakravyuh', a dramatic re-telling of Abhimanyu's entrapment in the military formation, a poem of unflinching masculinity and tragic honour. — Chapter 16 treats Ashok (Kathakar Ashok) as part of its larger discussion of Ashok (Kathakar Ashok) — Poet, Fiction Writer, Critic and Editor. Put in fresh wording, the relevant point is that the chapter notes that key poems include the title poem 'Chakravyuh', a dramatic re-telling of Abhimanyu's entrapment in the military formation, a poem of unflinching masculinity and tragic honour. The remaining options point to different concerns and therefore do not answer this question.

७४४. (B) The chapter notes that 'Kotha' is a sharp political satire on corrupt ministers (mantri-ji), depicted with the precision of a journalist's expose rather than a moralist's complaint. — Chapter 16 treats Ashok (Kathakar Ashok) as part of its larger discussion of Ashok (Kathakar Ashok) — Poet, Fiction Writer, Critic and Editor. Put in fresh wording, the relevant point is that the chapter notes that 'Kotha' is a sharp political satire on corrupt ministers (mantri-ji), depicted with the precision of a journalist's expose rather than a moralist's complaint. The remaining options point to different concerns and therefore do not answer this question.

७४५. (D) His monograph on Rajmohan Jha (2019) for the Sahitya Akademi shows his engagement with the line of inheritance he inhabits. — Chapter 16 treats Rajmohan Jha as part of its larger discussion of Ashok (Kathakar Ashok) — Poet, Fiction Writer, Critic and Editor. Put in fresh wording, the relevant point is that his monograph on Rajmohan Jha (2019) for the Sahitya Akademi shows his engagement with the line of inheritance he inhabits. The remaining options point to different concerns and therefore do not answer this question.

७४६. (A) The chapter notes that marxist: Village as site of economic restructuring / Decline of feudal authority : Feminist: Women caught between: line of inheritance (control) / Modernity (uncertain freedom) / Postcolonial: Rural India negotiating modern state... — Chapter 16 treats Rural India as part of its larger discussion of Ashok (Kathakar Ashok) — Poet, Fiction Writer, Critic and Editor. Put in fresh wording, the relevant point is that the chapter notes that marxist: Village as site of economic restructuring / Decline of feudal authority : Feminist: Women caught between: line of inheritance (control) / Modernity (uncertain freedom) / Postcolonial: Rural India negotiating modern state... The remaining options point to different concerns and therefore do not answer this question.

७४७. (D) His stories consistently take the 'ordinary moment', a broken button, a tiffin box, a bicycle lesson, and invest it with social significance without resorting to melodrama. — Chapter 16 treats Ashok (Kathakar Ashok) as part of its larger discussion of Ashok (Kathakar Ashok) — Poet, Fiction Writer, Critic and Editor. Put in fresh wording, the relevant point is that his stories consistently take the 'ordinary moment', a broken button, a tiffin box, a bicycle lesson, and invest it with social significance without resorting to melodrama. The remaining options point to different concerns and therefore do not answer this question.

७४८. (B) The chapter notes that gajendra Thakur explicitly compares Ashok's satirical method to Chekhov's in his discussion of 'Hisaab' (Accounting): 'One can feel something of Chekhov's story here.' The comparison is apt both writers share the technique of the... — Chapter 16 treats Ashok (Kathakar Ashok) as part of its larger discussion of Ashok (Kathakar Ashok) — Poet, Fiction Writer, Critic and Editor. Put in fresh wording, the relevant point is that the chapter notes that gajendra Thakur explicitly compares Ashok's satirical method to Chekhov's in his discussion of 'Hisaab' (Accounting): 'One can feel something of Chekhov's story here.' The comparison is apt both writers share the technique of the... The remaining options point to different concerns and therefore do not answer this question.

७४९. (C) The chapter notes that 'Swaadhin' (Free/Independent) is a story about marital rape, told from the wife's perspective. — Chapter 16 treats Ashok (Kathakar Ashok) as part of its larger discussion of Ashok (Kathakar Ashok) — Poet, Fiction Writer, Critic and Editor. Put in fresh wording, the relevant point is that the chapter notes that 'Swaadhin' (Free/Independent) is a story about marital rape, told from the wife's perspective. The remaining options point to different concerns and therefore do not answer this question.

७५०. (C) The chapter notes that gajendra Thakur recognises it as a story about 'marital rape' using that exact vocabulary, placing it inside a contemporary feminist legal discourse. — Chapter 16 treats Ashok (Kathakar Ashok) as part of its larger discussion of Ashok (Kathakar Ashok) — Poet, Fiction Writer, Critic and Editor. Put in fresh wording, the relevant point is that the chapter notes that gajendra Thakur recognises it as a story about 'marital rape' using that exact vocabulary, placing it inside a contemporary feminist legal discourse. The remaining options point to different concerns and therefore do not answer this question.

७५१. (C) The crisis of Maithili in the age of globalization, children who speak Maithili at home but write in English, mothers who cannot teach their children to read in their mother tongue, is dramatized with elegiac precision in 'Chhuttiik Ek Din', where the... — Chapter 16 treats Chhuttiik Ek Din' as part of its larger discussion of Ashok (Kathakar Ashok) — Poet, Fiction Writer, Critic and Editor. Put in fresh wording, the relevant point is that the crisis of Maithili in the age of globalization, children who speak Maithili at home but write in English, mothers who cannot teach their children to read in their mother tongue, is dramatized with elegiac precision in 'Chhuttiik Ek Din', where the... The remaining options point to different concerns and therefore do not answer this question.

७५२. (C) The peculiar incompleteness that critics identify, the story that begins well but ends too quickly, may be partly a function of this oral performance context, where the assembled audience and subsequent discussion complete the meaning that the written text... — Chapter 16 treats Ashok (Kathakar Ashok) as part of its larger discussion of Ashok (Kathakar Ashok) — Poet, Fiction Writer, Critic and Editor. Put in fresh wording, the relevant point is that the peculiar incompleteness that critics identify, the story that begins well but ends too quickly, may be partly a function of this oral performance context, where the assembled audience and subsequent discussion complete the meaning that the written text... The remaining options point to different concerns and therefore do not answer this question.

७५३. (B) His story 'Chhal' has been translated into English and included in The Book of Bihari Literature (Harper Collins, 2022, edited by Abhay K.), a major moment of visibility in the English-language literary market. — Chapter 16 treats Bihari Literature as part of its larger discussion of Ashok (Kathakar Ashok) — Poet, Fiction Writer, Critic and Editor. Put in fresh wording, the relevant point is that his story 'Chhal' has been translated into English and included in The Book of Bihari Literature (Harper Collins, 2022, edited by Abhay K.), a major moment of visibility in the English-language literary market. The remaining options point to different concerns and therefore do not answer this question.

७५४. (A) Influence and Community Shivshankar Shrinivas, Ashok's long-time literary friend and co-author of Trikon, credits Ashok with encouragement at a critical moment in his own literary development, a testament to the quiet mentorship role that established... — Chapter 16 treats Community Shivshankar Shrinivas as part of its larger discussion of Ashok (Kathakar Ashok) — Poet, Fiction Writer, Critic and Editor. Put in fresh wording, the relevant point is that influence and Community Shivshankar Shrinivas, Ashok's long-time literary friend and co-author of Trikon, credits Ashok with encouragement at a critical moment in his own literary development, a testament to the quiet mentorship role that established... The remaining options point to different concerns and therefore do not answer this question.

७५५. (C) The chapter notes that centres on Bechan Thakur, Pioneer of the Videha Maithili Parallel Theatre Movement. — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the chapter notes that centres on Bechan Thakur, Pioneer of the Videha Maithili Parallel Theatre Movement. The remaining options point to different concerns and therefore do not answer this question.

७५६. (B) The chapter places Bechan Thakur inside the wider parallel history of Maithili literature. — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the chapter places Bechan Thakur inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

७५७. (A) The chapter notes that its discussion connects Bechan Thakur with critical appreciation, literary history and the Videha critical frame. — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the chapter notes that its discussion connects Bechan Thakur with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

७५८. (B) The Natyashastra of Bharatamuni recognises a body of early performance forms rooted in folk practice; the Maithili literary line of inheritance, from Vidyapati's geets performed at court and village alike to the Ankiya Nat line of inheritance of Assam... — Chapter 17 treats Ankiya Nat as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the Natyashastra of Bharatamuni recognises a body of early performance forms rooted in folk practice; the Maithili literary line of inheritance, from Vidyapati's geets performed at court and village alike to the Ankiya Nat line of inheritance of Assam... The remaining options point to different concerns and therefore do not answer this question.

७५९. (C) The chapter notes that medieval Maithili theatre encompassed Sanskrit natya (Vidyapati's Goraksavijaya), folk performance genres (the gamaya nach, jat-jatin dance-theatre, samaichakeva, etc.), and the socio-religious performances embedded in life-cycle... — Chapter 17 treats Vidyapati's Goraksavijaya as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the chapter notes that medieval Maithili theatre encompassed Sanskrit natya (Vidyapati's Goraksavijaya), folk performance genres (the gamaya nach, jat-jatin dance-theatre, samaichakeva, etc.), and the socio-religious performances embedded in life-cycle... The remaining options point to different concerns and therefore do not answer this question.

७६०. (C) In the twentieth century, the institutionalisation of Maithili theatre brought with it a major problem: the 'jativadi' or casteist bias that concentrated theatrical production, direction, and critical authority in the hands of upper-caste (primarily... — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that in the twentieth century, the institutionalisation of Maithili theatre brought with it a major problem: the 'jativadi' or casteist bias that concentrated theatrical production, direction, and critical authority in the hands of upper-caste (primarily... The remaining options point to different concerns and therefore do not answer this question.

७६१. (C) The chapter notes that this is the context against which the Videha Maithili Parallel Theatre Movement, pioneered by Bechan Thakur from the 1990s onwards, must be understood. — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the

relevant point is that the chapter notes that this is the context against which the Videha Maithili Parallel Theatre Movement, pioneered by Bechan Thakur from the 1990s onwards, must be understood. The remaining options point to different concerns and therefore do not answer this question.

७६२. (B) The chapter notes that its explicit manifesto, 'Manushimih Samskritam' (Humans First in Culture), signals its commitment to the democratisation of Maithili culture, the inclusion of subaltern and non-Brahmin voices, and the resistance to what it terms... — Chapter 17 treats Manushimih Samskritam' as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the chapter notes that its explicit manifesto, 'Manushimih Samskritam' (Humans First in Culture), signals its commitment to the democratisation of Maithili culture, the inclusion of subaltern and non-Brahmin voices, and the resistance to what it terms... The remaining options point to different concerns and therefore do not answer this question.

७६३. (B) The chapter notes that its proceedings, which include a landmark interview with Bechan Thakur, an extensive critical essay by Gajendra Thakur on parallel Maithili theatre, documentation of 25 years of stage productions directed by Bechan Thakur, and... — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the chapter notes that its proceedings, which include a landmark interview with Bechan Thakur, an extensive critical essay by Gajendra Thakur on parallel Maithili theatre, documentation of 25 years of stage productions directed by Bechan Thakur, and... The remaining options point to different concerns and therefore do not answer this question.

७६४. (B) The chapter notes that bechan Thakur holds the formal editorial position of 'Sampadak: Natak-RangmanchChalchitra' (Editor, Drama-Theatre-Cinema) of the Videha eJournal, a role that reflects his institutional centrality to the Videha movement. — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the chapter notes that bechan Thakur holds the formal editorial position of 'Sampadak: Natak-RangmanchChalchitra' (Editor, Drama-Theatre-Cinema) of the Videha eJournal, a role that reflects his institutional centrality to the Videha movement. The remaining options point to different concerns and therefore do not answer this question.

७६५. (D) The chapter notes that this position is explicitly stated in the Videha Sampadakiya (editorial) data, confirming his status as the primary theatrical authority inside the movement. — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the chapter notes that this position is explicitly stated in the Videha Sampadakiya (editorial) data, confirming his status as the primary theatrical authority inside the movement. The remaining options point to different concerns and therefore do not answer this question.

७६६. (A) Gangesa Upadhyaya and the Mithila Epistemological line of inheritance Any critical appreciation of Maithili theatre must acknowledge the philosophical line of inheritance inside which it operates. — Chapter 17 treats Gangesa Upadhyaya as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that gangesa Upadhyaya and the Mithila Epistemological line of inheritance Any critical appreciation of Maithili theatre must acknowledge the philosophical line of inheritance inside which it operates. The remaining options point to different concerns and therefore do not answer this question.

७६७. (B) The chapter notes that th century, Mithila), whose Tattvacintamani ('Thought-Jewel of Reality') founded the Navya Nyaya school of Indian logic and epistemology, provides a critical instrument of enormous power. — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the chapter notes that th century, Mithila), whose Tattvacintamani ('Thought-Jewel of Reality') founded the Navya Nyaya school of Indian logic and epistemology, provides a critical instrument of enormous power. The remaining options point to different concerns and therefore do not answer this question.

७६८. (B) Gangesa's analysis of the four pramanas (means of valid knowledge), pratyaksha (perception), anumana (inference), upamana (analogy/comparison), and shabda (verbal testimony), and his rigorous methodology of definition (lakshana), delimitation (avacchedaka)... — Chapter 17 treats Bechan Thakur as part of its larger discussion of

Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that gangesa's analysis of the four pramanas (means of valid knowledge), pratyaksha (perception), anumana (inference), upamana (analogy/comparison), and shabda (verbal testimony), and his rigorous methodology of definition (lakshana), delimitation (avacchedaka)... The remaining options point to different concerns and therefore do not answer this question.

७६९. (B) The particular relevance of Navya Nyaya to Bechan Thakur's theatre lies in Gangesa's rejection of false cognition (bhrama), the misleading appearance of truth. — Chapter 17 treats Bechan Thakur's as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the particular relevance of Navya Nyaya to Bechan Thakur's theatre lies in Gangesa's rejection of false cognition (bhrama), the misleading appearance of truth. The remaining options point to different concerns and therefore do not answer this question.

७७०. (C) The chapter notes that casteist theatre produces a bhrama: it sets out itself as 'Maithili' theatre while representing only a fraction of Maithili society, and it produces the false cognition that Brahminical aesthetics are the aesthetics of Mithila as a... — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the chapter notes that casteist theatre produces a bhrama: it sets out itself as 'Maithili' theatre while representing only a fraction of Maithili society, and it produces the false cognition that Brahminical aesthetics are the aesthetics of Mithila as a... The remaining options point to different concerns and therefore do not answer this question.

७७१. (C) The chapter notes that bechan Thakur's parallel theatre is, in Navya Nyaya terms, an exercise in correcting this bhrama, of achieving prama (valid cognition) about Maithili social reality by way of the pratyaksha of direct theatrical representation of... — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the chapter notes that bechan Thakur's parallel theatre is, in Navya Nyaya terms, an exercise in correcting this bhrama, of achieving prama (valid cognition) about Maithili social reality by way of the pratyaksha of direct theatrical representation of... The remaining options point to different concerns and therefore do not answer this question.

७७२. (D) The chapter notes that chapter II: Bechan Thakur, Life, Context, and Theatrical Mission 2.1 Biographical Profile Bechan Thakur (बेचन ठाकुर) was born and raised in Chanauraganj (चनौरागंज), Bhaya Jhanjharpur... — Chapter 17 treats Biographical Profile Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the chapter notes that chapter II: Bechan Thakur, Life, Context, and Theatrical Mission 2.1 Biographical Profile Bechan Thakur (बेचन ठाकुर) was born and raised in Chanauraganj (चनौरागंज), Bhaya Jhanjharpur... The remaining options point to different concerns and therefore do not answer this question.

७७३. (C) His caste background, the Barhi (carpenter) community, identified by the 'Thakur' suffix that marks artisan-service castes in Mithila, places him decisively outside the Brahmin-Kayastha literary establishment that has historically dominated Maithili... — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that his caste background, the Barhi (carpenter) community, identified by the 'Thakur' suffix that marks artisan-service castes in Mithila, places him decisively outside the Brahmin-Kayastha literary establishment that has historically dominated Maithili... The remaining options point to different concerns and therefore do not answer this question.

७७४. (A) The chapter notes that he works as a private tutor (coaching teacher), a livelihood that gives him both direct contact with village youth and the economic independence, however modest, to pursue his theatrical work without institutional or governmental... — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the chapter notes that he works as a private tutor (coaching teacher), a livelihood that gives him both direct contact with village youth and the economic independence, however modest, to pursue his theatrical work without institutional or governmental... The remaining options point to different concerns and therefore do not answer this question.

७७५. (A) The documentation in the Videha Maithili Natya Utsav anthology records his productions systematically from 1995 onwards, providing an extraordinary archive of grassroots theatre practice. — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the documentation in the Videha Maithili Natya Utsav anthology records his productions systematically from 1995 onwards, providing an extraordinary archive of grassroots theatre practice. The remaining options point to different concerns and therefore do not answer this question.

७७६. (A) The chapter notes that by the time of the 2012 Videha Natya Utsav, he had maintained this parallel theatre practice for over 25 years, without any government or institutional support, making him one of the most persistent and committed figures in... — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the chapter notes that by the time of the 2012 Videha Natya Utsav, he had maintained this parallel theatre practice for over 25 years, without any government or institutional support, making him one of the most persistent and committed figures in... The remaining options point to different concerns and therefore do not answer this question.

७७७. (A) The chapter notes that it represents his most explicitly feminist work and serves as a direct theatrical intervention in the crisis of female foeticide and gender devaluation in Mithila and neighbouring regions. — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the chapter notes that it represents his most explicitly feminist work and serves as a direct theatrical intervention in the crisis of female foeticide and gender devaluation in Mithila and neighbouring regions. The remaining options point to different concerns and therefore do not answer this question.

७७८. (D) The play dramatises this crisis by way of the household of Deepak Chaudhary, exploring the complex of attitudes inside a single family, desire for a daughter versus fear of dowry burden, by way of a rich cast of village characters. — Chapter 17 treats Deepak Chaudhary as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the play dramatises this crisis by way of the household of Deepak Chaudhary, exploring the complex of attitudes inside a single family, desire for a daughter versus fear of dowry burden, by way of a rich cast of village characters. The remaining options point to different concerns and therefore do not answer this question.

७७९. (C) Applying Navya Nyaya analysis: the play's cognitive object (prameya) is the social practice of female foeticide. — Chapter 17 treats Applying Navya Nyaya as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that applying Navya Nyaya analysis: the play's cognitive object (prameya) is the social practice of female foeticide. The remaining options point to different concerns and therefore do not answer this question.

७८०. (A) The play's dramatic function is to correct the social bhrama that female foeticide is a 'natural' or 'inevitable' response to social conditions. — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the play's dramatic function is to correct the social bhrama that female foeticide is a 'natural' or 'inevitable' response to social conditions. The remaining options point to different concerns and therefore do not answer this question.

७८१. (A) The chapter notes that chhinardevi, the second play in this volume, deals with superstition (andhavisahas) in village society. — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the chapter notes that chhinardevi, the second play in this volume, deals with superstition (andhavisahas) in village society. The remaining options point to different concerns and therefore do not answer this question.

७८२. (A) The author's preface explicitly states the social problem: superstition is endemic in both rural Mithila and in ostensibly 'developed' regions like Haryana. — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the author's

preface explicitly states the social problem: superstition is endemic in both rural Mithila and in ostensibly 'developed' regions like Haryana. The remaining options point to different concerns and therefore do not answer this question.

७८३. (A) The dain line of inheritance, the persecution of women as witches, is a live social problem in Bihar and Jharkhand, and Thakur's engagement with it places his work in dialogue with the long line of inheritance of progressive social theatre that uses the... — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the dain line of inheritance, the persecution of women as witches, is a live social problem in Bihar and Jharkhand, and Thakur's engagement with it places his work in dialogue with the long line of inheritance of progressive social theatre that uses the... The remaining options point to different concerns and therefore do not answer this question.

७८४. (A) The chapter notes that baap Bhel Pitti aa Adhikaar (Father Became a Child and Rights) Published by Shruti Prakashan, New Delhi, this two-play volume containing Baap Bhel Pitti and Adhikaar was described in reports of its 2012 staging as a 'Mahan Samajik... — Chapter 17 treats Bhel Pitti as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the chapter notes that baap Bhel Pitti aa Adhikaar (Father Became a Child and Rights) Published by Shruti Prakashan, New Delhi, this two-play volume containing Baap Bhel Pitti and Adhikaar was described in reports of its 2012 staging as a 'Mahan Samajik... The remaining options point to different concerns and therefore do not answer this question.

७८५. (B) The title Baap Bhel Pitti (Father Became a Child) evokes the problem of parental abandonment and the reversal of the traditional parent-child relationship, a theme directly connected to the breakdown of joint family structures and the crisis of elder care... — Chapter 17 treats Baap Bhel Pitti as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the title Baap Bhel Pitti (Father Became a Child) evokes the problem of parental abandonment and the reversal of the traditional parent-child relationship, a theme directly connected to the breakdown of joint family structures and the crisis of elder care... The remaining options point to different concerns and therefore do not answer this question.

७८६. (D) The chapter notes that its theatrical dramaturgy builds by way of recognition of a familiar domestic situation toward a climactic confrontation that forces the audience to examine its own assumptions about filial duty (putradharm) and parental authority. — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the chapter notes that its theatrical dramaturgy builds by way of recognition of a familiar domestic situation toward a climactic confrontation that forces the audience to examine its own assumptions about filial duty (putradharm) and parental authority. The remaining options point to different concerns and therefore do not answer this question.

७८७. (C) Adhikaar (Rights) addresses the question of legal and civic rights, likely the rights of women, Dalits, or marginalised communities, in a system that formally grants rights but practically denies them. — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that adhikaar (Rights) addresses the question of legal and civic rights, likely the rights of women, Dalits, or marginalised communities, in a system that formally grants rights but practically denies them. The remaining options point to different concerns and therefore do not answer this question.

७८८. (A) The Natyashastra concept of 'arthasthiti' (the logic of situation) is relevant here: the characters of Adhikaar are caught in a situation where the formal possession of rights and their practical exercise are in contradiction, and the dramatic action moves... — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the Natyashastra concept of 'arthasthiti' (the logic of situation) is relevant here: the characters of Adhikaar are caught in a situation where the formal possession of rights and their practical exercise are in contradiction, and the dramatic action moves... The remaining options point to different concerns and therefore do not answer this question.

७८९. (A) The chapter notes that bhaat (Encounter/Confrontation) Bhaat (72 pages, Shruti Prakashan) is one of Thakur's most ambitious works in terms of scale: the character list runs to over 100 named roles, making it a work of

massive communal theatre that requires... — Chapter 17 treats Shruti Prakashan as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the chapter notes that bhaat (Encounter/Confrontation) Bhaat (72 pages, Shruti Prakashan) is one of Thakur's most ambitious works in terms of scale: the character list runs to over 100 named roles, making it a work of massive communal theatre that requires... The remaining options point to different concerns and therefore do not answer this question.

७९०. (C) The title Bhaat means both 'encounter' and 'confrontation' in Maithili, suggesting a political dramaturgy centred on electoral conflict and the confrontation of power. — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the title Bhaat means both 'encounter' and 'confrontation' in Maithili, suggesting a political dramaturgy centred on electoral conflict and the confrontation of power. The remaining options point to different concerns and therefore do not answer this question.

७९१. (B) The chapter notes that this is theatre as social panorama: the drama encompasses the entire social field of electoral politics, from the highest election administration to the lowest rural voter. — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the chapter notes that this is theatre as social panorama: the drama encompasses the entire social field of electoral politics, from the highest election administration to the lowest rural voter. The remaining options point to different concerns and therefore do not answer this question.

७९२. (B) The chapter notes that bhaat operates inside the line of inheritance of political epic theatre. — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the chapter notes that bhaat operates inside the line of inheritance of political epic theatre. The remaining options point to different concerns and therefore do not answer this question.

७९३. (C) The chapter notes that brechtian analysis is directly applicable: the multiplicity of characters prevents individual psychological identification and encourages the audience's critical observation of the social system as a whole. — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the chapter notes that brechtian analysis is directly applicable: the multiplicity of characters prevents individual psychological identification and encourages the audience's critical observation of the social system as a whole. The remaining options point to different concerns and therefore do not answer this question.

७९४. (B) The electionthe ritual of democracy, becomes the theatrical event by way of which the contradictions of Indian democratic practice (vote-buying, caste mobilisation, official corruption, gangster intimidation) are dramatised. — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the electionthe ritual of democracy, becomes the theatrical event by way of which the contradictions of Indian democratic practice (vote-buying, caste mobilisation, official corruption, gangster intimidation) are dramatised. The remaining options point to different concerns and therefore do not answer this question.

७९५. (C) The audience is positioned not as sympathisers with any individual character but as critical analysts of the system. — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the audience is positioned not as sympathisers with any individual character but as critical analysts of the system. The remaining options point to different concerns and therefore do not answer this question.

७९६. (B) The chapter notes that it violates the classical principle of unity of action in order to achieve a broader epic sweep, functioning more in the line of inheritance of the Itihasas (epics) than the classical Sanskrit rupaka. — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the chapter notes that it violates the classical principle of unity of action in order to achieve a broader epic sweep, functioning more in the line of inheritance of the Itihasas (epics) than the classical Sanskrit rupaka. The remaining options point to different concerns and therefore do not answer this question.

७९७. (B) The title, from 'vishwasaghat' (betrayal of faith/trust), immediately signals the moral register of the play: this is a drama about the destruction of the social fabric of trust that holds communities together. — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the title, from 'vishwasaghat' (betrayal of faith/trust), immediately signals the moral register of the play: this is a drama about the destruction of the social fabric of trust that holds communities together. The remaining options point to different concerns and therefore do not answer this question.

७९८. (C) The chapter notes that biswasghat dramatises this specific social pathology: the betrayal of trust embodied in the falsification or manipulation of land records, which destroys family bonds and community solidarity. — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the chapter notes that biswasghat dramatises this specific social pathology: the betrayal of trust embodied in the falsification or manipulation of land records, which destroys family bonds and community solidarity. The remaining options point to different concerns and therefore do not answer this question.

७९९. (D) In terms of Rasa theory, Biswasghat's dominant rasa is karuna (pathos/compassion), generated by the audience's empathetic recognition of the suffering caused by betrayal inside intimate relationships. — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that in terms of Rasa theory, Biswasghat's dominant rasa is karuna (pathos/compassion), generated by the audience's empathetic recognition of the suffering caused by betrayal inside intimate relationships. The remaining options point to different concerns and therefore do not answer this question.

८००. (B) Abhinavagupta's analysis of karuna in the Abhinavabharati recognises it as the rasa that arises when the audience perceives the suffering of a person with whom they identify by way of shared humanity. — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that abhinavagupta's analysis of karuna in the Abhinavabharati recognises it as the rasa that arises when the audience perceives the suffering of a person with whom they identify by way of shared humanity. The remaining options point to different concerns and therefore do not answer this question.

८०१. (C) The title, 'high-low' or 'upper-lower' simultaneously evokes economic inequality (oonch-neechee in the sense of social ups and downs) and caste hierarchy. — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the title, 'high-low' or 'upper-lower' simultaneously evokes economic inequality (oonch-neechee in the sense of social ups and downs) and caste hierarchy. The remaining options point to different concerns and therefore do not answer this question.

८०२. (A) The play's dramaturgy is grounded in the specific conditions of rural Mithila: the characters Mangal and Marni open the play by discussing the changes between their parents' generation and their own, weaving together observations about the great flood... — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the play's dramaturgy is grounded in the specific conditions of rural Mithila: the characters Mangal and Marni open the play by discussing the changes between their parents' generation and their own, weaving together observations about the great flood... The remaining options point to different concerns and therefore do not answer this question.

८०३. (B) The chapter notes that this temporal anchoring in specific historical catastrophe distinguishes Thakur's realism from generic social drama: his plays are saturated with the specific historical reality of Mithila's subaltern communities. — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the chapter notes that this temporal anchoring in specific historical catastrophe distinguishes Thakur's realism from generic social drama: his plays are saturated with the specific historical reality of Mithila's subaltern communities. The remaining options point to different concerns and therefore do not answer this question.

८०४. (A) The chapter notes that oonch-Neechee is Thakur's most direct engagement with what the Videha movement calls 'jativadi rangmanch', casteist theatre, and its alternative. — Chapter 17 treats Bechan Thakur as part of its larger discussion

of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the chapter notes that Oonch-Neech is Thakur's most direct engagement with what the Videha movement calls 'jativadi rangmanch', casteist theatre, and its alternative. The remaining options point to different concerns and therefore do not answer this question.

८०५. (B) The play dramatises the lived experience of caste discrimination: the micro-aggressions, the economic exploitation, the denial of dignity that constitute the daily reality of lower-caste communities in Mithila. — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the play dramatises the lived experience of caste discrimination: the micro-aggressions, the economic exploitation, the denial of dignity that constitute the daily reality of lower-caste communities in Mithila. The remaining options point to different concerns and therefore do not answer this question.

८०६. (C) The application of Augusto Boal's 'Theatre of the Oppressed' critical frame is most directly relevant to Oonch-Neech. — Chapter 17 treats Augusto Boal's as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the application of Augusto Boal's 'Theatre of the Oppressed' critical frame is most directly relevant to Oonch-Neech. The remaining options point to different concerns and therefore do not answer this question.

८०७. (D) The chapter notes that Boal's concept of 'poetics of the oppressed', the project of making the oppressed the subject rather than the object of theatrical representation, perfectly describes Thakur's project in this play. — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the chapter notes that Boal's concept of 'poetics of the oppressed', the project of making the oppressed the subject rather than the object of theatrical representation, perfectly describes Thakur's project in this play. The remaining options point to different concerns and therefore do not answer this question.

८०८. (D) The chapter notes that chapter III: Critical Analysis, Dramatic Craft and Theatrical Vision 3.1 Thematic Architecture Across his five major texts archived in the Videha Digital Library, Bechan Thakur... — Chapter 17 treats Thematic Architecture Across as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the chapter notes that chapter III: Critical Analysis, Dramatic Craft and Theatrical Vision 3.1 Thematic Architecture Across his five major texts archived in the Videha Digital Library, Bechan Thakur... The remaining options point to different concerns and therefore do not answer this question.

८०९. (B) The chapter notes that first is gender justice, the trilogy of gender-based oppression consisting of female foeticide (Betik Apaman), dowry violence, and the witch-hunting of women (Chhinardevi). — Chapter 17 treats Betik Apaman as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the chapter notes that first is gender justice, the trilogy of gender-based oppression consisting of female foeticide (Betik Apaman), dowry violence, and the witch-hunting of women (Chhinardevi). The remaining options point to different concerns and therefore do not answer this question.

८१०. (A) The chapter notes that third is caste justice, the direct confrontation with Mithila's caste hierarchy as a lived system of oppression (Oonch-Neech). — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the chapter notes that third is caste justice, the direct confrontation with Mithila's caste hierarchy as a lived system of oppression (Oonch-Neech). The remaining options point to different concerns and therefore do not answer this question.

८११. (B) These five themes are not unrelated: they constitute a unified diagnosis of the social pathologies of contemporary rural Mithila. — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that these five themes are not unrelated: they constitute a unified diagnosis of the social pathologies of contemporary rural Mithila. The remaining options point to different concerns and therefore do not answer this question.

८१३. (D) The oppression of women, the abandonment of the elderly, caste discrimination, electoral corruption, and the betrayal of trust all arise from the same structural source: the breakdown of social solidarity under the combined pressures of economic... — Chapter 17 treats Bechan Thakur as part of its larger discussion of Bechan Thakur — Pioneer of the Videha Maithili Parallel Theatre Movement. Put in fresh wording, the relevant point is that the oppression of women, the abandonment of the elderly, caste discrimination, electoral corruption, and the betrayal of trust all arise from the same structural source: the breakdown of social solidarity under the combined pressures of economic... The remaining options point to different concerns and therefore do not answer this question.

८१३. (D) The chapter notes that centres on Pandit Bhavnath Jha, Scholar, Manuscriptologist, Epigraphist and Cultural Preservationist. — Chapter 18 treats Pandit Bhavnath Jha as part of its larger discussion of Pandit Bhavnath Jha — Scholar, Manuscriptologist, Epigraphist and Cultural Preservationist. Put in fresh wording, the relevant point is that the chapter notes that centres on Pandit Bhavnath Jha, Scholar, Manuscriptologist, Epigraphist and Cultural Preservationist. The remaining options point to different concerns and therefore do not answer this question.

८१४. (C) The chapter notes that critical Appreciation: Indian Frameworks | 7. — Chapter 18 treats Pandit Bhavnath Jha as part of its larger discussion of Pandit Bhavnath Jha — Scholar, Manuscriptologist, Epigraphist and Cultural Preservationist. Put in fresh wording, the relevant point is that the chapter notes that critical Appreciation: Indian Frameworks | 7. The remaining options point to different concerns and therefore do not answer this question.

८१५. (A) The chapter notes that from 1998 to 2003 he served as a teacher at Ajit Kumar Mehta Sanskrit Shikshan Sansthan, Ladaura, Kalyanapur, Samastipur, a National Sanskrit Sansthan-affiliated institution, while simultaneously undertaking the transliteration of... — Chapter 18 treats Ajit Kumar Mehta Sanskrit Shikshan as part of its larger discussion of Pandit Bhavnath Jha — Scholar, Manuscriptologist, Epigraphist and Cultural Preservationist. Put in fresh wording, the relevant point is that the chapter notes that from 1998 to 2003 he served as a teacher at Ajit Kumar Mehta Sanskrit Shikshan Sansthan, Ladaura, Kalyanapur, Samastipur, a National Sanskrit Sansthan-affiliated institution, while simultaneously undertaking the transliteration of... The remaining options point to different concerns and therefore do not answer this question.

८१६. (A) The Agastya Samhita Achievement Perhaps the most dramatically illustrative of Bhavnath Jha's scholarly method is his edition and translation of the Agastya Samhita, a Sanskrit Vaishnava Agama text on the worship of Ram. — Chapter 18 treats Bhavnath Jha's as part of its larger discussion of Pandit Bhavnath Jha — Scholar, Manuscriptologist, Epigraphist and Cultural Preservationist. Put in fresh wording, the relevant point is that the Agastya Samhita Achievement Perhaps the most dramatically illustrative of Bhavnath Jha's scholarly method is his edition and translation of the Agastya Samhita, a Sanskrit Vaishnava Agama text on the worship of Ram. The remaining options point to different concerns and therefore do not answer this question.

८१७. (D) The chapter notes that centres on Ram Bharos Kapari 'Bhramar', The Wandering Bee of Nepalese Maithili Literature. — Chapter 19 treats Ram Bharos Kapari as part of its larger discussion of Ram Bharos Kapari 'Bhramar' — The Wandering Bee of Nepalese Maithili Literature. Put in fresh wording, the relevant point is that the chapter notes that centres on Ram Bharos Kapari 'Bhramar', The Wandering Bee of Nepalese Maithili Literature. The remaining options point to different concerns and therefore do not answer this question.

८१८. (D) The chapter places Ram Bharos Kapari 'Bhramar' inside the wider parallel history of Maithili literature. — Chapter 19 treats Ram Bharos Kapari as part of its larger discussion of Ram Bharos Kapari 'Bhramar' — The Wandering Bee of Nepalese Maithili Literature. Put in fresh wording, the relevant point is that the chapter places Ram Bharos Kapari 'Bhramar' inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

८१९. (A) The chapter notes that its discussion connects Ram Bharos Kapari 'Bhramar' with critical appreciation, literary history and the Videha critical frame. — Chapter 19 treats Ram Bharos Kapari as part of its larger discussion of Ram Bharos Kapari 'Bhramar' — The Wandering Bee of Nepalese Maithili Literature. Put in fresh wording, the relevant point is that the chapter notes that its discussion connects Ram Bharos Kapari 'Bhramar' with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

८२०. (D) The chapter notes that bhramar's first published work, a children's story called 'Imaandaar Balak' (The Honest Child), appeared in the prestigious Maithili weekly Mithila Mihir in 1964, when he was just twelve years old. — Chapter 19 treats Imaandaar Balak' as part of its larger discussion of Ram Bharos Kapari 'Bhramar' — The Wandering Bee of Nepalese Maithili Literature. Put in fresh wording, the relevant point is that the chapter notes that bhramar's first published work, a children's story called 'Imaandaar Balak' (The Honest Child), appeared in the prestigious Maithili weekly Mithila Mihir in 1964, when he was just twelve years old. The remaining options point to different concerns and therefore do not answer this question.

८२१. (D) The chapter notes that professional Career: The Independent Literary Life Bhramar made a decisive choice: despite completing a Master's degree in Maithili, the qualification that would have made him a university professor, he rejected academic employment. — Chapter 19 treats Ram Bharos Kapari 'Bhramar' as part of its larger discussion of Ram Bharos Kapari 'Bhramar' — The Wandering Bee of Nepalese Maithili Literature. Put in fresh wording, the relevant point is that the chapter notes that professional Career: The Independent Literary Life Bhramar made a decisive choice: despite completing a Master's degree in Maithili, the qualification that would have made him a university professor, he rejected academic employment. The remaining options point to different concerns and therefore do not answer this question.

८२२. (C) As he explains in his interview with Vijay Kumar Mishra (Videha 370): 'I chose journalism, independent writing, research, and travel. — Chapter 19 treats Vijay Kumar Mishra as part of its larger discussion of Ram Bharos Kapari 'Bhramar' — The Wandering Bee of Nepalese Maithili Literature. Put in fresh wording, the relevant point is that as he explains in his interview with Vijay Kumar Mishra (Videha 370): 'I chose journalism, independent writing, research, and travel. The remaining options point to different concerns and therefore do not answer this question.

८२३. (A) The chapter notes that bhramar in the Context of Nepalese Maithili Literature Maithili literature in Nepal has existed in a doubly marginalised position: excluded from the mainstream of Indian Maithili literature (which is institutionally centred in Bihar)... — Chapter 19 treats Nepalese Maithili Literature Maithili as part of its larger discussion of Ram Bharos Kapari 'Bhramar' — The Wandering Bee of Nepalese Maithili Literature. Put in fresh wording, the relevant point is that the chapter notes that bhramar in the Context of Nepalese Maithili Literature Maithili literature in Nepal has existed in a doubly marginalised position: excluded from the mainstream of Indian Maithili literature (which is institutionally centred in Bihar)... The remaining options point to different concerns and therefore do not answer this question.

८२४. (B) The chapter notes that bhramar has been the most prominent voice advocating for the recognition of Nepalese Maithili writers by India's Sahitya Akademi, a structural inequity where Nepal's Maithili authors are systematically excluded from the national... — Chapter 19 treats Nepalese Maithili as part of its larger discussion of Ram Bharos Kapari 'Bhramar' — The Wandering Bee of Nepalese Maithili Literature. Put in fresh wording, the relevant point is that the chapter notes that bhramar has been the most prominent voice advocating for the recognition of Nepalese Maithili writers by India's Sahitya Akademi, a structural inequity where Nepal's Maithili authors are systematically excluded from the national... The remaining options point to different concerns and therefore do not answer this question.

८२५. (D) The chapter notes that it was translated into Nepali as 'Bhayo Ab Bhayo' by the distinguished Nepali poet Manu Bajracharya, and into Hindi as 'Bas Ab Nahin', multiple translations testifying to its cultural reach. — Chapter 19 treats Bhayo Ab Bhayo' as part of its larger discussion of Ram Bharos Kapari 'Bhramar' — The Wandering Bee of Nepalese Maithili Literature. Put in fresh wording, the relevant point is that the chapter notes that it was translated into Nepali as 'Bhayo Ab Bhayo' by the distinguished Nepali poet Manu Bajracharya, and into Hindi as 'Bas Ab Nahin', multiple translations testifying to its cultural reach. The remaining options point to different concerns and therefore do not answer this question.

८२६. (C) The chapter notes that 'Amrit Paan' (Drinking Nectar) dramatises the socialcultural dimension of the Madhesh Movement: the inability to send festival messages home, the sweetness of tilwa and chivda in contrast to the bitterness of political disruption. — Chapter 19 treats Amrit Paan' as part of its larger discussion of Ram Bharos Kapari 'Bhramar' — The Wandering Bee of Nepalese Maithili Literature. Put in fresh wording, the relevant point is that the chapter notes that 'Amrit Paan' (Drinking Nectar) dramatises the socialcultural dimension of the Madhesh Movement: the inability to

send festival messages home, the sweetness of tilwa and chivda in contrast to the bitterness of political disruption. The remaining options point to different concerns and therefore do not answer this question.

८२७. (B) The collection's masterpiece (master-piece) is identified by Rakesh as 'Annadhan Lakshmi', a story of a rural woman made pregnant by way of deception, abandoned, and then victimised again. — Chapter 19 treats Annadhan Lakshmi' as part of its larger discussion of Ram Bharos Kapari 'Bhramar' — The Wandering Bee of Nepalese Maithili Literature. Put in fresh wording, the relevant point is that the collection's masterpiece (master-piece) is identified by Rakesh as 'Annadhan Lakshmi', a story of a rural woman made pregnant by way of deception, abandoned, and then victimised again. The remaining options point to different concerns and therefore do not answer this question.

८२८. (C) The chapter notes that centres on Binay Bhushan, Complete Critical Appreciation. — Chapter 20 treats Binay Bhushan as part of its larger discussion of Binay Bhushan — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that centres on Binay Bhushan, Complete Critical Appreciation. The remaining options point to different concerns and therefore do not answer this question.

८२९. (A) The chapter places Binay Bhushan inside the wider parallel history of Maithili literature. — Chapter 20 treats Binay Bhushan as part of its larger discussion of Binay Bhushan — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter places Binay Bhushan inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

८३०. (A) His address is given as Madhepura, Pin 852124, situating him firmly in the Koshi-anchal (Koshi basin region) of north Bihar, a flood-plain geography historically associated with agrarian hardship, cultural resilience, and the eastern margins of the... — Chapter 20 treats Binay Bhushan as part of its larger discussion of Binay Bhushan — Complete Critical Appreciation. Put in fresh wording, the relevant point is that his address is given as Madhepura, Pin 852124, situating him firmly in the Koshi-anchal (Koshi basin region) of north Bihar, a flood-plain geography historically associated with agrarian hardship, cultural resilience, and the eastern margins of the... The remaining options point to different concerns and therefore do not answer this question.

८३१. (C) The chapter notes that this connects to the ancient jñāna (knowledge) traditions of Mithila: the light of Gaṅgeśa's Tattvacintāmaṇi, the light of Vidyapati's padāvalī, the lamp that the scholar keeps burning by way of the night. — Chapter 20 treats Gaṅgeśa's Tattvacintāma as part of its larger discussion of Binay Bhushan — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that this connects to the ancient jñāna (knowledge) traditions of Mithila: the light of Gaṅgeśa's Tattvacintāmaṇi, the light of Vidyapati's padāvalī, the lamp that the scholar keeps burning by way of the night. The remaining options point to different concerns and therefore do not answer this question.

८३२. (C) The chapter notes that formal Features: Metre, Image, and Voice The OCR-recovered poem texts, though partially degraded by the scanned image quality, reveal consistent formal features: Free Verse with Lyric Concentration: The poems appear to be written... — Chapter 20 treats Voice The OCR-recovered as part of its larger discussion of Binay Bhushan — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that formal Features: Metre, Image, and Voice The OCR-recovered poem texts, though partially degraded by the scanned image quality, reveal consistent formal features: Free Verse with Lyric Concentration: The poems appear to be written... The remaining options point to different concerns and therefore do not answer this question.

८३३. (A) The chapter notes that natural Image Clusters: Recurring images across the recoverable pages include water, light/lamp, the plough/furrow, rice/grain, the moon (chand), festival fires, and the threshold (deharī), all images deeply embedded in Maithili... — Chapter 20 treats Image Clusters as part of its larger discussion of Binay Bhushan — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that natural Image Clusters: Recurring images across the recoverable pages include water, light/lamp, the plough/furrow, rice/grain, the moon (chand), festival fires, and the threshold (deharī), all images deeply embedded in Maithili... The remaining options point to different concerns and therefore do not answer this question.

८३४. (C) The chapter notes that this prāśna (question) mode connects to both the philosophical dialogue line of inheritance of Mithila (the nyāya disputational method) and the lyric line of inheritance of social questioning visible in

the earlier Maithili verse of... — Chapter 20 treats Binay Bhushan as part of its larger discussion of Binay Bhushan — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that this praśna (question) mode connects to both the philosophical dialogue line of inheritance of Mithila (the nyāya disputational method) and the lyric line of inheritance of social questioning visible in the earlier Maithili verse of... The remaining options point to different concerns and therefore do not answer this question.

८३६. (B) The word ujāra carries, in its dhvani resonance, the entire history of Maithili civilization's relationship to light as a value. — Chapter 20 treats Binay Bhushan as part of its larger discussion of Binay Bhushan — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the word ujāra carries, in its dhvani resonance, the entire history of Maithili civilization's relationship to light as a value. The remaining options point to different concerns and therefore do not answer this question.

८३६. (B) The chapter notes that this productive paradox, seeking what one already knows, mourning what one still possesses, generates the collection's dhvani resonance. — Chapter 20 treats Binay Bhushan as part of its larger discussion of Binay Bhushan — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that this productive paradox, seeking what one already knows, mourning what one still possesses, generates the collection's dhvani resonance. The remaining options point to different concerns and therefore do not answer this question.

८३७. (B) The chapter notes that post-Colonial Theory: Language, Power, and Cultural Recovery Frantz Fanon's analysis in The Wretched of the Earth (1961) of the colonized intellectual's return to native culture, after the colonial education has estranged him from it... — Chapter 20 treats Colonial Theory as part of its larger discussion of Binay Bhushan — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that post-Colonial Theory: Language, Power, and Cultural Recovery Frantz Fanon's analysis in The Wretched of the Earth (1961) of the colonized intellectual's return to native culture, after the colonial education has estranged him from it... The remaining options point to different concerns and therefore do not answer this question.

८३८. (A) The poems' recurring images of rice, water, plough, and seasonal transition are not merely ornamental: they reflect a poet's intimate ecological knowledge of a vulnerable landscape. — Chapter 20 treats Binay Bhushan as part of its larger discussion of Binay Bhushan — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the poems' recurring images of rice, water, plough, and seasonal transition are not merely ornamental: they reflect a poet's intimate ecological knowledge of a vulnerable landscape. The remaining options point to different concerns and therefore do not answer this question.

८३९. (A) The ujāra (light) sought by the poet is inseparable from the ecological rhythms of the Koshi flood plain. — Chapter 20 treats Binay Bhushan as part of its larger discussion of Binay Bhushan — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the ujāra (light) sought by the poet is inseparable from the ecological rhythms of the Koshi flood plain. The remaining options point to different concerns and therefore do not answer this question.

८४०. (C) The Koshi Anchal and the Parallel line of inheritance The Videha Parallel History specifically foregrounds the voices of writers from regions peripheral to the Darbhanga-centered mainstream: Supaul, Madhepura, Saharsa, the districts of the Koshi anchal. — Chapter 20 treats Binay Bhushan as part of its larger discussion of Binay Bhushan — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the Koshi Anchal and the Parallel line of inheritance The Videha Parallel History specifically foregrounds the voices of writers from regions peripheral to the Darbhanga-centered mainstream: Supaul, Madhepura, Saharsa, the districts of the Koshi anchal. The remaining options point to different concerns and therefore do not answer this question.

८४१. (C) The poems that render the sensory immediacy of festival (fire, lamplight, the crowd's hum, the ritual foods) are exercises in pratyakṣa, they make the reader perceive by way of language what the poet has perceived by way of the senses. — Chapter 20 treats Binay Bhushan as part of its larger discussion of Binay Bhushan — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the poems that render the sensory immediacy of festival (fire, lamplight, the crowd's hum, the ritual foods) are exercises in pratyakṣa, they make the reader perceive by way of language what the poet has perceived by way of the senses. The remaining options point to different concerns and therefore do not answer this question.

८४३. (C) The comparison of the present diminished festival with the full, luminous ujāra paraba of memory or imagination generates the poems' elegiac and aspirational tension. Śabda (Verbal Testimony): The authority of the festival rests ultimately on śabda pramāṇa... — Chapter 20 treats Verbal Testimony as part of its larger discussion of Binay Bhushan — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the comparison of the present diminished festival with the full, luminous ujāra paraba of memory or imagination generates the poems' elegiac and aspirational tension. Śabda (Verbal Testimony): The authority of the festival rests ultimately on śabda pramāṇa... The remaining options point to different concerns and therefore do not answer this question.

८४३. (A) The chapter notes that its discussion connects Kalikant Jha 'Buch' and Satyanand Pathak with critical appreciation, literary history and the Videha critical frame. — Chapter 21 treats Kalikant Jha as part of its larger discussion of Kalikant Jha 'Buch' and Satyanand Pathak — Cursed Land, Displacement and Modernist Voice. Put in fresh wording, the relevant point is that the chapter notes that its discussion connects Kalikant Jha 'Buch' and Satyanand Pathak with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

८४४. (D) Maithili Modernist & Satyanand Pathak Novelist . — Chapter 21 treats Satyanand Pathak Novelist as part of its larger discussion of Kalikant Jha 'Buch' and Satyanand Pathak — Cursed Land, Displacement and Modernist Voice. Put in fresh wording, the relevant point is that maithili Modernist & Satyanand Pathak Novelist . The remaining options point to different concerns and therefore do not answer this question.

८४५. (A) The chapter notes that dhvani analysis: Anandavardhana's theory holds that the best literature conveys meaning by way of dhvani (suggestion/resonance) rather than explicit statement. — Chapter 21 treats Kalikant Jha 'Buch' and Satyanand Pathak as part of its larger discussion of Kalikant Jha 'Buch' and Satyanand Pathak — Cursed Land, Displacement and Modernist Voice. Put in fresh wording, the relevant point is that the chapter notes that dhvani analysis: Anandavardhana's theory holds that the best literature conveys meaning by way of dhvani (suggestion/resonance) rather than explicit statement. The remaining options point to different concerns and therefore do not answer this question.

८४६. (B) The chapter places Dinesh Kumar Mishra inside the wider parallel history of Maithili literature. — Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter places Dinesh Kumar Mishra inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

८४७. (D) His research has been awarded the Ashoka Fellowship and several prestigious honors. — Chapter 22 treats Ashoka Fellowship as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that his research has been awarded the Ashoka Fellowship and several prestigious honors. The remaining options point to different concerns and therefore do not answer this question.

८४८. (A) The condition of the area beyond Jhajharpur is clear from the description of Kusheshwar. — Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the condition of the area beyond Jhajharpur is clear from the description of Kusheshwar. The remaining options point to different concerns and therefore do not answer this question.

८४९. (C) The chapter notes that rajendra Prasad, Shri Krishna Sinha, Anugrah Narayan Sinha, Vaidyanath Jha, Jayaprakash Narayan, and Babu Jagjivan Ram. — Chapter 22 treats Shri Krishna Sinha as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that rajendra Prasad, Shri Krishna Sinha, Anugrah Narayan Sinha, Vaidyanath Jha, Jayaprakash Narayan, and Babu Jagjivan Ram. The remaining options point to different concerns and therefore do not answer this question.

८५०. (D) The changing course of a river with high sediment load is as natural and normal an event as the movement of the earth's plates, rainfall, and delta formation by rivers. — Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the changing course of a river with high sediment load is as natural and normal an event as the movement of the earth's

plates, rainfall, and delta formation by rivers. The remaining options point to different concerns and therefore do not answer this question.

८५१. (B) The chapter notes that i do not understand what is the basis of this statement, folklore or legend. — Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that i do not understand what is the basis of this statement, folklore or legend. The remaining options point to different concerns and therefore do not answer this question.

८५२. (D) In folk tales, the Kamla is considered a 'celibate maiden' and is worshipped by the fisherman (Mallah) community. — Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that in folk tales, the Kamla is considered a 'celibate maiden' and is worshipped by the fisherman (Mallah) community. The remaining options point to different concerns and therefore do not answer this question.

८५३. (D) The chapter notes that economic Impact: The construction of the embankment has crippled the rural economy of Mithila. — Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that economic Impact: The construction of the embankment has crippled the rural economy of Mithila. The remaining options point to different concerns and therefore do not answer this question.

८५४. (D) The chapter notes that conclusion: Sadgati (Liberation) or Damnation? "The Kamla River and People On Collision Course" is not just a technical report; it is the philosophy of life in Mithila. — Chapter 22 treats People On Collision Course as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that conclusion: Sadgati (Liberation) or Damnation? "The Kamla River and People On Collision Course" is not just a technical report; it is the philosophy of life in Mithila. The remaining options point to different concerns and therefore do not answer this question.

८५५. (C) The chapter notes that compulsion of embankments: Description of the circumstances in which the government decided to build embankments. — Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that compulsion of embankments: Description of the circumstances in which the government decided to build embankments. The remaining options point to different concerns and therefore do not answer this question.

८५६. (A) The chapter notes that relevance of Traditional Methods: The old way of harmonizing with floods. — Chapter 22 treats Traditional Methods as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that relevance of Traditional Methods: The old way of harmonizing with floods. The remaining options point to different concerns and therefore do not answer this question.

८५७. (C) The chapter notes that english has only the word 'Flood', but Maithili has precise words for different stages of flood. — Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that english has only the word 'Flood', but Maithili has precise words for different stages of flood. The remaining options point to different concerns and therefore do not answer this question.

८५८. (A) The chapter notes that hierarchy of Flood Intensity: In Maithili folk life, flood is divided into the following five categories: 1. — Chapter 22 treats Flood Intensity as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that hierarchy of Flood Intensity: In Maithili folk life, flood is divided into the following five categories: 1. The remaining options point to different concerns and therefore do not answer this question.

८५९. (C) The chapter notes that death's Penance: According to a Mahabharata story, when Death was created in the universe, she performed intense penance on the banks of this Kaushiki river to avoid the work of destruction. — Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar

Mishra. Put in fresh wording, the relevant point is that the chapter notes that death's Penance: According to a Mahabharata story, when Death was created in the universe, she performed intense penance on the banks of this Kaushiki river to avoid the work of destruction. The remaining options point to different concerns and therefore do not answer this question.

८६०. (D) The western embankment broke at 5 places near Jamalpur, submerging over 150 villages and causing immense loss of life and property. — Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the western embankment broke at 5 places near Jamalpur, submerging over 150 villages and causing immense loss of life and property. The remaining options point to different concerns and therefore do not answer this question.

८६१. (D) The chapter notes that importance of Traditional Knowledge: People in the Kosi region possess rich traditional knowledge about dealing with and living with floods (e.g., house construction, specialized farming, use of boats). — Chapter 22 treats Traditional Knowledge as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that importance of Traditional Knowledge: People in the Kosi region possess rich traditional knowledge about dealing with and living with floods (e.g., house construction, specialized farming, use of boats). The remaining options point to different concerns and therefore do not answer this question.

८६२. (C) The chapter notes that modern science must not ignore this line of inheritance but work in conjunction with it., Path to Solutions: Solutions for flood-affected areas differ from drought-affected ones. — Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that modern science must not ignore this line of inheritance but work in conjunction with it., Path to Solutions: Solutions for flood-affected areas differ from drought-affected ones. The remaining options point to different concerns and therefore do not answer this question.

८६३. (D) The chapter notes that planning cannot be done for individual villages but at a regional level, based on 'clusters of villages'. — Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that planning cannot be done for individual villages but at a regional level, based on 'clusters of villages'. The remaining options point to different concerns and therefore do not answer this question.

८६४. (D) The sooner this is done, the better for Mithila. — Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the sooner this is done, the better for Mithila. The remaining options point to different concerns and therefore do not answer this question.

८६५. (B) The lure of the 'Barakhshetra' dam was used to trap people between embankments, a punishment the people of Mithila are still suffering. — Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the lure of the 'Barakhshetra' dam was used to trap people between embankments, a punishment the people of Mithila are still suffering. The remaining options point to different concerns and therefore do not answer this question.

८६६. (C) The chapter notes that mishra's research focuses on the 'politics of knowledge'. — Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that mishra's research focuses on the 'politics of knowledge'. The remaining options point to different concerns and therefore do not answer this question.

८६७. (A) The chapter notes that he distinguishes between two main approaches to flood control: the modern hydrological approach and the traditional approach. — Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that he distinguishes between two main approaches to flood control: the modern hydrological approach and the traditional approach. The remaining options point to different concerns and therefore do not answer this question.

८६८. (C) The chapter notes that mishra's research clarifies that embankments gave rise to 'regional environmental injustice' in North Bihar, where the risk and burden of floods were disproportionately placed on the most vulnerable sections of society, especially... — Chapter 22 treats North Bihar as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that mishra's research clarifies that embankments gave rise to 'regional environmental injustice' in North Bihar, where the risk and burden of floods were disproportionately placed on the most vulnerable sections of society, especially... The remaining options point to different concerns and therefore do not answer this question.

८६९. (C) The chapter notes that mishra and other researchers note that women are most affected during floods due to their responsibilities for family care, food arrangements, and health challenges. — Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that mishra and other researchers note that women are most affected during floods due to their responsibilities for family care, food arrangements, and health challenges. The remaining options point to different concerns and therefore do not answer this question.

८७०. (B) The chapter notes that he advocates for reviving traditional knowledge and practices. — Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that he advocates for reviving traditional knowledge and practices. The remaining options point to different concerns and therefore do not answer this question.

८७१. (A) The chapter notes that displacement and Rehabilitation Problems: Like the Kosi, several villages got trapped between the Bagmati embankments. — Chapter 22 treats Rehabilitation Problems as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that displacement and Rehabilitation Problems: Like the Kosi, several villages got trapped between the Bagmati embankments. The remaining options point to different concerns and therefore do not answer this question.

८७२. (D) The chapter notes that dismal Education and Health: Schools in villages inside the embankments either wash away or teachers cannot reach. — Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that dismal Education and Health: Schools in villages inside the embankments either wash away or teachers cannot reach. The remaining options point to different concerns and therefore do not answer this question.

८७३. (A) The chapter notes that modern engineering must learn from this traditional knowledge. — Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that modern engineering must learn from this traditional knowledge. The remaining options point to different concerns and therefore do not answer this question.

८७४. (A) A situation occurring once or twice in a hundred years. | | Pralay (Pralay) | Extremely destructive flood. | | Chap-Chap | Water up to the ankle, considered a sign of a good crop. | | Chaur and Mann (Mann) | Natural water storage areas that absorb excess... — Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that a situation occurring once or twice in a hundred years. | | Pralay (Pralay) | Extremely destructive flood. | | Chap-Chap | Water up to the ankle, considered a sign of a good crop. | | Chaur and Mann (Mann) | Natural water storage areas that absorb excess... The remaining options point to different concerns and therefore do not answer this question.

८७५. (C) The chapter notes that when Bagmati, freed from the embankment's prison, irrigates Mithila's fields with its silt, then its true 'Sadgati' (good ending) will happen. — Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that when Bagmati, freed from the embankment's prison, irrigates Mithila's fields with its silt, then its true 'Sadgati' (good ending) will happen. The remaining options point to different concerns and therefore do not answer this question.

८७६. (C) Interviews of Elders: Interviews with elders like Shivanath Mandal and Ramdev Das Sharma narrate the real tragedy of that time and the displacement of villages. — Chapter 22 treats Shivanath Mandal as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that interviews of Elders: Interviews with elders like Shivanath Mandal and Ramdev Das Sharma narrate the real tragedy of that time and the displacement of villages. The remaining options point to different concerns and therefore do not answer this question.

८७७. (A) The chapter notes that beginning of Severe Drought and Failure of 'Hathiya' The year 1950 marked a dramatic shift in Bihar's water story. — Chapter 22 treats Severe Drought as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that beginning of Severe Drought and Failure of 'Hathiya' The year 1950 marked a dramatic shift in Bihar's water story. The remaining options point to different concerns and therefore do not answer this question.

८७८. (B) After independence, the state adopted a "flood resistance" model based on colonial hydraulic line of inheritance. — Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that after independence, the state adopted a "flood resistance" model based on colonial hydraulic line of inheritance. The remaining options point to different concerns and therefore do not answer this question.

८७९. (D) The state moved away from traditional, decentralized water management systems suited to the Gangetic plain's unstable nature. — Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the state moved away from traditional, decentralized water management systems suited to the Gangetic plain's unstable nature. The remaining options point to different concerns and therefore do not answer this question.

८८०. (D) The Kosi, Bagmati, Burhi Gandak, and Kamla rivers broke their banks and flooded villages. — Chapter 22 treats Burhi Gandak as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the Kosi, Bagmati, Burhi Gandak, and Kamla rivers broke their banks and flooded villages. The remaining options point to different concerns and therefore do not answer this question.

८८१. (B) The chapter notes that this research report confirms that the solution to Bihar's floods lies not just in embankments but in integrated river basin management and social justice. — Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that this research report confirms that the solution to Bihar's floods lies not just in embankments but in integrated river basin management and social justice. The remaining options point to different concerns and therefore do not answer this question.

८८२. (D) The 1950s are etched in Bihar's geographical and social history as a period where nature displayed its most ferocious and unpredictable form. — Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the 1950s are etched in Bihar's geographical and social history as a period where nature displayed its most ferocious and unpredictable form. The remaining options point to different concerns and therefore do not answer this question.

८८३. (B) The chapter notes that murli Manohar Prasad warned that the Gandak Project could irrigate 2.8 million acres at a cost of Rs. — Chapter 22 treats Manohar Prasad as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that murli Manohar Prasad warned that the Gandak Project could irrigate 2.8 million acres at a cost of Rs. The remaining options point to different concerns and therefore do not answer this question.

८८४. (A) The breach of the Sikraula-Thathai embankment submerged dozens of villages. — Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the breach of the Sikraula-Thathai embankment submerged dozens of villages. The remaining options point to different concerns and therefore do not answer this question.

८८५. (A) The chapter notes that madhurapur village, famous for its pucca houses and orchards, lost 300 bighas of land and 150 houses to the river. — Chapter 22 treats Dinesh Kumar Mishra as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that madhurapur village, famous for its pucca houses and orchards, lost 300 bighas of land and 150 houses to the river. The remaining options point to different concerns and therefore do not answer this question.

८८६. (D) In August 1948, the Naini Dam and Kaudimal Dam broke, submerging over 1000 villages. — Chapter 22 treats Naini Dam as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that in August 1948, the Naini Dam and Kaudimal Dam broke, submerging over 1000 villages. The remaining options point to different concerns and therefore do not answer this question.

८८७. (B) The chapter notes that respect Local Knowledge: Villagers know their geography best. — Chapter 22 treats Local Knowledge as part of its larger discussion of Dinesh Kumar Mishra — Ever New / Nit Naval Dinesh Kumar Mishra. Put in fresh wording, the relevant point is that the chapter notes that respect Local Knowledge: Villagers know their geography best. The remaining options point to different concerns and therefore do not answer this question.

८८८. (A) The chapter notes that this interview serves as a literary self-portrait and a manifesto of Mandal's critical position. — Chapter 23 treats Durganand Mandal as part of its larger discussion of Durganand Mandal — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that this interview serves as a literary self-portrait and a manifesto of Mandal's critical position. The remaining options point to different concerns and therefore do not answer this question.

८८९. (C) The chapter notes that third, and most significantly, he addresses the structural exclusion of non-Brahmin writers from Maithili literature with precision and without bitterness. — Chapter 23 treats Durganand Mandal as part of its larger discussion of Durganand Mandal — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that third, and most significantly, he addresses the structural exclusion of non-Brahmin writers from Maithili literature with precision and without bitterness. The remaining options point to different concerns and therefore do not answer this question.

८९०. (B) The chapter notes that set on 6 June 2003, the day when the Prime Minister of India was to lay the foundation stone of a railway bridge over the Koshi at Nirmal, the story establishes its politicalhistorical context with unusual precision. — Chapter 23 treats Prime Minister as part of its larger discussion of Durganand Mandal — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that set on 6 June 2003, the day when the Prime Minister of India was to lay the foundation stone of a railway bridge over the Koshi at Nirmal, the story establishes its politicalhistorical context with unusual precision. The remaining options point to different concerns and therefore do not answer this question.

८९१. (D) The story's implicit argument is that genuine development (vikāś) must happen inside the village, not by way of migration to the city. — Chapter 23 treats Durganand Mandal as part of its larger discussion of Durganand Mandal — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the story's implicit argument is that genuine development (vikāś) must happen inside the village, not by way of migration to the city. The remaining options point to different concerns and therefore do not answer this question.

८९२. (D) The story also documents the Phagua (Holi) folk songs of rural Mithila, including the women's ribald counter-songs ('Ro chhoṛā bajjar khasat...'), the men's songs ('Tohar lahnag uṭhā dev rīmoṭase...'), and the general atmosphere of licensed sexual play... — Chapter 23 treats Durganand Mandal as part of its larger discussion of Durganand Mandal — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the story also documents the Phagua (Holi) folk songs of rural Mithila, including the women's ribald counter-songs ('Ro chhoṛā bajjar khasat...'), the men's songs ('Tohar lahnag uṭhā dev rīmoṭase...'), and the general atmosphere of licensed sexual play... The remaining options point to different concerns and therefore do not answer this question.

८९३. (A) Mandal intuitively deploys the epistemological structure of Gaṅgeśa's logical line of inheritance in his narrative. — Chapter 23 treats Durganand Mandal as part of its larger discussion of Durganand Mandal — Critical Research

and Appreciation. Put in fresh wording, the relevant point is that mandal intuitively deploys the epistemological structure of Gaṅgeśa's logical line of inheritance in his narrative. The remaining options point to different concerns and therefore do not answer this question.

८९४. (D) Mandal begins with an indictment of the neglect of Maithili drama as a genre, 'Maithili nāṭak has always been like a one-day rain: isolated, not sustained.' He then turns to the specific social crisis that Thakur's play addresses: the declining sex ratio... — Chapter 23 treats Durganand Mandal as part of its larger discussion of Durganand Mandal — Critical Research and Appreciation. Put in fresh wording, the relevant point is that mandal begins with an indictment of the neglect of Maithili drama as a genre, 'Maithili nāṭak has always been like a one-day rain: isolated, not sustained.' He then turns to the specific social crisis that Thakur's play addresses: the declining sex ratio... The remaining options point to different concerns and therefore do not answer this question.

८९५. (A) Mandal's critical argument is passionate and rhetorically structured. — Chapter 23 treats Durganand Mandal as part of its larger discussion of Durganand Mandal — Critical Research and Appreciation. Put in fresh wording, the relevant point is that mandal's critical argument is passionate and rhetorically structured. The remaining options point to different concerns and therefore do not answer this question.

८९६. (A) The chapter notes that he then makes the crucial logical point: if these women had been killed in the womb, what would today look like? — Chapter 23 treats Durganand Mandal as part of its larger discussion of Durganand Mandal — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that he then makes the crucial logical point: if these women had been killed in the womb, what would today look like? The remaining options point to different concerns and therefore do not answer this question.

८९७. (A) The argument is implicitly a Navya-Nyāya counterfactual inference: if X (daughter) had not existed, Y (historical achievement) would not have occurred; therefore the destruction of X is the destruction of Y. — Chapter 23 treats Durganand Mandal as part of its larger discussion of Durganand Mandal — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the argument is implicitly a Navya-Nyāya counterfactual inference: if X (daughter) had not existed, Y (historical achievement) would not have occurred; therefore the destruction of X is the destruction of Y. The remaining options point to different concerns and therefore do not answer this question.

८९८. (C) The chapter notes that navya Nyaya breaks it into a web of ontological relations (Scott-ness, Act-ness, Book-ness). — Chapter 24 treats Harimohan Jha as part of its larger discussion of Harimohan Jha — The Unwritten Thesis of Language, Script and Pure Vocabulary. Put in fresh wording, the relevant point is that the chapter notes that navya Nyaya breaks it into a web of ontological relations (Scott-ness, Act-ness, Book-ness). The remaining options point to different concerns and therefore do not answer this question.

८९९. (A) Jha provides the tools for a Rajyābhidhā (Science of State Language). — Chapter 24 treats State Language as part of its larger discussion of Harimohan Jha — The Unwritten Thesis of Language, Script and Pure Vocabulary. Put in fresh wording, the relevant point is that jha provides the tools for a Rajyābhidhā (Science of State Language). The remaining options point to different concerns and therefore do not answer this question.

९००. (C) The chapter notes that to Jha, language is not merely a descriptive tool but a Kṣetra, a field of battle, where the boundaries of reality, authority, and truth are contested and defined. — Chapter 24 treats Harimohan Jha as part of its larger discussion of Harimohan Jha — The Unwritten Thesis of Language, Script and Pure Vocabulary. Put in fresh wording, the relevant point is that the chapter notes that to Jha, language is not merely a descriptive tool but a Kṣetra, a field of battle, where the boundaries of reality, authority, and truth are contested and defined. The remaining options point to different concerns and therefore do not answer this question.

९०१. (B) The chapter notes that if the language becomes corrupted or lost, the substrate of reality itself begins to dissolve, leading to the "loss of kingdom." Jha stresses that the mystery of human speech attracted Indian thinkers from the earliest times, leading... — Chapter 24 treats Harimohan Jha as part of its larger discussion of Harimohan Jha — The Unwritten Thesis of Language, Script and Pure Vocabulary. Put in fresh wording, the relevant point is that the chapter notes that if the language becomes corrupted or lost, the substrate of reality itself begins to dissolve, leading to the "loss of kingdom." Jha

stresses that the mystery of human speech attracted Indian thinkers from the earliest times, leading... The remaining options point to different concerns and therefore do not answer this question.

१०२. (B) The Sphota theory, primarily advocated by the Grammarians (Vaiyākaraṇas) like Bhartṛhari, posits that there is an indivisible, eternal wordessence that is revealed by the fleeting sounds but is not created by them. — Chapter 24 treats Harimohan Jha as part of its larger discussion of Harimohan Jha — The Unwritten Thesis of Language, Script and Pure Vocabulary. Put in fresh wording, the relevant point is that the Sphota theory, primarily advocated by the Grammarians (Vaiyākaraṇas) like Bhartṛhari, posits that there is an indivisible, eternal wordessence that is revealed by the fleeting sounds but is not created by them. The remaining options point to different concerns and therefore do not answer this question.

१०३. (D) In his 1974 presidential address to the Indian Philosophical Congress, Jha demonstrated that the Navya-Nyāya technique of Avacchedakatā (delimitation) is the ultimate tool for resolving contradictions and specifying meaning with mathematical precision. — Chapter 24 treats Harimohan Jha as part of its larger discussion of Harimohan Jha — The Unwritten Thesis of Language, Script and Pure Vocabulary. Put in fresh wording, the relevant point is that in his 1974 presidential address to the Indian Philosophical Congress, Jha demonstrated that the Navya-Nyāya technique of Avacchedakatā (delimitation) is the ultimate tool for resolving contradictions and specifying meaning with mathematical precision. The remaining options point to different concerns and therefore do not answer this question.

१०४. (D) Videha Archive Presence Hitendra Gupta appears in the Videha archive in the following confirmed entry: 'आब नहि खुलत नवका शराबक दोकान' (Āba Nahi Khulata Navakā Śarābaka Dokāna, No New Liquor Shops Will Now Open) Published in: Videha Sadeha 23 (Prelim_23)... — Chapter 25 treats Nahi Khulata Navakā as part of its larger discussion of Hitendra Gupta (Delhi) — Maithili Journalist and Cultural Reporter. Put in fresh wording, the relevant point is that videha Archive Presence Hitendra Gupta appears in the Videha archive in the following confirmed entry: 'आब नहि खुलत नवका शराबक दोकान' (Āba Nahi Khulata Navakā Śarābaka Dokāna, No New Liquor Shops Will Now Open) Published in: Videha Sadeha 23 (Prelim_23)... The remaining options point to different concerns and therefore do not answer this question.

१०५. (B) The Navya-Nyāya line of inheritance's emphasis on śabda-pramāṇa (the authority of testimony) as a valid source of knowledge finds direct application here: journalistic testimony about policy decisions in Maithili serves as valid civic knowledge for the... — Chapter 25 treats Hitendra Gupta (Delhi) as part of its larger discussion of Hitendra Gupta (Delhi) — Maithili Journalist and Cultural Reporter. Put in fresh wording, the relevant point is that the Navya-Nyāya line of inheritance's emphasis on śabda-pramāṇa (the authority of testimony) as a valid source of knowledge finds direct application here: journalistic testimony about policy decisions in Maithili serves as valid civic knowledge for the... The remaining options point to different concerns and therefore do not answer this question.

१०६. (B) Applied to journalism, auchitya demands that each piece of reporting be appropriate to its subject, audience, and occasion. — Chapter 25 treats Hitendra Gupta (Delhi) as part of its larger discussion of Hitendra Gupta (Delhi) — Maithili Journalist and Cultural Reporter. Put in fresh wording, the relevant point is that applied to journalism, auchitya demands that each piece of reporting be appropriate to its subject, audience, and occasion. The remaining options point to different concerns and therefore do not answer this question.

१०७. (A) The chapter notes that gupta's piece on liquor policy shows auchitya in its choice of subject (directly relevant to the Bihar/Mithila community reading Videha), its register (journalistic prose, not literary elaboration), and its placement in Sadeha 23... — Chapter 25 treats Hitendra Gupta (Delhi) as part of its larger discussion of Hitendra Gupta (Delhi) — Maithili Journalist and Cultural Reporter. Put in fresh wording, the relevant point is that the chapter notes that gupta's piece on liquor policy shows auchitya in its choice of subject (directly relevant to the Bihar/Mithila community reading Videha), its register (journalistic prose, not literary elaboration), and its placement in Sadeha 23... The remaining options point to different concerns and therefore do not answer this question.

१०८. (D) The chapter notes that c R I T I C A L A S S E S S M E N T Hitendra Gupta's documented Videha contribution is compact, a single two-page piece in Sadeha 23, but its significance inside the Parallel History critical frame exceeds its length. — Chapter 25 treats Hitendra Gupta's as part of its larger discussion of Hitendra Gupta (Delhi) — Maithili Journalist and Cultural Reporter. Put in fresh wording, the relevant point is that the chapter notes that c R I T I C A L A

S S E S S M E N T Hitendra Gupta's documented Videha contribution is compact, a single two-page piece in Sadeha 23, but its significance inside the Parallel History critical frame exceeds its length. The remaining options point to different concerns and therefore do not answer this question.

१०९. (D) The chapter notes that ii CRITICAL APPRECIATION JITENDRA KUMAR JHA 'JEETU' (JANAKPUR) Maithili Theatre Journalist · Cultural Reporter · Nepal Correspondent Indian & Western Literary-Journalistic Theory · Videha Parallel History critical frame Navya-Nyāya... — Chapter 25 treats CRITICAL APPRECIATION JITENDRA KUMAR JHA as part of its larger discussion of Hitendra Gupta (Delhi) — Maithili Journalist and Cultural Reporter. Put in fresh wording, the relevant point is that the chapter notes that ii CRITICAL APPRECIATION JITENDRA KUMAR JHA 'JEETU' (JANAKPUR) Maithili Theatre Journalist · Cultural Reporter · Nepal Correspondent Indian & Western Literary-Journalistic Theory · Videha Parallel History critical frame Navya-Nyāya... The remaining options point to different concerns and therefore do not answer this question.

११०. (D) The chapter notes that it is also the base of Nepal's Mithila political and civic activism. — Chapter 25 treats Nepal's Mithila as part of its larger discussion of Hitendra Gupta (Delhi) — Maithili Journalist and Cultural Reporter. Put in fresh wording, the relevant point is that the chapter notes that it is also the base of Nepal's Mithila political and civic activism. The remaining options point to different concerns and therefore do not answer this question.

१११. (C) The chapter notes that its use in the Videha archive's byline ('riraport shri Jitendra Kumar Jha Jitu') signals that Jha is known inside the Videha community under this intimate form, indicating a degree of personal familiarity and community embeddedness. — Chapter 25 treats Jitendra Kumar Jha Jitu' as part of its larger discussion of Hitendra Gupta (Delhi) — Maithili Journalist and Cultural Reporter. Put in fresh wording, the relevant point is that the chapter notes that its use in the Videha archive's byline ('riraport shri Jitendra Kumar Jha Jitu') signals that Jha is known inside the Videha community under this intimate form, indicating a degree of personal familiarity and community embeddedness. The remaining options point to different concerns and therefore do not answer this question.

११२. (A) The chapter notes that its discussion connects Hitnath Jha with critical appreciation, literary history and the Videha critical frame. — Chapter 26 treats Hitnath Jha as part of its larger discussion of Hitnath Jha — Poet, Critic, Translator and Gramakathakara. Put in fresh wording, the relevant point is that the chapter notes that its discussion connects Hitnath Jha with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

११३. (A) The chapter notes that hitnath Jhā as Grāmakathākāra: Koilakh and the Village-Biography VII. — Chapter 26 treats Village-Biography VII as part of its larger discussion of Hitnath Jha — Poet, Critic, Translator and Gramakathakara. Put in fresh wording, the relevant point is that the chapter notes that hitnath Jhā as Grāmakathākāra: Koilakh and the Village-Biography VII. The remaining options point to different concerns and therefore do not answer this question.

११४. (D) The chapter notes that critical Frameworks I, Indian Poetics: Rasa, Dhvani, Aucitya IX. — Chapter 26 treats Aucitya IX as part of its larger discussion of Hitnath Jha — Poet, Critic, Translator and Gramakathakara. Put in fresh wording, the relevant point is that the chapter notes that critical Frameworks I, Indian Poetics: Rasa, Dhvani, Aucitya IX. The remaining options point to different concerns and therefore do not answer this question.

११५. (A) The chapter notes that social Media, Retirement, and the Late-Flowering Writer XIV. — Chapter 26 treats Late-Flowering Writer XIV as part of its larger discussion of Hitnath Jha — Poet, Critic, Translator and Gramakathakara. Put in fresh wording, the relevant point is that the chapter notes that social Media, Retirement, and the Late-Flowering Writer XIV. The remaining options point to different concerns and therefore do not answer this question.

११६. (D) The choice of Navya-Nyāya as an analytical lens is not merely decorative. — Chapter 26 treats Hitnath Jha as part of its larger discussion of Hitnath Jha — Poet, Critic, Translator and Gramakathakara. Put in fresh wording, the relevant point is that the choice of Navya-Nyāya as an analytical lens is not merely decorative. The remaining options point to different concerns and therefore do not answer this question.

११७. (C) The chapter notes that), editor of the handwritten Maithili journal Prabhāt (1933) Mother Bhāgīrathī Devī Brothers Prof. — Chapter 26 treats Mother Bhāgīrathī Devī Brothers Prof as part of its larger discussion of Hitnath Jha — Poet, Critic, Translator and Gramakathakara. Put in fresh wording, the relevant point is that the chapter notes that), editor of the handwritten Maithili journal Prabhāt (1933) Mother Bhāgīrathī Devī Brothers Prof. The remaining options point to different concerns and therefore do not answer this question.

११८. (D) The chapter notes that bhīmnāth Jhā, is a well-known Maithili scholar. — Chapter 26 treats Hitnath Jha as part of its larger discussion of Hitnath Jha — Poet, Critic, Translator and Gramakathakara. Put in fresh wording, the relevant point is that the chapter notes that bhīmnāth Jhā, is a well-known Maithili scholar. The remaining options point to different concerns and therefore do not answer this question.

११९. (B) The vaṃśāvalī (genealogical poem) composed for the Videha special issue by Bhīmnāth Jhā traces the family lineage by way of twenty-nine generations back to the ancient scholar Vācaspati, underscoring the deep rootedness of the family in the Maithil brahmin... — Chapter 26 treats Bhīmnāth Jhā as part of its larger discussion of Hitnath Jha — Poet, Critic, Translator and Gramakathakara. Put in fresh wording, the relevant point is that the vaṃśāvalī (genealogical poem) composed for the Videha special issue by Bhīmnāth Jhā traces the family lineage by way of twenty-nine generations back to the ancient scholar Vācaspati, underscoring the deep rootedness of the family in the Maithil brahmin... The remaining options point to different concerns and therefore do not answer this question.

१२०. (B) The chapter notes that it represents Jhā's work as a literary facilitator and curator of recognition, bringing together assessments of contemporaries in a format that blends biographical essay with critical appreciation. — Chapter 26 treats Hitnath Jha as part of its larger discussion of Hitnath Jha — Poet, Critic, Translator and Gramakathakara. Put in fresh wording, the relevant point is that the chapter notes that it represents Jhā's work as a literary facilitator and curator of recognition, bringing together assessments of contemporaries in a format that blends biographical essay with critical appreciation. The remaining options point to different concerns and therefore do not answer this question.

१२१. (C) The chapter notes that she holds that Hitnath Jhā successfully navigates the key paradox of literary translation, fidelity to the source versus readability in the target, by choosing Maithili lexical equivalents that are rooted in common usage rather than... — Chapter 26 treats Hitnath Jhā as part of its larger discussion of Hitnath Jha — Poet, Critic, Translator and Gramakathakara. Put in fresh wording, the relevant point is that the chapter notes that she holds that Hitnath Jhā successfully navigates the key paradox of literary translation, fidelity to the source versus readability in the target, by choosing Maithili lexical equivalents that are rooted in common usage rather than... The remaining options point to different concerns and therefore do not answer this question.

१२२. (C) The chapter notes that kīrtināth Jhā's prefatory essay "Śambhu Bādalak Kavītā: Jīṅgik Rośanī" praises the translations as illuminating the original rather than merely reproducing it. — Chapter 26 treats Bādalak Kavītā as part of its larger discussion of Hitnath Jha — Poet, Critic, Translator and Gramakathakara. Put in fresh wording, the relevant point is that the chapter notes that kīrtināth Jhā's prefatory essay "Śambhu Bādalak Kavītā: Jīṅgik Rośanī" praises the translations as illuminating the original rather than merely reproducing it. The remaining options point to different concerns and therefore do not answer this question.

१२३. (C) Arvind holds that Hitnath Jhā's selection privileges poems in which landscape functions not merely as backdrop but as protagonist: Hazaribag, Mā, Shikar (Hunting), Gujarā (Passing), Gāy (Cow), Prachanakār evam Janatā (Writer and People). — Chapter 26 treats Hitnath Jhā's as part of its larger discussion of Hitnath Jha — Poet, Critic, Translator and Gramakathakara. Put in fresh wording, the relevant point is that arvind holds that Hitnath Jhā's selection privileges poems in which landscape functions not merely as backdrop but as protagonist: Hazaribag, Mā, Shikar (Hunting), Gujarā (Passing), Gāy (Cow), Prachanakār evam Janatā (Writer and People). The remaining options point to different concerns and therefore do not answer this question.

१२४. (D) The chapter notes that this essay is Hriday Narayan Jha's major documented contribution to the Videha archive. — Chapter 27 treats Hriday Narayan Jha's as part of its larger discussion of Hriday Narayan Jha — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that this essay is Hriday Narayan Jha's major

documented contribution to the Videha archive. The remaining options point to different concerns and therefore do not answer this question.

१२५. (B) The inclusion of both anonymous traditional songs and named compositions by Sahebadas, Madan Upadhyay, Kālikānta, Vidyapati, and Canda Jhā shows the full range of the Maithili devotional song line of inheritance, from high classical (Vidyapati) by way of... — Chapter 27 treats Madan Upadhyay as part of its larger discussion of Hriday Narayan Jha — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the inclusion of both anonymous traditional songs and named compositions by Sahebadas, Madan Upadhyay, Kālikānta, Vidyapati, and Canda Jhā shows the full range of the Maithili devotional song line of inheritance, from high classical (Vidyapati) by way of... The remaining options point to different concerns and therefore do not answer this question.

१२६. (A) The Jhumra Documentation The essay's second major documentation is of the Jhumra line of inheritance, the ritual invocation songs sung by a bhagat (possessed devotee) community of nine members (नौ सदस्यक समवेत स्वर मे), accompanied by the jhāli (cymbal)... — Chapter 27 treats Hriday Narayan Jha as part of its larger discussion of Hriday Narayan Jha — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the Jhumra Documentation The essay's second major documentation is of the Jhumra line of inheritance, the ritual invocation songs sung by a bhagat (possessed devotee) community of nine members (नौ सदस्यक समवेत स्वर मे), accompanied by the jhāli (cymbal)... The remaining options point to different concerns and therefore do not answer this question.

१२७. (A) The chapter notes that this named testimony, the practitioner's own anxiety about the line of inheritance's continuity, gives the documentation a particular poignancy and specificity. — Chapter 27 treats Hriday Narayan Jha as part of its larger discussion of Hriday Narayan Jha — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that this named testimony, the practitioner's own anxiety about the line of inheritance's continuity, gives the documentation a particular poignancy and specificity. The remaining options point to different concerns and therefore do not answer this question.

१२८. (D) Jha's role as cultural advocate is made explicit: he is the amanuensis for Batahū Yādava's song, the mediating scribe between the oral performance and the written archive. — Chapter 27 treats Batahū Yādava's as part of its larger discussion of Hriday Narayan Jha — Complete Critical Appreciation. Put in fresh wording, the relevant point is that jha's role as cultural advocate is made explicit: he is the amanuensis for Batahū Yādava's song, the mediating scribe between the oral performance and the written archive. The remaining options point to different concerns and therefore do not answer this question.

१२९. (C) The Krishnaite Parātī ('Prana rahata nahi mora Śyāma binu') embodies Śṛṅgāra-rasa (the erotic-devotional register) in its vipralambha (separation) mode, the devotee's longing for the absent divine beloved is simultaneously erotic and mystical, employing... — Chapter 27 treats Hriday Narayan Jha as part of its larger discussion of Hriday Narayan Jha — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the Krishnaite Parātī ('Prana rahata nahi mora Śyāma binu') embodies Śṛṅgāra-rasa (the erotic-devotional register) in its vipralambha (separation) mode, the devotee's longing for the absent divine beloved is simultaneously erotic and mystical, employing... The remaining options point to different concerns and therefore do not answer this question.

१३०. (B) The chapter notes that dhvani: The Resonance of the Folk Song Ānandavardhana's Dhvanyāloka (9th century) establishes dhvani (suggestion, resonance) as the soul of poetry, the capacity of language to mean more than its literal content, to evoke a surplus of... — Chapter 27 treats Folk Song as part of its larger discussion of Hriday Narayan Jha — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that dhvani: The Resonance of the Folk Song Ānandavardhana's Dhvanyāloka (9th century) establishes dhvani (suggestion, resonance) as the soul of poetry, the capacity of language to mean more than its literal content, to evoke a surplus of... The remaining options point to different concerns and therefore do not answer this question.

१३१. (B) The chapter notes that batahū Yādava and the Subaltern Voice The figure of Batahū Yādava, the bhagat from whom Jha records the Jhumra song, and who voices his anxiety about the line of inheritance's survival, is itself a major Parallel History moment. — Chapter 27 treats Subaltern Voice The as part of its larger discussion of Hriday Narayan Jha — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that batahū Yādava and the

Subaltern Voice The figure of Batahū Yādava, the bhagat from whom Jha records the Jhumra song, and who voices his anxiety about the line of inheritance's survival, is itself a major Parallel History moment. The remaining options point to different concerns and therefore do not answer this question.

१३३. (A) The Videha Parallel History critical frame consistently insists on the continuity between the Adi Kavi (Pre-Jyotirishwar Vidyapati), Vidyapati Thakkurah (1350-1435), and the democratic oral line of inheritance that has transmitted their legacy. — Chapter 27 treats Adi Kavi as part of its larger discussion of Hriday Narayan Jha — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the Videha Parallel History critical frame consistently insists on the continuity between the Adi Kavi (Pre-Jyotirishwar Vidyapati), Vidyapati Thakkurah (1350-1435), and the democratic oral line of inheritance that has transmitted their legacy. The remaining options point to different concerns and therefore do not answer this question.

१३३. (D) The chapter notes that centres on Mithila & Maithili, Critical Analysis of Institutions, Awards and Recognition Frameworks. — Chapter 28 treats Recognition Frameworks as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that the chapter notes that centres on Mithila & Maithili, Critical Analysis of Institutions, Awards and Recognition Frameworks. The remaining options point to different concerns and therefore do not answer this question.

१३४. (C) The chapter places Mithila & Maithili inside the wider parallel history of Maithili literature. — Chapter 28 treats Mithila & Maithili as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that the chapter places Mithila & Maithili inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

१३५. (D) The Videha Parallel Literature Movement, as articulated in the Videha eJournal across its 408+ issues, frames the mainstream institutions as embodying what it calls a 'Sahitya Akademi canon' a hegemonic, upper-caste, Darbhanga-centred conception of Maithili... — Chapter 28 treats Sahitya Akademi as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that the Videha Parallel Literature Movement, as articulated in the Videha eJournal across its 408+ issues, frames the mainstream institutions as embodying what it calls a 'Sahitya Akademi canon' a hegemonic, upper-caste, Darbhanga-centred conception of Maithili... The remaining options point to different concerns and therefore do not answer this question.

१३६. (A) The chapter notes that however, inside these limits, we must give our best efforts and pave a way for Maithili such that the literature of the next 500-600 years finds inspiration from the path set by Videha. — Chapter 28 treats Mithila & Maithili as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that the chapter notes that however, inside these limits, we must give our best efforts and pave a way for Maithili such that the literature of the next 500-600 years finds inspiration from the path set by Videha. The remaining options point to different concerns and therefore do not answer this question.

१३७. (D) The chapter notes that this is named the Videha "Nit Naval Series." The main points of this new concept are as follows: 1. — Chapter 28 treats Nit Naval Series as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that the chapter notes that this is named the Videha "Nit Naval Series." The main points of this new concept are as follows: 1. The remaining options point to different concerns and therefore do not answer this question.

१३८. (B) The language of this book will be either Maithili or English. — Chapter 28 treats Mithila & Maithili as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that the language of this book will be either Maithili or English. The remaining options point to different concerns and therefore do not answer this question.

१३९. (D) The selection of the author or artist will be made by the editor based on his own interest or the interests of the Videha team. — Chapter 28 treats Mithila & Maithili as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that the selection of the author or

artist will be made by the editor based on his own interest or the interests of the Videha team. The remaining options point to different concerns and therefore do not answer this question.

१४०. (D) The chapter notes that tRANSlation PRIZES MAITHILI YEAR TITLE OF THE TRANSLATION TRANSLATOR TITLE OF THE ORIGINAL (LANGUAGE/GENRE) AUTHOR 2024 Aaranyak Keshkar Thakur Aaranyak, (Novel), Bengali Bhibhutibhushan Bandyopadhyaya 2023 Nilkantha Menaka Mallik... — Chapter 28 treats RANSlation PRIZES MAITHILI YEAR TITLE as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that the chapter notes that tRANSlation PRIZES MAITHILI YEAR TITLE OF THE TRANSLATION TRANSLATOR TITLE OF THE ORIGINAL (LANGUAGE/GENRE) AUTHOR 2024 Aaranyak Keshkar Thakur Aaranyak, (Novel), Bengali Bhibhutibhushan Bandyopadhyaya 2023 Nilkantha Menaka Mallik... The remaining options point to different concerns and therefore do not answer this question.

१४१. (D) The chapter notes that shikha Goyal Smarangatha (Autobiographical Novel), Marathi G.N. — Chapter 28 treats Goyal Smarangatha as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that the chapter notes that shikha Goyal Smarangatha (Autobiographical Novel), Marathi G.N. The remaining options point to different concerns and therefore do not answer this question.

१४२. (B) The chapter notes that by Ajit Kumar Ghosh (Various Authors) 2012 Kermelin Mahendra Narayan Ram Karmelin (Konkani) Novel Damodar Mauzo 2011 Uparvas Kathatrayee Khushi Lai Jha Uparvas Kathatrayee (Gujarati) Novel Raghuveer Chaudhari 2010 Prajwalit Pragya... — Chapter 28 treats Ajit Kumar Ghosh as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that the chapter notes that by Ajit Kumar Ghosh (Various Authors) 2012 Kermelin Mahendra Narayan Ram Karmelin (Konkani) Novel Damodar Mauzo 2011 Uparvas Kathatrayee Khushi Lai Jha Uparvas Kathatrayee (Gujarati) Novel Raghuveer Chaudhari 2010 Prajwalit Pragya... The remaining options point to different concerns and therefore do not answer this question.

१४३. (C) The chapter notes that navya-Nyāya analysis: The recognition of these seven bodies as the authoritative mediating institutions between Maithili literature and the Sahitya Akademi creates an anupalabdhi (nonperception) problem, the absence of organizations... — Chapter 28 treats Sahitya Akademi as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that the chapter notes that navya-Nyāya analysis: The recognition of these seven bodies as the authoritative mediating institutions between Maithili literature and the Sahitya Akademi creates an anupalabdhi (nonperception) problem, the absence of organizations... The remaining options point to different concerns and therefore do not answer this question.

१४४. (C) The critical problem is that Lalit Kala Akademi recognition has simultaneously preserved and commodified Mithila art, while failing to protect the intellectual property of individual Mithila artists against commercial reproduction. — Chapter 28 treats Lalit Kala Akademi as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that the critical problem is that Lalit Kala Akademi recognition has simultaneously preserved and commodified Mithila art, while failing to protect the intellectual property of individual Mithila artists against commercial reproduction. The remaining options point to different concerns and therefore do not answer this question.

१४५. (C) The Academy has no dedicated centre in the Mithila region; artists must travel to Delhi to participate in officially recognized exhibitions. — Chapter 28 treats Mithila & Maithili as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that the Academy has no dedicated centre in the Mithila region; artists must travel to Delhi to participate in officially recognized exhibitions. The remaining options point to different concerns and therefore do not answer this question.

१४६. (C) The chapter notes that s a n g e e t N a t a k A k a d e m i a n d M a i t h i l i P e r f o r m i n g A r t s The Sangeet Natak Akademi (National Academy of Music, Dance and Drama), headquartered in New Delhi

(sangeetnatak.gov.in), was established in 1952. — Chapter 28 treats National Academy as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that the chapter notes that **s a n g e e t N a t a k A k a d e m i a n d M a i t h i l i P e r f o r m i n g A r t s** The Sangeet Natak Akademi (National Academy of Music, Dance and Drama), headquartered in New Delhi (sangeetnatak.gov.in), was established in 1952. The remaining options point to different concerns and therefore do not answer this question.

१४७. (A) Institutional Engagement with Maithili Performing Arts Maithili possesses extraordinarily rich performing arts traditions: Bidesia and Natua dance forms, the Sama-Chakeva festival traditions, Jhijhia and Jitiya folk performances, the Maithili theatre line... — Chapter 28 treats Institutional Engagement as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that institutional Engagement with Maithili Performing Arts Maithili possesses extraordinarily rich performing arts traditions: Bidesia and Natua dance forms, the Sama-Chakeva festival traditions, Jhijhia and Jitiya folk performances, the Maithili theatre line... The remaining options point to different concerns and therefore do not answer this question.

१४८. (D) The chapter notes that edited by Gajendra Thakur with drama editor Bechan Thakur, this publication compiled performing arts activity from Videha Issues 51-100 and provided a critical analysis of caste-based theatre (jātigraṣṭ rangmanch) versus democratic... — Chapter 28 treats Gajendra Thakur as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that the chapter notes that edited by Gajendra Thakur with drama editor Bechan Thakur, this publication compiled performing arts activity from Videha Issues 51-100 and provided a critical analysis of caste-based theatre (jātigraṣṭ rangmanch) versus democratic... The remaining options point to different concerns and therefore do not answer this question.

१४९. (D) The Academy administers the Prithvi Pragma Puraskar (given every five years), the Tribhuvan Pragma Puraskar (every three years), and the Mahendra Pragma Puraskar for contributions to language, literature, and culture. — Chapter 28 treats Prithvi Pragma Puraskar as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that the Academy administers the Prithvi Pragma Puraskar (given every five years), the Tribhuvan Pragma Puraskar (every three years), and the Mahendra Pragma Puraskar for contributions to language, literature, and culture. The remaining options point to different concerns and therefore do not answer this question.

१५०. (C) The Academy has been dominated by KhasNepali cultural interests, and Madhesi/Terai languages including Maithili have been systematically underrepresented in both membership and award categories. — Chapter 28 treats Mithila & Maithili as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that the Academy has been dominated by KhasNepali cultural interests, and Madhesi/Terai languages including Maithili have been systematically underrepresented in both membership and award categories. The remaining options point to different concerns and therefore do not answer this question.

१५१. (D) The chapter notes that while this primarily concerns Nepali-language scholarship, it has occasionally recognized multilingual scholarship touching on Maithili, especially relevant given the shared literary heritage of Mithila-Terai scholarship. — Chapter 28 treats Mithila & Maithili as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that the chapter notes that while this primarily concerns Nepali-language scholarship, it has occasionally recognized multilingual scholarship touching on Maithili, especially relevant given the shared literary heritage of Mithila-Terai scholarship. The remaining options point to different concerns and therefore do not answer this question.

१५२. (A) Videha Maithili Natya Utsav, Parallel Theatre Archive The third organization addressed in a Videha special publication is not an organization per se but a movement: the Maithili parallel theatre line of inheritance, documented in the Videha Maithili Natya... — Chapter 28 treats Parallel Theatre Archive The as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that videha Maithili Natya Utsav, Parallel Theatre Archive The third organization addressed in a Videha special publication is not an

organization per se but a movement: the Maithili parallel theatre line of inheritance, documented in the Videha Maithili Natya... The remaining options point to different concerns and therefore do not answer this question.

१५३. (A) The chapter notes that this publication is a critical archive of the democratic/subaltern theatre line of inheritance in Maithili, a line of inheritance distinct from and in many ways opposed to the elite theatrical traditions that received official... — Chapter 28 treats Mithila & Maithili as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that the chapter notes that this publication is a critical archive of the democratic/subaltern theatre line of inheritance in Maithili, a line of inheritance distinct from and in many ways opposed to the elite theatrical traditions that received official... The remaining options point to different concerns and therefore do not answer this question.

१५४. (A) The Natya Utsav special publication includes critical essays by Gajendra Thakur on caste-based theatre versus democratic theatre, interviews with Bechan Thakur (playwright) on the challenges of non-caste Maithili theatre, translations of English dramatic... — Chapter 28 treats Gajendra Thakur as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that the Natya Utsav special publication includes critical essays by Gajendra Thakur on caste-based theatre versus democratic theatre, interviews with Bechan Thakur (playwright) on the challenges of non-caste Maithili theatre, translations of English dramatic... The remaining options point to different concerns and therefore do not answer this question.

१५५. (D) The chapter notes that its inclusion of translated Western dramatic texts alongside original Maithili drama and folk performance documentation shows the Videha Parallel Literature Movement's comparative ambitions: Maithili theatre is not merely to be... — Chapter 28 treats Mithila & Maithili as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that the chapter notes that its inclusion of translated Western dramatic texts alongside original Maithili drama and folk performance documentation shows the Videha Parallel Literature Movement's comparative ambitions: Maithili theatre is not merely to be... The remaining options point to different concerns and therefore do not answer this question.

१५६. (C) The chapter notes that this is the core paradox of the Maithili literary awards ecosystem: the institutions with the resources have insufficient will, and the institution with the will has insufficient resources. — Chapter 28 treats Mithila & Maithili as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that the chapter notes that this is the core paradox of the Maithili literary awards ecosystem: the institutions with the resources have insufficient will, and the institution with the will has insufficient resources. The remaining options point to different concerns and therefore do not answer this question.

१५७. (D) Videha's Epistemological Counter-Proposal The Videha Samman's implicit vyāpti is: cultural value = contribution to the living practice of Maithili language and culture, irrespective of the medium (print, digital, oral, visual), social position of the... — Chapter 28 treats Videha's Epistemological Counter-Proposal The Videha Samman as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that videha's Epistemological Counter-Proposal The Videha Samman's implicit vyāpti is: cultural value = contribution to the living practice of Maithili language and culture, irrespective of the medium (print, digital, oral, visual), social position of the... The remaining options point to different concerns and therefore do not answer this question.

१५८. (C) The chapter notes that this is a broader but not infinitely broad vyāpti: it still requires a demonstrable connection to the Maithili literary-cultural line of inheritance. — Chapter 28 treats Mithila & Maithili as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that the chapter notes that this is a broader but not infinitely broad vyāpti: it still requires a demonstrable connection to the Maithili literary-cultural line of inheritance. The remaining options point to different concerns and therefore do not answer this question.

१५९. (A) The Pañji Analogy The Videha movement's critique of the literary canon has a structural parallel in Gajendra Thakur's work on the Pañji (genealogical records) of Mithila. — Chapter 28 treats Gajendra Thakur's as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording,

the relevant point is that the Pañji Analogy The Videha movement's critique of the literary canon has a structural parallel in Gajendra Thakur's work on the Pañji (genealogical records) of Mithila. The remaining options point to different concerns and therefore do not answer this question.

१६०. (C) Videha Maithili Natya Utsav, Maithili Parallel Theatre Archive (2012). — Chapter 28 treats Mithila & Maithili as part of its larger discussion of Mithila & Maithili — Critical Analysis of Institutions, Awards and Recognition Frameworks. Put in fresh wording, the relevant point is that videha Maithili Natya Utsav, Maithili Parallel Theatre Archive (2012). The remaining options point to different concerns and therefore do not answer this question.

१६१. (B) His literary formation began by way of the Videha digital platform (2010) and was shaped by the Anchinhar Ākhara movement, which restored formal prosodic rigour to the Maithili ghazal after a 'dark interlude' of grammatically incorrect practice. — Chapter 29 treats Jagdanand Jha 'Manu' as part of its larger discussion of Jagdanand Jha 'Manu' — Poet, Ghazalist and Seed-Story Writer. Put in fresh wording, the relevant point is that his literary formation began by way of the Videha digital platform (2010) and was shaped by the Anchinhar Ākhara movement, which restored formal prosodic rigour to the Maithili ghazal after a 'dark interlude' of grammatically incorrect practice. The remaining options point to different concerns and therefore do not answer this question.

१६२. (A) His email address (jagdanandjha@gmail.com) and mobile/WhatsApp contact (+91 9212-46-1006), published in his books, reflect the Videha movement's ethic of accessibility: the author is not a remote institutional figure but a communicating presence. — Chapter 29 treats Jagdanand Jha 'Manu' as part of its larger discussion of Jagdanand Jha 'Manu' — Poet, Ghazalist and Seed-Story Writer. Put in fresh wording, the relevant point is that his email address (jagdanandjha@gmail.com) and mobile/WhatsApp contact (+91 9212-46-1006), published in his books, reflect the Videha movement's ethic of accessibility: the author is not a remote institutional figure but a communicating presence. The remaining options point to different concerns and therefore do not answer this question.

१६३. (B) The chapter notes that my Maithili was weak when I began; it remains imperfect. — Chapter 29 treats Jagdanand Jha 'Manu' as part of its larger discussion of Jagdanand Jha 'Manu' — Poet, Ghazalist and Seed-Story Writer. Put in fresh wording, the relevant point is that the chapter notes that my Maithili was weak when I began; it remains imperfect. The remaining options point to different concerns and therefore do not answer this question.

१६४. (D) The chapter notes that the Corpus: Works, Forms, and Publication History 2.1 Vyathā: Poetry and Song Anthology (2025) Vyathā (अथा, 'Anguish' or 'Pain') is Manu's most substantial single-volume literary achievement to date. — Chapter 29 treats Song Anthology as part of its larger discussion of Jagdanand Jha 'Manu' — Poet, Ghazalist and Seed-Story Writer. Put in fresh wording, the relevant point is that the chapter notes that the Corpus: Works, Forms, and Publication History 2.1 Vyathā: Poetry and Song Anthology (2025) Vyathā (अथा, 'Anguish' or 'Pain') is Manu's most substantial single-volume literary achievement to date. The remaining options point to different concerns and therefore do not answer this question.

१६५. (C) The chapter notes that college, Nirmali; Veer Kunwar Singh University, Madhepura) provides a scholarly introduction situating Manu's poetics. — Chapter 29 treats Veer Kunwar Singh University as part of its larger discussion of Jagdanand Jha 'Manu' — Poet, Ghazalist and Seed-Story Writer. Put in fresh wording, the relevant point is that the chapter notes that college, Nirmali; Veer Kunwar Singh University, Madhepura) provides a scholarly introduction situating Manu's poetics. The remaining options point to different concerns and therefore do not answer this question.

१६६. (D) The chapter notes that children's Fiction: 'Chonhā' (Videha Shishu Utsav) Manu's 'Chonhā' ('Anxiety/Restlessness') appears in the Videha Maithili Shishu Utsav anthology (numbers 51-100), demonstrating his range across adult literary forms and children's... — Chapter 29 treats Jagdanand Jha 'Manu' as part of its larger discussion of Jagdanand Jha 'Manu' — Poet, Ghazalist and Seed-Story Writer. Put in fresh wording, the relevant point is that the chapter notes that children's Fiction: 'Chonhā' (Videha Shishu Utsav) Manu's 'Chonhā' ('Anxiety/Restlessness') appears in the Videha Maithili Shishu Utsav anthology (numbers 51-100), demonstrating his range across adult literary forms and children's... The remaining options point to different concerns and therefore do not answer this question.

१६७. (B) The chapter notes that every major work returns to this axis: the ghazal collection is dedicated to those who keep 'the rebellion of their homeland soil alive'; the poems of Vyathā obsessively circle the sensory memory of Mithila. — Chapter 29 treats Jagdanand Jha 'Manu' as part of its larger discussion of Jagdanand Jha 'Manu' — Poet, Ghazalist and Seed-Story Writer. Put in fresh wording, the relevant point is that the chapter notes that every major work returns to this axis: the ghazal collection is dedicated to those who keep 'the rebellion of their homeland soil alive'; the poems of Vyathā obsessively circle the sensory memory of Mithila. The remaining options point to different concerns and therefore do not answer this question.

१६८. (B) The dominant bahra in the collection is Saral Vārṇik Bahra (simple syllabic metre), a Maithili-specific prosodic adaptation that the Anchinhar movement developed to accommodate Maithili phonology inside the ghazal critical frame. — Chapter 29 treats Saral Vār as part of its larger discussion of Jagdanand Jha 'Manu' — Poet, Ghazalist and Seed-Story Writer. Put in fresh wording, the relevant point is that the dominant bahra in the collection is Saral Vārṇik Bahra (simple syllabic metre), a Maithili-specific prosodic adaptation that the Anchinhar movement developed to accommodate Maithili phonology inside the ghazal critical frame. The remaining options point to different concerns and therefore do not answer this question.

१६९. (C) The dominant rasa of Manu's corpus is śoka-karuṇa (grief-compassion), whose sthāyi bhāva is śoka (sorrow). — Chapter 29 treats Jagdanand Jha 'Manu' as part of its larger discussion of Jagdanand Jha 'Manu' — Poet, Ghazalist and Seed-Story Writer. Put in fresh wording, the relevant point is that the dominant rasa of Manu's corpus is śoka-karuṇa (grief-compassion), whose sthāyi bhāva is śoka (sorrow). The remaining options point to different concerns and therefore do not answer this question.

१७०. (D) In the ghazals, vakrokti operates by way of the Sufi ambiguity inherited from the Persian line of inheritance: the love poem is simultaneously a social poem, the beloved is simultaneously Mithila, the separation from the beloved is simultaneously economic... — Chapter 29 treats Jagdanand Jha 'Manu' as part of its larger discussion of Jagdanand Jha 'Manu' — Poet, Ghazalist and Seed-Story Writer. Put in fresh wording, the relevant point is that in the ghazals, vakrokti operates by way of the Sufi ambiguity inherited from the Persian line of inheritance: the love poem is simultaneously a social poem, the beloved is simultaneously Mithila, the separation from the beloved is simultaneously economic... The remaining options point to different concerns and therefore do not answer this question.

१७१. (D) In each maqta, 'Manu' appears not merely as a pen-name but as a dramatic characterthe poet addressing himself, or being addressed by his situation. — Chapter 29 treats Jagdanand Jha 'Manu' as part of its larger discussion of Jagdanand Jha 'Manu' — Poet, Ghazalist and Seed-Story Writer. Put in fresh wording, the relevant point is that in each maqta, 'Manu' appears not merely as a pen-name but as a dramatic characterthe poet addressing himself, or being addressed by his situation. The remaining options point to different concerns and therefore do not answer this question.

१७२. (C) The chapter notes that this is mimicry in Bhabha's sense of 'almost the same but not quite', the metropolitan cultural practice reproduced in the periphery, but with a critical difference that unmasks it. — Chapter 29 treats Jagdanand Jha 'Manu' as part of its larger discussion of Jagdanand Jha 'Manu' — Poet, Ghazalist and Seed-Story Writer. Put in fresh wording, the relevant point is that the chapter notes that this is mimicry in Bhabha's sense of 'almost the same but not quite', the metropolitan cultural practice reproduced in the periphery, but with a critical difference that unmasks it. The remaining options point to different concerns and therefore do not answer this question.

१७३. (A) The chapter notes that it democratised publication, bypassing the gatekeeping institutionsSahitya Akademi, university departments, traditional press, that had, in the estimation of its editors, systematically marginalised democratic, folk-rooted, and... — Chapter 30 treats Sahitya Akademi as part of its larger discussion of Jagdish Chandra Thakur 'Anil' — Poet, Lyricist and Ghazal Composer. Put in fresh wording, the relevant point is that the chapter notes that it democratised publication, bypassing the gatekeeping institutionsSahitya Akademi, university departments, traditional press, that had, in the estimation of its editors, systematically marginalised democratic, folk-rooted, and... The remaining options point to different concerns and therefore do not answer this question.

१७४. (B) The chapter notes that 'Anil' published children's poetry in Videha from its 50th to 100th issues, indicating an early and sustained engagement with the journal. — Chapter 30 treats Jagdish Chandra Thakur 'Anil' as part of its larger discussion of Jagdish Chandra Thakur 'Anil' — Poet, Lyricist and Ghazal Composer. Put in fresh wording, the relevant point is that the chapter notes that 'Anil' published children's poetry in Videha from its 50th to 100th issues, indicating an early and sustained engagement with the journal. The remaining options point to different concerns and therefore do not answer this question.

१७५. (A) The dedication of Videha Issue 191 (1 December 2015) to 'Anil' is a landmark in his literary recognition. — Chapter 30 treats Jagdish Chandra Thakur 'Anil' as part of its larger discussion of Jagdish Chandra Thakur 'Anil' — Poet, Lyricist and Ghazal Composer. Put in fresh wording, the relevant point is that the dedication of Videha Issue 191 (1 December 2015) to 'Anil' is a landmark in his literary recognition. The remaining options point to different concerns and therefore do not answer this question.

१७६. (A) The chapter notes that 'Anil's song collections and ghazals are rooted in this cultural landscape, drawing on the imagery of the angana (courtyard), the Ganga river, the seasons, while his long poem and autobiography engage with more critical, contemporary... — Chapter 30 treats Jagdish Chandra Thakur 'Anil' as part of its larger discussion of Jagdish Chandra Thakur 'Anil' — Poet, Lyricist and Ghazal Composer. Put in fresh wording, the relevant point is that the chapter notes that 'Anil's song collections and ghazals are rooted in this cultural landscape, drawing on the imagery of the angana (courtyard), the Ganga river, the seasons, while his long poem and autobiography engage with more critical, contemporary... The remaining options point to different concerns and therefore do not answer this question.

१७७. (D) The chapter notes that 'Anil's songs in Videha demonstrate a mastery of the geet form: melodic construction, internal rhyme, imagistic economy, and the capacity to carry emotional weight by way of apparently simple diction. — Chapter 30 treats Jagdish Chandra Thakur 'Anil' as part of its larger discussion of Jagdish Chandra Thakur 'Anil' — Poet, Lyricist and Ghazal Composer. Put in fresh wording, the relevant point is that the chapter notes that 'Anil's songs in Videha demonstrate a mastery of the geet form: melodic construction, internal rhyme, imagistic economy, and the capacity to carry emotional weight by way of apparently simple diction. The remaining options point to different concerns and therefore do not answer this question.

१७८. (D) The chapter notes that children's Poetry in Videha 'Anil's children's poetry, published across Videha issues 50 to 100 and later anthologised in the Videha Shishu Utsav collection, represents a socially major dimension of his work. — Chapter 30 treats Jagdish Chandra Thakur 'Anil' as part of its larger discussion of Jagdish Chandra Thakur 'Anil' — Poet, Lyricist and Ghazal Composer. Put in fresh wording, the relevant point is that the chapter notes that children's Poetry in Videha 'Anil's children's poetry, published across Videha issues 50 to 100 and later anthologised in the Videha Shishu Utsav collection, represents a socially major dimension of his work. The remaining options point to different concerns and therefore do not answer this question.

१७९. (A) These include politically charged compositions employing the motif of the road strewn with thorns, indicating that his ghazal practice does not shy from social critique. — Chapter 30 treats Jagdish Chandra Thakur 'Anil' as part of its larger discussion of Jagdish Chandra Thakur 'Anil' — Poet, Lyricist and Ghazal Composer. Put in fresh wording, the relevant point is that these include politically charged compositions employing the motif of the road strewn with thorns, indicating that his ghazal practice does not shy from social critique. The remaining options point to different concerns and therefore do not answer this question.

१८०. (B) The chapter notes that one of his ghazal lines invokes Mahishasura, connecting classical mythological reference (Ahilya, the wronged woman of the Ramayana) with contemporary feminist consciousness. — Chapter 30 treats Jagdish Chandra Thakur 'Anil' as part of its larger discussion of Jagdish Chandra Thakur 'Anil' — Poet, Lyricist and Ghazal Composer. Put in fresh wording, the relevant point is that the chapter notes that one of his ghazal lines invokes Mahishasura, connecting classical mythological reference (Ahilya, the wronged woman of the Ramayana) with contemporary feminist consciousness. The remaining options point to different concerns and therefore do not answer this question.

१८१. (C) The chapter notes that critical Analysis Using Indian Literary Theories 4.1 Rasa Theory (रसशास्त्र), Bharatamuni's Nāṭyaśāstra The Nāṭyaśāstra of Bharatamuni (c. — Chapter 30 treats Rasa Theory as part of its larger discussion of Jagdish Chandra Thakur 'Anil' — Poet, Lyricist and Ghazal Composer. Put in fresh wording, the relevant point is that the chapter notes that critical Analysis Using Indian Literary Theories 4.1 Rasa Theory (रसशास्त्र), Bharatamuni's Nāṭyaśāstra The Nāṭyaśāstra of Bharatamuni (c. The remaining options point to different concerns and therefore do not answer this question.

१८२. (B) The chapter places Jagdish Prasad Mandal inside the wider parallel history of Maithili literature. — Chapter 31 treats Jagdish Prasad Mandal as part of its larger discussion of Jagdish Prasad Mandal — Novelist, Short-Story Writer and Farmer-Litterateur. Put in fresh wording, the relevant point is that the chapter places Jagdish Prasad Mandal inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

१८३. (C) The chapter notes that BIOGRAPHICAL INTRODUCTION: THE FARMER-LITTERATEUR Jagdish Prasad Mandal (born c. — Chapter 31 treats BIOGRAPHICAL INTRODUCTION as part of its larger discussion of Jagdish Prasad Mandal — Novelist, Short-Story Writer and Farmer-Litterateur. Put in fresh wording, the relevant point is that the chapter notes that BIOGRAPHICAL INTRODUCTION: THE FARMER-LITTERATEUR Jagdish Prasad Mandal (born c. The remaining options point to different concerns and therefore do not answer this question.

१८४. (B) The novel deploys physical disability as an extended metaphor for the social immobility imposed by caste, class, and systemic neglect upon ordinary people. — Chapter 31 treats Jagdish Prasad Mandal as part of its larger discussion of Jagdish Prasad Mandal — Novelist, Short-Story Writer and Farmer-Litterateur. Put in fresh wording, the relevant point is that the novel deploys physical disability as an extended metaphor for the social immobility imposed by caste, class, and systemic neglect upon ordinary people. The remaining options point to different concerns and therefore do not answer this question.

१८५. (C) The chapter notes that this move connects Mandal to the broader line of inheritance of Dalit and OBC literature across Indian languages, while remaining specific to the Maithili context. — Chapter 31 treats Jagdish Prasad Mandal as part of its larger discussion of Jagdish Prasad Mandal — Novelist, Short-Story Writer and Farmer-Litterateur. Put in fresh wording, the relevant point is that the chapter notes that this move connects Mandal to the broader line of inheritance of Dalit and OBC literature across Indian languages, while remaining specific to the Maithili context. The remaining options point to different concerns and therefore do not answer this question.

१८६. (A) The chapter notes that georg Lukács distinguished between critical realism and socialist realism on the basis of the author's relationship to historical consciousness. — Chapter 31 treats Jagdish Prasad Mandal as part of its larger discussion of Jagdish Prasad Mandal — Novelist, Short-Story Writer and Farmer-Litterateur. Put in fresh wording, the relevant point is that the chapter notes that georg Lukács distinguished between critical realism and socialist realism on the basis of the author's relationship to historical consciousness. The remaining options point to different concerns and therefore do not answer this question.

१८७. (B) The chapter notes that homi Bhabha's concept of the 'third space', the liminal zone of cultural negotiation (The Location of Culture, 1994), applies to Mandal's position between the oral folk culture of Mithila's peasant communities and the literary canon... — Chapter 31 treats Jagdish Prasad Mandal as part of its larger discussion of Jagdish Prasad Mandal — Novelist, Short-Story Writer and Farmer-Litterateur. Put in fresh wording, the relevant point is that the chapter notes that homi Bhabha's concept of the 'third space', the liminal zone of cultural negotiation (The Location of Culture, 1994), applies to Mandal's position between the oral folk culture of Mithila's peasant communities and the literary canon... The remaining options point to different concerns and therefore do not answer this question.

१८८. (D) His third-person narrators typically maintain what Genette calls 'internal focalisation', the narrative perspective closely aligned with the experiential world of the protagonist, giving readers intimate access to consciousness without the melodrama of... — Chapter 31 treats Jagdish Prasad Mandal as part of its larger discussion of Jagdish Prasad Mandal — Novelist, Short-Story Writer and Farmer-Litterateur. Put in fresh wording, the relevant point is that his third-person narrators typically maintain what Genette calls 'internal focalisation', the narrative perspective closely aligned with the

experiential world of the protagonist, giving readers intimate access to consciousness without the melodrama of... The remaining options point to different concerns and therefore do not answer this question.

१८९. (D) His use of free indirect discourse, narrating a character's thoughts by way of the narrator's voice without explicit quotation marks, permits a subtle empathy that is politically major: it refuses the 'othering' of OBC and peasant characters that... — Chapter 31 treats Jagdish Prasad Mandal as part of its larger discussion of Jagdish Prasad Mandal — Novelist, Short-Story Writer and Farmer-Litterateur. Put in fresh wording, the relevant point is that his use of free indirect discourse, narrating a character's thoughts by way of the narrator's voice without explicit quotation marks, permits a subtle empathy that is politically major: it refuses the 'othering' of OBC and peasant characters that... The remaining options point to different concerns and therefore do not answer this question.

१९०. (D) Anthropological Theories Applied to Mishra's Work 7.1 Geertz's Thick Description 7.2 Lévi-Strauss and Structural Anthropology 7.3 Victor Turner's Liminality 7.4 Intangible Cultural Heritage (UNESCO critical frame) 8. — Chapter 32 treats Anthropological Theories Applied as part of its larger discussion of Dr. Kailash Kumar Mishra — Critical Research and Appreciation. Put in fresh wording, the relevant point is that anthropological Theories Applied to Mishra's Work 7.1 Geertz's Thick Description 7.2 Lévi-Strauss and Structural Anthropology 7.3 Victor Turner's Liminality 7.4 Intangible Cultural Heritage (UNESCO critical frame) 8. The remaining options point to different concerns and therefore do not answer this question.

१९१. (A) The chapter notes that navya Nyaya Epistemology: Gaṅgeśa and the Logic of Literature 8.1 Pramana (Valid Cognition) in Mishra's Narratives 8.2 Vyapti (Invariable Concomitance) as Narrative Logic 8.3 Sabda Pramana and the Oral line of inheritance 9. — Chapter 32 treats Valid Cognition as part of its larger discussion of Dr. Kailash Kumar Mishra — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that navya Nyaya Epistemology: Gaṅgeśa and the Logic of Literature 8.1 Pramana (Valid Cognition) in Mishra's Narratives 8.2 Vyapti (Invariable Concomitance) as Narrative Logic 8.3 Sabda Pramana and the Oral line of inheritance 9. The remaining options point to different concerns and therefore do not answer this question.

१९२. (C) His works span multiple genres: novels (upanyas), travelogue essays (yayavari/nibandhanibandhsamalochana), Facebook-based 'meta-history' of Mithila culture (Bookmeniya), and contributed chapters in major anthologies such as Videha Sadeha 29. — Chapter 32 treats Dr. Kailash Kumar Mishra as part of its larger discussion of Dr. Kailash Kumar Mishra — Critical Research and Appreciation. Put in fresh wording, the relevant point is that his works span multiple genres: novels (upanyas), travelogue essays (yayavari/nibandhanibandhsamalochana), Facebook-based 'meta-history' of Mithila culture (Bookmeniya), and contributed chapters in major anthologies such as Videha Sadeha 29. The remaining options point to different concerns and therefore do not answer this question.

१९३. (B) The antagonist Mahananda, from the dominant 'rawar gachhi' (upper-caste enclave) of the villageembodies the feudal-caste violence that structures rural Mithila society. — Chapter 32 treats Dr. Kailash Kumar Mishra as part of its larger discussion of Dr. Kailash Kumar Mishra — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the antagonist Mahananda, from the dominant 'rawar gachhi' (upper-caste enclave) of the villageembodies the feudal-caste violence that structures rural Mithila society. The remaining options point to different concerns and therefore do not answer this question.

१९४. (C) The chapter notes that this theory of 'suggested meaning' (vyanjana) as distinct from 'expressed meaning' (abhidha) and 'secondary meaning' (lakshana) is crucial to understanding Mishra's narrative technique. — Chapter 32 treats Dr. Kailash Kumar Mishra as part of its larger discussion of Dr. Kailash Kumar Mishra — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that this theory of 'suggested meaning' (vyanjana) as distinct from 'expressed meaning' (abhidha) and 'secondary meaning' (lakshana) is crucial to understanding Mishra's narrative technique. The remaining options point to different concerns and therefore do not answer this question.

१९५. (D) The chapter notes that subaltern Studies (Gayatri Spivak, Ranajit Guha) The Subaltern Studies project, initiated by Ranajit Guha and theorised by Gayatri Chakravorty Spivak, asked whether the subaltern, those excluded

from the dominant historical record... — Chapter 32 treats Gayatri Spivak as part of its larger discussion of Dr. Kailash Kumar Mishra — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that subaltern Studies (Gayatri Spivak, Ranajit Guha) The Subaltern Studies project, initiated by Ranajit Guha and theorised by Gayatri Chakravorty Spivak, asked whether the subaltern, those excluded from the dominant historical record... The remaining options point to different concerns and therefore do not answer this question.

११६. (B) The narrative rhythm alternates between summary (covering long durations of social routine) and scene (dramatised action), a technique that allows Mishra to embed individual drama inside the slow time of agrarian social reproduction. — Chapter 32 treats Dr. Kailash Kumar Mishra as part of its larger discussion of Dr. Kailash Kumar Mishra — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the narrative rhythm alternates between summary (covering long durations of social routine) and scene (dramatised action), a technique that allows Mishra to embed individual drama inside the slow time of agrarian social reproduction. The remaining options point to different concerns and therefore do not answer this question.

११७. (A) The chapter notes that cultural Materialism and Anthropological Literary Theory Raymond Williams's cultural materialism, the idea that culture is a material practice embedded in specific social and economic formations, is perhaps the single most useful... — Chapter 32 treats Anthropological Literary Theory Raymond Williams's as part of its larger discussion of Dr. Kailash Kumar Mishra — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that cultural Materialism and Anthropological Literary Theory Raymond Williams's cultural materialism, the idea that culture is a material practice embedded in specific social and economic formations, is perhaps the single most useful... The remaining options point to different concerns and therefore do not answer this question.

११८. (C) The core premise of the Videha Parallel History critical frame is that official/canonical Maithili literary history, as narrated by dominant-caste critics and institutional gatekeepers (Sahitya Akademi, universities), has systematically marginalised... — Chapter 32 treats Sahitya Akademi as part of its larger discussion of Dr. Kailash Kumar Mishra — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the core premise of the Videha Parallel History critical frame is that official/canonical Maithili literary history, as narrated by dominant-caste critics and institutional gatekeepers (Sahitya Akademi, universities), has systematically marginalised... The remaining options point to different concerns and therefore do not answer this question.

११९. (C) In Abhinavagupta's Kashmiri Shaiva critical frame, Shant-rasa (tranquillity) is the ground from which devotional emotion arises; in the Vaishnava line of inheritance, Shringara-bhakti (devotional love) is the highest form. — Chapter 33 treats Kalpana Jha, Delhi as part of its larger discussion of Kalpana Jha, Delhi — Song-Poet, Devotional Lyricist and Translator. Put in fresh wording, the relevant point is that in Abhinavagupta's Kashmiri Shaiva critical frame, Shant-rasa (tranquillity) is the ground from which devotional emotion arises; in the Vaishnava line of inheritance, Shringara-bhakti (devotional love) is the highest form. The remaining options point to different concerns and therefore do not answer this question.

१००. (B) The chapter notes that together, the three collections constitute a complete lyric geography of Maithili women's traditional song: the sacred (devotional songs), the civic (social reform songs), and the intimate (lullabies). — Chapter 33 treats Kalpana Jha, Delhi as part of its larger discussion of Kalpana Jha, Delhi — Song-Poet, Devotional Lyricist and Translator. Put in fresh wording, the relevant point is that the chapter notes that together, the three collections constitute a complete lyric geography of Maithili women's traditional song: the sacred (devotional songs), the civic (social reform songs), and the intimate (lullabies). The remaining options point to different concerns and therefore do not answer this question.

१००१. (C) The chapter notes that lullabies as a genre present a distinctive challenge to literary theory. — Chapter 33 treats Kalpana Jha, Delhi as part of its larger discussion of Kalpana Jha, Delhi — Song-Poet, Devotional Lyricist and Translator. Put in fresh wording, the relevant point is that the chapter notes that lullabies as a genre present a distinctive challenge to literary theory. The remaining options point to different concerns and therefore do not answer this question.

१००२. (C) Her travel narrative 'Yaayaavari' (The Wanderer / The Nomadic Journey) belongs to the genre of yatra-vrittant (travel narrative), which has a venerable Sanskrit and Maithili pedigree, from the early medieval pilgrimage

literature to the modern travelogue. — Chapter 33 treats Kalpana Jha, Delhi as part of its larger discussion of Kalpana Jha, Delhi — Song-Poet, Devotional Lyricist and Translator. Put in fresh wording, the relevant point is that her travel narrative ‘Yaayaavari’ (The Wanderer / The Nomadic Journey) belongs to the genre of yatra-vrittant (travel narrative), which has a venerable Sanskrit and Maithili pedigree, from the early medieval pilgrimage literature to the modern travelogue. The remaining options point to different concerns and therefore do not answer this question.

१००३. (A) Her four worksspanning devotional song, social-reform song, lullaby, and translation, constitute a complete creative life that operates entirely outside the award circuit, the print publication ecology, and the academic conference culture of mainstream... — Chapter 33 treats Kalpana Jha, Delhi as part of its larger discussion of Kalpana Jha, Delhi — Song-Poet, Devotional Lyricist and Translator. Put in fresh wording, the relevant point is that her four worksspanning devotional song, social-reform song, lullaby, and translation, constitute a complete creative life that operates entirely outside the award circuit, the print publication ecology, and the academic conference culture of mainstream... The remaining options point to different concerns and therefore do not answer this question.

१००४. (A) The essay recognises Chaudhary as a bhasha-sevak, a servant of language, rather than a sahitya-sevak, a servant of literature in the narrow, canonically restricted sense. — Chapter 34 treats Kalpana Jha, Patna as part of its larger discussion of Kalpana Jha, Patna — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the essay recognises Chaudhary as a bhasha-sevak, a servant of language, rather than a sahitya-sevak, a servant of literature in the narrow, canonically restricted sense. The remaining options point to different concerns and therefore do not answer this question.

१००५. (A) The essay’s dual subject, as both critical biography and family memoir, is signalled in its announced subject: ‘Maithili Sahityame Upendra Nath Jha Vyas evam hunkar parivaarak yogdan’ (Upendra Nath Jha Vyas and His Family’s Contribution to Maithili... — Chapter 34 treats Upendra Nath Jha Vyas as part of its larger discussion of Kalpana Jha, Patna — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the essay’s dual subject, as both critical biography and family memoir, is signalled in its announced subject: ‘Maithili Sahityame Upendra Nath Jha Vyas evam hunkar parivaarak yogdan’ (Upendra Nath Jha Vyas and His Family’s Contribution to Maithili... The remaining options point to different concerns and therefore do not answer this question.

१००६. (C) The significance of writing about Srikant Thakur Vidyalankar from inside the Videha critical frame is considerable, while produced inside a traditional Maithili Brahman scholarly milieu, has been systematically marginalised by the post-Sahitya Akademi... — Chapter 34 treats Srikant Thakur Vidyalankar as part of its larger discussion of Kalpana Jha, Patna — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the significance of writing about Srikant Thakur Vidyalankar from inside the Videha critical frame is considerable, while produced inside a traditional Maithili Brahman scholarly milieu, has been systematically marginalised by the post-Sahitya Akademi... The remaining options point to different concerns and therefore do not answer this question.

१००७. (C) The chapter notes that contributions to Other Videha Special Issues Beyond the three documented categories above, Kalpana Jha Patna has written for other Videha special issues. — Chapter 34 treats Other Videha Special Issues Beyond as part of its larger discussion of Kalpana Jha, Patna — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that contributions to Other Videha Special Issues Beyond the three documented categories above, Kalpana Jha Patna has written for other Videha special issues. The remaining options point to different concerns and therefore do not answer this question.

१००८. (D) The pattern of her contribution, substantive prose essays on major Maithili literary figures, typically running to five or more pages, produced for special issues devoted to those figures, suggests a consistent editorial relationship with the Videha... — Chapter 34 treats Kalpana Jha, Patna as part of its larger discussion of Kalpana Jha, Patna — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the pattern of her contribution, substantive prose essays on major Maithili literary figures, typically running to five or more pages, produced for special issues devoted to those figures, suggests a consistent editorial relationship with the Videha... The remaining options point to different concerns and therefore do not answer this question.

१००९. (C) The Memoir-Biography Hybrid The essay ‘Vidyavyasani-Karmayogi-Samajsevi: Upendra Nath Jha Vyas’ in Videha 409 represents an unusual form in Maithili literary criticism: the memoir-biography hybrid, in which the criticalbiographical account of a writer’s... — Chapter 34 treats Upendra Nath Jha Vyas’ as part of its larger discussion of Kalpana Jha, Patna — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the Memoir-Biography Hybrid The essay ‘Vidyavyasani-Karmayogi-Samajsevi: Upendra Nath Jha Vyas’ in Videha 409 represents an unusual form in Maithili literary criticism: the memoir-biography hybrid, in which the criticalbiographical account of a writer’s... The remaining options point to different concerns and therefore do not answer this question.

१०१०. (C) The Maithili literary line of inheritance has a long history of literary families, the Darbhanga-based scholarly lineages, the families associated with specific genres (Panjikara families, musical families, Maithili theatrical families), and the Videha... — Chapter 34 treats Kalpana Jha, Patna as part of its larger discussion of Kalpana Jha, Patna — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the Maithili literary line of inheritance has a long history of literary families, the Darbhanga-based scholarly lineages, the families associated with specific genres (Panjikara families, musical families, Maithili theatrical families), and the Videha... The remaining options point to different concerns and therefore do not answer this question.

१०११. (D) A Sahitya-sevak, in this usage, is someone whose primary allegiance is to the institutionally recognised literary line of inheritance, who produces work in the genres, registers, and modes that the canonical establishment recognises and rewards. — Chapter 34 treats Kalpana Jha, Patna as part of its larger discussion of Kalpana Jha, Patna — Complete Critical Appreciation. Put in fresh wording, the relevant point is that a Sahitya-sevak, in this usage, is someone whose primary allegiance is to the institutionally recognised literary line of inheritance, who produces work in the genres, registers, and modes that the canonical establishment recognises and rewards. The remaining options point to different concerns and therefore do not answer this question.

१०१२. (A) The first is in Maithili-Hindi mixed register; the second, more formal. — Chapter 35 treats Kameshwar Jha 'Kamal' as part of its larger discussion of Kameshwar Jha 'Kamal' — Geet, Song-Poem and Maithili Lyric Tradition. Put in fresh wording, the relevant point is that the first is in Maithili-Hindi mixed register; the second, more formal. The remaining options point to different concerns and therefore do not answer this question.

१०१३. (A) The chapter notes that saraswati Vandana (Three Songs) Three distinct Saraswati vandanas display the line of inheritance's richness: one in the voice of a child/student ('Ham nenna ajnyan') seeking learning; one invoking the goddess as Vidya Devi, Hans... — Chapter 35 treats Three Songs as part of its larger discussion of Kameshwar Jha 'Kamal' — Geet, Song-Poem and Maithili Lyric Tradition. Put in fresh wording, the relevant point is that the chapter notes that saraswati Vandana (Three Songs) Three distinct Saraswati vandanas display the line of inheritance's richness: one in the voice of a child/student ('Ham nenna ajnyan') seeking learning; one invoking the goddess as Vidya Devi, Hans... The remaining options point to different concerns and therefore do not answer this question.

१०१४. (B) The chapter notes that chhath Puja and Sun Songs Chhath puja, the ancient Bihari/Maithili worship of the Sun, is represented by way of several songs including a distinctive Chhath geet: 'Jal bich eksari thad / Karai aragh / He dinanath ugiyau' ('Standing... — Chapter 35 treats Sun Songs Chhath as part of its larger discussion of Kameshwar Jha 'Kamal' — Geet, Song-Poem and Maithili Lyric Tradition. Put in fresh wording, the relevant point is that the chapter notes that chhath Puja and Sun Songs Chhath puja, the ancient Bihari/Maithili worship of the Sun, is represented by way of several songs including a distinctive Chhath geet: 'Jal bich eksari thad / Karai aragh / He dinanath ugiyau' ('Standing... The remaining options point to different concerns and therefore do not answer this question.

१०१५. (C) The chapter notes that bCE-200 CE) established the critical frame of Rasa (aesthetic emotion) as the fundamental criterion of literary-artistic experience, applicable not only to drama but to all literary forms including lyric poetry and music. — Chapter 35 treats Kameshwar Jha 'Kamal' as part of its larger discussion of Kameshwar Jha 'Kamal' — Geet, Song-Poem and Maithili Lyric Tradition. Put in fresh wording, the relevant point is that the chapter notes that bCE-200 CE) established the critical frame of Rasa (aesthetic emotion) as the fundamental criterion of literary-artistic

experience, applicable not only to drama but to all literary forms including lyric poetry and music. The remaining options point to different concerns and therefore do not answer this question.

१०१६. (D) The Natyashastra's analysis of Mela (musical assembly) and the function of song (Gana) inside drama establishes the theoretical basis for understanding the Geet as a Rasa-producing form. — Chapter 35 treats Kameshwar Jha 'Kamal' as part of its larger discussion of Kameshwar Jha 'Kamal' — Geet, Song-Poem and Maithili Lyric Tradition. Put in fresh wording, the relevant point is that the Natyashastra's analysis of Mela (musical assembly) and the function of song (Gana) inside drama establishes the theoretical basis for understanding the Geet as a Rasa-producing form. The remaining options point to different concerns and therefore do not answer this question.

१०१७. (D) Abhinavagupta's Abhinavabharati extends Rasa theory to include the experience of music: he holds that musical sound (Svara) has the power to evoke Rasa by way of its structural propertiesparticular melodic patterns (Raga), rhythmic structures (Tala), and... — Chapter 35 treats Abhinavagupta's Abhinavabharati as part of its larger discussion of Kameshwar Jha 'Kamal' — Geet, Song-Poem and Maithili Lyric Tradition. Put in fresh wording, the relevant point is that abhinavagupta's Abhinavabharati extends Rasa theory to include the experience of music: he holds that musical sound (Svara) has the power to evoke Rasa by way of its structural propertiesparticular melodic patterns (Raga), rhythmic structures (Tala), and... The remaining options point to different concerns and therefore do not answer this question.

१०१८. (C) The chapter notes that dhvani Theory: Resonance in Song Anandavardhana's Dhvanyaloka (9th century CE), the theory of suggestive resonance as the soul of poetry, is particularly applicable to the lyric mode of the Geet, where suggestion and evocation are... — Chapter 35 treats Song Anandavardhana's Dhvanyaloka as part of its larger discussion of Kameshwar Jha 'Kamal' — Geet, Song-Poem and Maithili Lyric Tradition. Put in fresh wording, the relevant point is that the chapter notes that dhvani Theory: Resonance in Song Anandavardhana's Dhvanyaloka (9th century CE), the theory of suggestive resonance as the soul of poetry, is particularly applicable to the lyric mode of the Geet, where suggestion and evocation are... The remaining options point to different concerns and therefore do not answer this question.

१०१९. (A) The chapter notes that this awareness of threatened musical heritage contextualises the entire collection: Kamal's songs are written in an awareness of the vanishing Raga-Bhas line of inheritance and represent an attempt to preserve and transmit it. — Chapter 35 treats Kameshwar Jha 'Kamal' as part of its larger discussion of Kameshwar Jha 'Kamal' — Geet, Song-Poem and Maithili Lyric Tradition. Put in fresh wording, the relevant point is that the chapter notes that this awareness of threatened musical heritage contextualises the entire collection: Kamal's songs are written in an awareness of the vanishing Raga-Bhas line of inheritance and represent an attempt to preserve and transmit it. The remaining options point to different concerns and therefore do not answer this question.

१०२०. (A) The chapter notes that lochana Kavi (15th-16th century) was a Maithili scholar who wrote the Ragatarangini, one of the most major texts of the Mithila school of music theory. — Chapter 35 treats Kameshwar Jha 'Kamal' as part of its larger discussion of Kameshwar Jha 'Kamal' — Geet, Song-Poem and Maithili Lyric Tradition. Put in fresh wording, the relevant point is that the chapter notes that lochana Kavi (15th-16th century) was a Maithili scholar who wrote the Ragatarangini, one of the most major texts of the Mithila school of music theory. The remaining options point to different concerns and therefore do not answer this question.

१०२१. (A) The Mithila music line of inheritance, represented by the dhrupad-singing line of inheritance that the preface mentions, combines elements of Sanskrit classical music theory with the regional folk line of inheritance. — Chapter 35 treats Kameshwar Jha 'Kamal' as part of its larger discussion of Kameshwar Jha 'Kamal' — Geet, Song-Poem and Maithili Lyric Tradition. Put in fresh wording, the relevant point is that the Mithila music line of inheritance, represented by the dhrupad-singing line of inheritance that the preface mentions, combines elements of Sanskrit classical music theory with the regional folk line of inheritance. The remaining options point to different concerns and therefore do not answer this question.

१०२२. (A) The chapter places Dr. Kamini Kamayini and Kapileshwar Raut inside the wider parallel history of Maithili literature. — Chapter 36 treats Dr. Kamini Kamayini as part of its larger discussion of Dr. Kamini Kamayini and Kapileshwar Raut — Poetry, Prose and Social Realism. Put in fresh wording, the relevant point is that the chapter places Dr. Kamini

Kamayini and Kapileshwar Raut inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

१०३३. (C) The chapter notes that the theoretical Framework Understanding the works of Kamini Kamayini and Kapileshwar Raut demands a multi-pronged critical apparatus. — Chapter 36 treats Kamini Kamayini as part of its larger discussion of Dr. Kamini Kamayini and Kapileshwar Raut — Poetry, Prose and Social Realism. Put in fresh wording, the relevant point is that the chapter notes that the theoretical Framework Understanding the works of Kamini Kamayini and Kapileshwar Raut demands a multi-pronged critical apparatus. The remaining options point to different concerns and therefore do not answer this question.

१०३४. (C) The chapter notes that kamini Kamayini's poetry exploits śṛṅgāra in its vipralambha (separation) modality and karuṇa to render the inner landscape of Maithili women. — Chapter 36 treats Dr. Kamini Kamayini and Kapileshwar Raut as part of its larger discussion of Dr. Kamini Kamayini and Kapileshwar Raut — Poetry, Prose and Social Realism. Put in fresh wording, the relevant point is that the chapter notes that kamini Kamayini's poetry exploits śṛṅgāra in its vipralambha (separation) modality and karuṇa to render the inner landscape of Maithili women. The remaining options point to different concerns and therefore do not answer this question.

१०३५. (D) The chapter notes that both authors use comparisons drawn from the natural environment of Mithilā, monsoon, fish, paddy fields, betel vines, as the primary metaphorical register. Śabda (Testimony): Literature itself is a form of śabda, the testimony of a... — Chapter 36 treats Dr. Kamini Kamayini and Kapileshwar Raut as part of its larger discussion of Dr. Kamini Kamayini and Kapileshwar Raut — Poetry, Prose and Social Realism. Put in fresh wording, the relevant point is that the chapter notes that both authors use comparisons drawn from the natural environment of Mithilā, monsoon, fish, paddy fields, betel vines, as the primary metaphorical register. Śabda (Testimony): Literature itself is a form of śabda, the testimony of a... The remaining options point to different concerns and therefore do not answer this question.

१०३६. (B) The chapter notes that it operates on the following principles: Literary value must be assessed not only in terms of formal aesthetic qualities but also in terms of whether a work contributes to the recovery and articulation of suppressed histories, the... — Chapter 36 treats Dr. Kamini Kamayini and Kapileshwar Raut as part of its larger discussion of Dr. Kamini Kamayini and Kapileshwar Raut — Poetry, Prose and Social Realism. Put in fresh wording, the relevant point is that the chapter notes that it operates on the following principles: Literary value must be assessed not only in terms of formal aesthetic qualities but also in terms of whether a work contributes to the recovery and articulation of suppressed histories, the... The remaining options point to different concerns and therefore do not answer this question.

१०३७. (A) Authenticity of representation is judged by proximity to the lived experience of Mithilā's subaltern communities. — Chapter 36 treats Dr. Kamini Kamayini and Kapileshwar Raut as part of its larger discussion of Dr. Kamini Kamayini and Kapileshwar Raut — Poetry, Prose and Social Realism. Put in fresh wording, the relevant point is that authenticity of representation is judged by proximity to the lived experience of Mithilā's subaltern communities. The remaining options point to different concerns and therefore do not answer this question.

१०३८. (D) The journal publishes short stories, poetry, novels (in serialized form), drama, research essays, translations, children's literature, Mithila paintings, audio-visual content, and critical essays. — Chapter 36 treats Dr. Kamini Kamayini and Kapileshwar Raut as part of its larger discussion of Dr. Kamini Kamayini and Kapileshwar Raut — Poetry, Prose and Social Realism. Put in fresh wording, the relevant point is that the journal publishes short stories, poetry, novels (in serialized form), drama, research essays, translations, children's literature, Mithila paintings, audio-visual content, and critical essays. The remaining options point to different concerns and therefore do not answer this question.

१०३९. (D) The Videha Archive (videha.co.in/pothi.htm) provides free access to hundreds of Maithili books, novels, poetry collections, story collections, and critical works, including the primary texts under examination in The analysis. — Chapter 36 treats Dr. Kamini Kamayini and Kapileshwar Raut as part of its larger discussion of Dr. Kamini Kamayini and Kapileshwar Raut — Poetry, Prose and Social Realism. Put in fresh wording, the relevant point is that the Videha Archive (videha.co.in/pothi.htm) provides free access to hundreds of Maithili books, novels, poetry collections, story collections, and

critical works, including the primary texts under examination in The analysis. The remaining options point to different concerns and therefore do not answer this question.

१०३०. (C) The chapter notes that this late flowering, beginning creative writing in one's late sixties, is itself major: it places him outside the mainstream Maithili literary establishment, which had formed its canons and careers decades earlier. — Chapter 37 treats Kedar Nath Chaudhary as part of its larger discussion of Kedar Nath Chaudhary — Novelist, Film Producer, Diaspora Voice and Social Realist. Put in fresh wording, the relevant point is that the chapter notes that this late flowering, beginning creative writing in one's late sixties, is itself major: it places him outside the mainstream Maithili literary establishment, which had formed its canons and careers decades earlier. The remaining options point to different concerns and therefore do not answer this question.

१०३१. (B) The chapter notes that mahur Meaning 'poison'; the darkest novel in the sequence. — Chapter 37 treats Kedar Nath Chaudhary as part of its larger discussion of Kedar Nath Chaudhary — Novelist, Film Producer, Diaspora Voice and Social Realist. Put in fresh wording, the relevant point is that the chapter notes that mahur Meaning 'poison'; the darkest novel in the sequence. The remaining options point to different concerns and therefore do not answer this question.

१०३२. (D) Ashish Anchinhar goes further, proposing the concept of a 'Kedar Nath Yug' (Kedar Nath Era) in Maithili fiction, arguing that his novels collectively opened a new phase characterised by global reference, psychological depth, and willingness to address... — Chapter 37 treats Ashish Anchinhar as part of its larger discussion of Kedar Nath Chaudhary — Novelist, Film Producer, Diaspora Voice and Social Realist. Put in fresh wording, the relevant point is that ashish Anchinhar goes further, proposing the concept of a 'Kedar Nath Yug' (Kedar Nath Era) in Maithili fiction, arguing that his novels collectively opened a new phase characterised by global reference, psychological depth, and willingness to address... The remaining options point to different concerns and therefore do not answer this question.

१०३३. (A) Theory / critical frame line of inheritance Application to Chaudhary Rasa Theory Bharata, Abhinavagupta (Natyashastra, Abhinavabharati) Dominant rasa: karuna and shringara in counterpoint. — Chapter 37 treats Chaudhary Rasa Theory Bharata as part of its larger discussion of Kedar Nath Chaudhary — Novelist, Film Producer, Diaspora Voice and Social Realist. Put in fresh wording, the relevant point is that theory / critical frame line of inheritance Application to Chaudhary Rasa Theory Bharata, Abhinavagupta (Natyashastra, Abhinavabharati) Dominant rasa: karuna and shringara in counterpoint. The remaining options point to different concerns and therefore do not answer this question.

१०३४. (D) The chapter notes that centres on Dr. Kirtinath Jha, Physician, Translator, Short Story Writer and Cultural Bridge. — Chapter 38 treats Dr. Kirtinath Jha as part of its larger discussion of Dr. Kirtinath Jha — Physician, Translator, Short Story Writer and Cultural Bridge. Put in fresh wording, the relevant point is that the chapter notes that centres on Dr. Kirtinath Jha, Physician, Translator, Short Story Writer and Cultural Bridge. The remaining options point to different concerns and therefore do not answer this question.

१०३५. (D) His email address (kirtinath.jha@gmail.com) and telephone number (0413-2615568) appear on the colophon of Tatal Pankhi, reflecting a characteristic openness of Videha-associated authors to scholarly communication. — Chapter 38 treats Tatal Pankhi as part of its larger discussion of Dr. Kirtinath Jha — Physician, Translator, Short Story Writer and Cultural Bridge. Put in fresh wording, the relevant point is that his email address (kirtinath.jha@gmail.com) and telephone number (0413-2615568) appear on the colophon of Tatal Pankhi, reflecting a characteristic openness of Videha-associated authors to scholarly communication. The remaining options point to different concerns and therefore do not answer this question.

१०३६. (C) Videha's explicit mission is to document, preserve, and critically evaluate Maithili literary production. — Chapter 38 treats Dr. Kirtinath Jha as part of its larger discussion of Dr. Kirtinath Jha — Physician, Translator, Short Story Writer and Cultural Bridge. Put in fresh wording, the relevant point is that videha's explicit mission is to document, preserve, and critically evaluate Maithili literary production. The remaining options point to different concerns and therefore do not answer this question.

१०३७. (B) The chapter notes that narrative Style and Poetic Prose Gibran's prose in Broken Wings is characteristically lyrical, dense with simile, metaphor, parallelism, and apostrophe. — Chapter 38 treats Poetic Prose Gibran's as part of its larger discussion of Dr. Kirtinath Jha — Physician, Translator, Short Story Writer and Cultural Bridge. Put in fresh wording, the

relevant point is that the chapter notes that narrative Style and Poetic Prose Gibran's prose in Broken Wings is characteristically lyrical, dense with simile, metaphor, parallelism, and apostrophe. The remaining options point to different concerns and therefore do not answer this question.

१०३८. (A) The chapter notes that pankhi (पाँखि) means “bird” or “wing” (from Sanskrit paksha), and in Maithili folk idiom is associated with freedom, the soul, and yearning. — Chapter 38 treats Dr. Kirtinath Jha as part of its larger discussion of Dr. Kirtinath Jha — Physician, Translator, Short Story Writer and Cultural Bridge. Put in fresh wording, the relevant point is that the chapter notes that pankhi (पाँखि) means “bird” or “wing” (from Sanskrit paksha), and in Maithili folk idiom is associated with freedom, the soul, and yearning. The remaining options point to different concerns and therefore do not answer this question.

१०३९. (A) The chapter notes that i N D I A N C R I T I C A L F R A M E W O R K : R A S A , D H V A N I , A N D A L A N K A R A 5.1 The Rasa Theory Applied to Total Pankhi The foundational critical frame of classical Indian aesthetics is the rasa theory, systematised... — Chapter 38 treats Total Pankhi The as part of its larger discussion of Dr. Kirtinath Jha — Physician, Translator, Short Story Writer and Cultural Bridge. Put in fresh wording, the relevant point is that the chapter notes that i N D I A N C R I T I C A L F R A M E W O R K : R A S A , D H V A N I , A N D A L A N K A R A 5.1 The Rasa Theory Applied to Total Pankhi The foundational critical frame of classical Indian aesthetics is the rasa theory, systematised... The remaining options point to different concerns and therefore do not answer this question.

१०४०. (D) The chapter notes that of these, Total Pankhi is overwhelmingly dominated by: Shringara rasa (the erotic / love sentiment): The love between the narrator and Selma, characterised by tenderness, longing, and spiritual elevation, provides the primary... — Chapter 38 treats Total Pankhi as part of its larger discussion of Dr. Kirtinath Jha — Physician, Translator, Short Story Writer and Cultural Bridge. Put in fresh wording, the relevant point is that the chapter notes that of these, Total Pankhi is overwhelmingly dominated by: Shringara rasa (the erotic / love sentiment): The love between the narrator and Selma, characterised by tenderness, longing, and spiritual elevation, provides the primary... The remaining options point to different concerns and therefore do not answer this question.

१०४१. (D) The poem's Rasa is predominantly ShringaraHasya (festive joy), but the closing injunction, ‘do something meaningful for our soil and water’ (‘kichhu saarthak kaaj karaith rahoo’), inserts a note of Vira-rasa (heroic aspiration). — Chapter 39 treats Dr. Kishan Karigar as part of its larger discussion of Dr. Kishan Karigar — Poet, Humorist, Journalist and Subaltern Voice. Put in fresh wording, the relevant point is that the poem's Rasa is predominantly ShringaraHasya (festive joy), but the closing injunction, ‘do something meaningful for our soil and water’ (‘kichhu saarthak kaaj karaith rahoo’), inserts a note of Vira-rasa (heroic aspiration). The remaining options point to different concerns and therefore do not answer this question.

१०४२. (D) The chapter notes that from a Navya-Nyaya perspective, the poem's epistemological move is that of anumana (inference): if all Mithila's people share identical blood (hetu/reason), they share identical cultural citizenship (sadhya/conclusion). — Chapter 39 treats Dr. Kishan Karigar as part of its larger discussion of Dr. Kishan Karigar — Poet, Humorist, Journalist and Subaltern Voice. Put in fresh wording, the relevant point is that the chapter notes that from a Navya-Nyaya perspective, the poem's epistemological move is that of anumana (inference): if all Mithila's people share identical blood (hetu/reason), they share identical cultural citizenship (sadhya/conclusion). The remaining options point to different concerns and therefore do not answer this question.

१०४३. (C) The feminist theoretical critical frame of Gayatri Chakravorty Spivak is relevant here: the poem stages the ‘subaltern woman’ (the bride, the female foetus threatened by selective abortion) as unable to speak in her own right, her fate determined by the... — Chapter 39 treats Gayatri Chakravorty Spivak as part of its larger discussion of Dr. Kishan Karigar — Poet, Humorist, Journalist and Subaltern Voice. Put in fresh wording, the relevant point is that the feminist theoretical critical frame of Gayatri Chakravorty Spivak is relevant here: the poem stages the ‘subaltern woman’ (the bride, the female foetus threatened by selective abortion) as unable to speak in her own right, her fate determined by the... The remaining options point to different concerns and therefore do not answer this question.

१०४४. (A) In Freudian terms, the poem is an instance of ‘Mourning and Melancholia’: the poet cannot complete mourning because the loss of the mother is also the loss of the primary medium of cultural and linguistic transmission (Maithili language itself). — Chapter 39 treats Dr. Kishan Karigar as part of its larger discussion of Dr. Kishan Karigar — Poet, Humorist, Journalist and Subaltern Voice. Put in fresh wording, the relevant point is that in Freudian terms, the poem is an instance of ‘Mourning and Melancholia’: the poet cannot complete mourning because the loss of the mother is also the loss of the primary medium of cultural and linguistic transmission (Maithili language itself). The remaining options point to different concerns and therefore do not answer this question.

१०४५. (B) The chapter notes that from the perspective of Rasa theory, the poem is a sustained Karuna-rasa composition, but the rasa is produced not by the spectacle of suffering but by the accumulation of small domestic acts of love, consistent with the... — Chapter 39 treats Dr. Kishan Karigar as part of its larger discussion of Dr. Kishan Karigar — Poet, Humorist, Journalist and Subaltern Voice. Put in fresh wording, the relevant point is that the chapter notes that from the perspective of Rasa theory, the poem is a sustained Karuna-rasa composition, but the rasa is produced not by the spectacle of suffering but by the accumulation of small domestic acts of love, consistent with the... The remaining options point to different concerns and therefore do not answer this question.

१०४६. (C) The chapter notes that pawan Kumar Jha (born 27 December 1958), a Maithili fiction writer, satirist, and poet who began his literary career in the 1990s but rose to sustained prominence with a second phase of writing from 2008 onwards. — Chapter 40 treats Kumar Jha as part of its larger discussion of Kumar Pawan — Fiction Writer, Satirist and Poet. Put in fresh wording, the relevant point is that the chapter notes that pawan Kumar Jha (born 27 December 1958), a Maithili fiction writer, satirist, and poet who began his literary career in the 1990s but rose to sustained prominence with a second phase of writing from 2008 onwards. The remaining options point to different concerns and therefore do not answer this question.

१०४७. (D) The note credits him with establishing "a distinct poet-storyteller identity in Maithili by way of a few stories and three to four dozen poems." The three texts examined in this report, two long stories and two poems, all first published in Antika or... — Chapter 40 treats Kumar Pawan as part of its larger discussion of Kumar Pawan — Fiction Writer, Satirist and Poet. Put in fresh wording, the relevant point is that the note credits him with establishing "a distinct poet-storyteller identity in Maithili by way of a few stories and three to four dozen poems." The three texts examined in this report, two long stories and two poems, all first published in Antika or... The remaining options point to different concerns and therefore do not answer this question.

१०४८. (B) The chapter notes that 30), classified as *ḍīrgha-kathā* (long story / novelette), with illustrations by the artist credited inside the publication. — Chapter 40 treats Kumar Pawan as part of its larger discussion of Kumar Pawan — Fiction Writer, Satirist and Poet. Put in fresh wording, the relevant point is that the chapter notes that 30), classified as *ḍīrgha-kathā* (long story / novelette), with illustrations by the artist credited inside the publication. The remaining options point to different concerns and therefore do not answer this question.

१०४९. (D) The story opens with an immense feast hosted by the local contractor Sarban Bābū (son of Kaniyā Kākī)- a powerful men, and political figures assembled after a death rite (*śrāddha*), eating elaborate meals while the poor and the women wait. — Chapter 40 treats Sarban Bābū as part of its larger discussion of Kumar Pawan — Fiction Writer, Satirist and Poet. Put in fresh wording, the relevant point is that the story opens with an immense feast hosted by the local contractor Sarban Bābū (son of Kaniyā Kākī)- a powerful men, and political figures assembled after a death rite (*śrāddha*), eating elaborate meals while the poor and the women wait. The remaining options point to different concerns and therefore do not answer this question.

१०५०. (A) The story's most haunting section, "Ek Muṭṭhī Bhāt" (A handful of rice), stages a devastating encounter at the railway crossing in which the old woman is literally caught between two oncoming forces, the social world of the market behind them and the... — Chapter 40 treats Ek Muṭṭhī Bhāt as part of its larger discussion of Kumar Pawan — Fiction Writer, Satirist and Poet. Put in fresh wording, the relevant point is that the story's most haunting section, "Ek Muṭṭhī Bhāt" (A handful of rice), stages a devastating encounter at the railway crossing in which the old woman is literally caught between two

oncoming forces, the social world of the market behind them and the... The remaining options point to different concerns and therefore do not answer this question.

१०५१. (A) The chapter notes that women as Knowledge-Bearers: Kaniyā Kākī and Gunjā are the story's epistemological centresthey perceive, they infer, they suffer the consequences of others' false knowledge and corrupt testimony. —

Chapter 40 treats Kaniyā Kākī as part of its larger discussion of Kumar Pawan — Fiction Writer, Satirist and Poet. Put in fresh wording, the relevant point is that the chapter notes that women as Knowledge-Bearers: Kaniyā Kākī and Gunjā are the story's epistemological centresthey perceive, they infer, they suffer the consequences of others' false knowledge and corrupt testimony. The remaining options point to different concerns and therefore do not answer this question.

१०५२. (B) The Railway Crossing as Threshold: The phatak (railway gate) functions as what Derrida would call an aporia, an impassable threshold, but also, in the Navya-Nyāya critical frame, as a upādhi (limiting condition) that determines whether a causal sequence... —

Chapter 40 treats Kumar Pawan as part of its larger discussion of Kumar Pawan — Fiction Writer, Satirist and Poet. Put in fresh wording, the relevant point is that the Railway Crossing as Threshold: The phatak (railway gate) functions as what Derrida would call an aporia, an impassable threshold, but also, in the Navya-Nyāya critical frame, as a upādhi (limiting condition) that determines whether a causal sequence... The remaining options point to different concerns and therefore do not answer this question.

१०५३. (B) The poem's tone remains controlled, observational, almost reportorial in its first two movements, reserving the emotional charge for the final image. — Chapter 40 treats Kumar Pawan as part of its larger discussion of Kumar Pawan — Fiction Writer, Satirist and Poet. Put in fresh wording, the relevant point is that the poem's tone remains controlled, observational, almost reportorial in its first two movements, reserving the emotional charge for the final image. The remaining options point to different concerns and therefore do not answer this question.

१०५४. (D) The chapter notes that structural Analysis The poem's key figure is "o", "he/she" (deliberately gendered third person plural in Maithili), described as working with profound exhaustion: "ṭehiāyal chalāh" ("they were exhausted to the bone"), their entire... — Chapter 40 treats Analysis The as part of its larger discussion of Kumar Pawan — Fiction Writer, Satirist and Poet. Put in fresh wording, the relevant point is that the chapter notes that structural Analysis The poem's key figure is "o", "he/she" (deliberately gendered third person plural in Maithili), described as working with profound exhaustion: "ṭehiāyal chalāh" ("they were exhausted to the bone"), their entire... The remaining options point to different concerns and therefore do not answer this question.

१०५५. (D) In the Navya-Nyāya critical frame, "Kālī tañ Ravi Chhai" is a meditation on the relationship between jñāna (knowledge) and smṛti (memory), specifically the class of cognitions that Gaṅgeśa calls "anubhava" (fresh experience taken as new information) versus... — Chapter 40 treats Ravi Chhai as part of its larger discussion of Kumar Pawan — Fiction Writer, Satirist and Poet. Put in fresh wording, the relevant point is that in the Navya-Nyāya critical frame, "Kālī tañ Ravi Chhai" is a meditation on the relationship between jñāna (knowledge) and smṛti (memory), specifically the class of cognitions that Gaṅgeśa calls "anubhava" (fresh experience taken as new information) versus... The remaining options point to different concerns and therefore do not answer this question.

१०५६. (B) Gaṅgeśa's epistemology explicitly distinguishes between a cognition that is pramāṇa (valid knowledge-producing) and one that merely recycles smṛti, the poem dramatises precisely this failure of cognitive validity. — Chapter 40 treats Kumar Pawan as part of its larger discussion of Kumar Pawan — Fiction Writer, Satirist and Poet. Put in fresh wording, the relevant point is that gaṅgeśa's epistemology explicitly distinguishes between a cognition that is pramāṇa (valid knowledge-producing) and one that merely recycles smṛti, the poem dramatises precisely this failure of cognitive validity. The remaining options point to different concerns and therefore do not answer this question.

१०५७. (A) The chapter notes that both stories deploy external focalization by way of a third-person narrator who knows less than the characters (or withholds what is known), combined with strategic shifts into internal focalization (free indirect discourse) inside... — Chapter 40 treats Kumar Pawan as part of its larger discussion of Kumar Pawan — Fiction Writer, Satirist and Poet. Put in fresh wording, the relevant point is that the chapter notes that both stories deploy external focalization by way of a third-person narrator who knows less than the characters (or withholds what is known), combined with

strategic shifts into internal focalization (free indirect discourse) inside... The remaining options point to different concerns and therefore do not answer this question.

१०५८. (C) The chapter notes that western Critical Frameworks Applied to Kamat's Oeuvre 5. — Chapter 41 treats Kamat's Oeuvre as part of its larger discussion of Lal Dev Kamat — Journalism, Literature and Mithila Advocacy. Put in fresh wording, the relevant point is that the chapter notes that western Critical Frameworks Applied to Kamat's Oeuvre 5. The remaining options point to different concerns and therefore do not answer this question.

१०५९. (C) In the colonial period and after, Maithilī asserted itself as a Scheduled Language (8th Schedule, Indian Constitution, 2003), yet the literary establishment remained stratified along caste and patronage lines. — Chapter 41 treats Scheduled Language as part of its larger discussion of Lal Dev Kamat — Journalism, Literature and Mithila Advocacy. Put in fresh wording, the relevant point is that in the colonial period and after, Maithilī asserted itself as a Scheduled Language (8th Schedule, Indian Constitution, 2003), yet the literary establishment remained stratified along caste and patronage lines. The remaining options point to different concerns and therefore do not answer this question.

१०६०. (D) In Divya Dṛiṣṭi, for instance, the recurring tension between dṛiṣṭi (sight, active seeing) and andhakāra (darkness, blindness) generates what Cleanth Brooks would call a 'dramatic structure of attitudes', the poem holds irreconcilable positions in... — Chapter 41 treats Cleanth Brooks as part of its larger discussion of Lal Dev Kamat — Journalism, Literature and Mithila Advocacy. Put in fresh wording, the relevant point is that in Divya Dṛiṣṭi, for instance, the recurring tension between dṛiṣṭi (sight, active seeing) and andhakāra (darkness, blindness) generates what Cleanth Brooks would call a 'dramatic structure of attitudes', the poem holds irreconcilable positions in... The remaining options point to different concerns and therefore do not answer this question.

१०६१. (D) In many of the micronarratives, the actantial schema is: Subject (ordinary rural person) pursuing an Object (dignity, selfsufficiency, truth) against an Opponent (social convention, debt, caste hierarchy, state indifference) aided by a Helper (community... — Chapter 41 treats Lal Dev Kamat as part of its larger discussion of Lal Dev Kamat — Journalism, Literature and Mithila Advocacy. Put in fresh wording, the relevant point is that in many of the micronarratives, the actantial schema is: Subject (ordinary rural person) pursuing an Object (dignity, selfsufficiency, truth) against an Opponent (social convention, debt, caste hierarchy, state indifference) aided by a Helper (community... The remaining options point to different concerns and therefore do not answer this question.

१०६२. (B) The chapter notes that postcolonial Theory: Homi Bhabha, Spivak, and Vernacular Resistance Postcolonial criticism (Homi K. — Chapter 41 treats Homi Bhabha as part of its larger discussion of Lal Dev Kamat — Journalism, Literature and Mithila Advocacy. Put in fresh wording, the relevant point is that the chapter notes that postcolonial Theory: Homi Bhabha, Spivak, and Vernacular Resistance Postcolonial criticism (Homi K. The remaining options point to different concerns and therefore do not answer this question.

१०६३. (A) The chapter notes that bhabha's The Location of Culture, 1994; Gayatri Chakravorty Spivak's 'Can the Subaltern Speak?,' 1988) is directly relevant to Maithilī literature's situation. — Chapter 41 treats Gayatri Chakravorty Spivak's as part of its larger discussion of Lal Dev Kamat — Journalism, Literature and Mithila Advocacy. Put in fresh wording, the relevant point is that the chapter notes that bhabha's The Location of Culture, 1994; Gayatri Chakravorty Spivak's 'Can the Subaltern Speak?,' 1988) is directly relevant to Maithilī literature's situation. The remaining options point to different concerns and therefore do not answer this question.

१०६४. (C) The chapter notes that this is philosophically continuous with the Navya Nyāya concept of anuvyavasāya (the cognition that reflects on its own cognition), the self-aware awareness that old age sometimes makes possible. — Chapter 41 treats Lal Dev Kamat as part of its larger discussion of Lal Dev Kamat — Journalism, Literature and Mithila Advocacy. Put in fresh wording, the relevant point is that the chapter notes that this is philosophically continuous with the Navya Nyāya concept of anuvyavasāya (the cognition that reflects on its own cognition), the self-aware awareness that old age sometimes makes possible. The remaining options point to different concerns and therefore do not answer this question.

१०६५. (D) The chapter notes that this parallel history is not merely corrective, it does not simply add marginalised voices to an existing canon, but structurally transformative: it reveals that the very criteria of canonicity are themselves

historically produced... — Chapter 41 treats Lal Dev Kamat as part of its larger discussion of Lal Dev Kamat — Journalism, Literature and Mithila Advocacy. Put in fresh wording, the relevant point is that the chapter notes that this parallel history is not merely corrective, it does not simply add marginalised voices to an existing canon, but structurally transformative: it reveals that the very criteria of canonicity are themselves historically produced... The remaining options point to different concerns and therefore do not answer this question.

१०६६. (C) The chapter notes that Navya Nyāya Epistemology and Literary Analysis 6.1 The School and Its Significance Navya Nyāya ('New Logic') was founded in the 13th-14th century by Gaṅgeśa Upādhyāya of Mithilā, whose magnum opus... — Chapter 41 treats Its Significance Navya Nyāya as part of its larger discussion of Lal Dev Kamat — Journalism, Literature and Mithila Advocacy. Put in fresh wording, the relevant point is that the chapter notes that Navya Nyāya Epistemology and Literary Analysis 6.1 The School and Its Significance Navya Nyāya ('New Logic') was founded in the 13th-14th century by Gaṅgeśa Upādhyāya of Mithilā, whose magnum opus... The remaining options point to different concerns and therefore do not answer this question.

१०६७. (A) The chapter notes that centres on Lallan Prasad Thakur and Kusum Thakur, Theatre, Song, Memoir and Life-Witness. — Chapter 42 treats Lallan Prasad Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that centres on Lallan Prasad Thakur and Kusum Thakur, Theatre, Song, Memoir and Life-Witness. The remaining options point to different concerns and therefore do not answer this question.

१०६८. (C) The chapter places Lallan Prasad Thakur and Kusum Thakur inside the wider parallel history of Maithili literature. — Chapter 42 treats Lallan Prasad Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter places Lallan Prasad Thakur and Kusum Thakur inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

१०६९. (B) The chapter notes that its discussion connects Lallan Prasad Thakur and Kusum Thakur with critical appreciation, literary history and the Videha critical frame. — Chapter 42 treats Lallan Prasad Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that its discussion connects Lallan Prasad Thakur and Kusum Thakur with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

१०७०. (B) The chapter notes that born in village Samaul, Madhubani district, Mithila (Bihar), he completed his schooling at Watson Higher Secondary School, Madhubani (1967) and earned his civil engineering degree from M.I.T. — Chapter 42 treats Watson Higher Secondary School as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that born in village Samaul, Madhubani district, Mithila (Bihar), he completed his schooling at Watson Higher Secondary School, Madhubani (1967) and earned his civil engineering degree from M.I.T. The remaining options point to different concerns and therefore do not answer this question.

१०७१. (B) In his brief creative life of barely twelve years on the proscenium stage, beginning with the premiere of Badka Saheb at Rabindra Bhavan, Jamshedpur, on 20 November 1983, he produced a body of theatrical work that critics have placed in the front rank of... — Chapter 42 treats Badka Saheb as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that in his brief creative life of barely twelve years on the proscenium stage, beginning with the premiere of Badka Saheb at Rabindra Bhavan, Jamshedpur, on 20 November 1983, he produced a body of theatrical work that critics have placed in the front rank of... The remaining options point to different concerns and therefore do not answer this question.

१०७२. (D) The chapter notes that kusum Thakur, his wife (married 13 July 1972), is a memoirist, poet, and prose writer. — Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes

that kusum Thakur, his wife (married 13 July 1972), is a memoirist, poet, and prose writer. The remaining options point to different concerns and therefore do not answer this question.

१०७३. (C) Her memoir Pratyavartan (Return / Restoration), preserved in Videha Sadeha 34, is one of the most candid and luminous autobiographical texts in modern Maithili literature. — Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that her memoir Pratyavartan (Return / Restoration), preserved in Videha Sadeha 34, is one of the most candid and luminous autobiographical texts in modern Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

१०७४. (A) The two writers must be understood both independently and in their creative partnership: Kusum Thakur was, by her own account, Lallan Prasad Thakur's first and most demanding critic, his most thorough admirer, and an indispensable collaborator in the... — Chapter 42 treats Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the two writers must be understood both independently and in their creative partnership: Kusum Thakur was, by her own account, Lallan Prasad Thakur's first and most demanding critic, his most thorough admirer, and an indispensable collaborator in the... The remaining options point to different concerns and therefore do not answer this question.

१०७५. (B) The chapter notes that life and Career of Lallan Prasad Thakur Family: Son of Hiranand Thakur and Subhadra Devi. — Chapter 42 treats Lallan Prasad Thakur Family as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that life and Career of Lallan Prasad Thakur Family: Son of Hiranand Thakur and Subhadra Devi. The remaining options point to different concerns and therefore do not answer this question.

१०७६. (C) The chapter notes that elder brother Yashoanand Thakur was his first theatrical inspiration; Buchi Babu, his schoolmaster, was his first theatre guru. — Chapter 42 treats Yashoanand Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that elder brother Yashoanand Thakur was his first theatrical inspiration; Buchi Babu, his schoolmaster, was his first theatre guru. The remaining options point to different concerns and therefore do not answer this question.

१०७७. (A) Institutional affiliations: Founder of the organisation Mithilakshar (1983). — Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that institutional affiliations: Founder of the organisation Mithilakshar (1983). The remaining options point to different concerns and therefore do not answer this question.

१०७८. (B) The chapter notes that baklel and Aadi Va Ant received notable critical attention. — Chapter 42 treats Aadi Va Ant as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that baklel and Aadi Va Ant received notable critical attention. The remaining options point to different concerns and therefore do not answer this question.

१०७९. (A) All Maithili plays directed by Lallan Prasad Thakur himself; he also acted the title role of Nilo Kaka. — Chapter 42 treats All Maithili as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that all Maithili plays directed by Lallan Prasad Thakur himself; he also acted the title role of Nilo Kaka. The remaining options point to different concerns and therefore do not answer this question.

१०८०. (D) The pivotal institutional context of Lallan Prasad Thakur's dramatic career was Mailorang and the Mithila Rang Mahotsav (Mithila Theatre Festival). — Chapter 42 treats Lallan Prasad Thakur's as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the pivotal institutional context of Lallan Prasad Thakur's dramatic career was Mailorang and the Mithila Rang Mahotsav (Mithila Theatre Festival). The remaining options point to different concerns and therefore do not answer this question.

१०८१. (A) The first Mithila Rang Mahotsav was organised by Mailorang in Jamshedpur in 2006, with an international seminar; this seminar first noted the absence of systematic documentation of Maithili theatre and laid the groundwork for what would become the Rachanavali. — Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the first Mithila Rang Mahotsav was organised by Mailorang in Jamshedpur in 2006, with an international seminar; this seminar first noted the absence of systematic documentation of Maithili theatre and laid the groundwork for what would become the Rachanavali. The remaining options point to different concerns and therefore do not answer this question.

१०८२. (A) The chapter notes that critical Reception in Brief, Lallan Prasad Thakur The critical consensus recorded in the Rachanavali's memorial section (Smaran) draws on tributes from the journal Bhangima (December 1995, Issue 23) and from leading Maithili literary... — Chapter 42 treats Lallan Prasad Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that critical Reception in Brief, Lallan Prasad Thakur The critical consensus recorded in the Rachanavali's memorial section (Smaran) draws on tributes from the journal Bhangima (December 1995, Issue 23) and from leading Maithili literary... The remaining options point to different concerns and therefore do not answer this question.

१०८३. (D) The most major testimonials are: "Lallan Prasad Thakur depicted social problems and understood the limits of the proscenium stage, keeping the tastes of the people in mind. — Chapter 42 treats Lallan Prasad Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the most major testimonials are: "Lallan Prasad Thakur depicted social problems and understood the limits of the proscenium stage, keeping the tastes of the people in mind. The remaining options point to different concerns and therefore do not answer this question.

१०८४. (A) His plays became popular and began to be staged village by village. brought a new turn to the mainstream of Maithili drama.", Anand Mishra "He was an extremely talented writer, director, and serious actor. — Chapter 42 treats Anand Mishra as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that his plays became popular and began to be staged village by village. brought a new turn to the mainstream of Maithili drama.", Anand Mishra "He was an extremely talented writer, director, and serious actor. The remaining options point to different concerns and therefore do not answer this question.

१०८५. (B) His Baklel, in particular, makes one think of questions that have haunted the educated classes of Mithila for generations.", Pandit Govind Jha "In only ten years of play-writing Lallan Prasad Thakur achieved a prestige and success that it would be... — Chapter 42 treats Pandit Govind Jha as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that his Baklel, in particular, makes one think of questions that have haunted the educated classes of Mithila for generations.", Pandit Govind Jha "In only ten years of play-writing Lallan Prasad Thakur achieved a prestige and success that it would be... The remaining options point to different concerns and therefore do not answer this question.

१०८६. (C) The chapter notes that principal cast: Chheddi Jha (Lallan Prasad Thakur), Chudamani Jha; Bhola (Laxmikant Jha); Meena (Smt. — Chapter 42 treats Chheddi Jha as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that principal cast: Chheddi Jha (Lallan Prasad Thakur), Chudamani Jha; Bhola (Laxmikant Jha); Meena (Smt. The remaining options point to different concerns and therefore do not answer this question.

१०८७. (B) The play is a satirical comedy of manners centred on Balchandra Jha, a self-major IAS officer who has lost touch with his village origins. — Chapter 42 treats Balchandra Jha as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the play is a satirical comedy of manners centred on Balchandra Jha, a self-major IAS officer who has lost touch with his village origins. The remaining options point to different concerns and therefore do not answer this question.

१०८८. (A) The opening scene, in which Chheddi Jha (an elderly villager) and Chudamani (a village student) arrive at Balchandra's city bungalow and are confronted by a nameplate reading 'B.C. — Chapter 42 treats Chheddi Jha as part of

its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the opening scene, in which Chheddi Jha (an elderly villager) and Chudamani (a village student) arrive at Balchandra's city bungalow and are confronted by a nameplate reading 'B.C. The remaining options point to different concerns and therefore do not answer this question.

१०८९. (C) The play is organised around the contrast between the village world and the city world of officials, lawyers, and social climbers. — Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the play is organised around the contrast between the village world and the city world of officials, lawyers, and social climbers. The remaining options point to different concerns and therefore do not answer this question.

१०९०. (A) The Maithili of the dialogue is extremely close to the spoken register of rural Madhubani district, with idiomatic expressions that would resonate with every village audience. — Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the Maithili of the dialogue is extremely close to the spoken register of rural Madhubani district, with idiomatic expressions that would resonate with every village audience. The remaining options point to different concerns and therefore do not answer this question.

१०९१. (D) The stage directions are unusually detailed, specifying the use of slide projections for character introductions and shadow-play sequences for the opening, a formally sophisticated choice for Maithili theatre of 1983. — Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the stage directions are unusually detailed, specifying the use of slide projections for character introductions and shadow-play sequences for the opening, a formally sophisticated choice for Maithili theatre of 1983. The remaining options point to different concerns and therefore do not answer this question.

१०९२. (A) The chapter notes that direction and title role: Lallan Prasad Thakur. — Chapter 42 treats Lallan Prasad Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that direction and title role: Lallan Prasad Thakur. The remaining options point to different concerns and therefore do not answer this question.

१०९३. (C) The play is notable for its extended monologues (Nilo's tirades against lawyers, politicians, and the municipal system), its use of Maithili proverbs and folk sayings, and its ironic treatment of the politician-voter relationship. — Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the play is notable for its extended monologues (Nilo's tirades against lawyers, politicians, and the municipal system), its use of Maithili proverbs and folk sayings, and its ironic treatment of the politician-voter relationship. The remaining options point to different concerns and therefore do not answer this question.

१०९४. (B) The Maithili is at its most colloquial here, dense with vernacular humour, and the performance records (Kusum Thakur's memoir, reviews in Bhangima) indicate that Lallan's own performance as Nilo was considered his finest theatrical achievement. — Chapter 42 treats Kusum Thakur's as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the Maithili is at its most colloquial here, dense with vernacular humour, and the performance records (Kusum Thakur's memoir, reviews in Bhangima) indicate that Lallan's own performance as Nilo was considered his finest theatrical achievement. The remaining options point to different concerns and therefore do not answer this question.

१०९५. (B) The chapter notes that loangia Miarchai (The Chilli of Loangia) A more complex play than the preceding two, Loangia Miarchai is set in a village and introduces the character of Ghutar (a fifty-year-old villager), a Maithili-medium professor Chandrakant... — Chapter 42 treats Loangia Miarchai as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that loangia Miarchai (The Chilli of Loangia) A more complex play than the preceding two, Loangia Miarchai is

set in a village and introduces the character of Ghutar (a fifty-year-old villager), a Maithili-medium professor Chandrakant... The remaining options point to different concerns and therefore do not answer this question.

१०९६. (B) The title derives from the allegorical figure of the chilli, sharp, locally grown, pungent, which serves as a metaphor for the village intellectual line of inheritance and its gradual erosion by urban modernity. — Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the title derives from the allegorical figure of the chilli, sharp, locally grown, pungent, which serves as a metaphor for the village intellectual line of inheritance and its gradual erosion by urban modernity. The remaining options point to different concerns and therefore do not answer this question.

१०९७. (D) The play addresses the theme of Maithili-medium education and the pressures on village teachers. — Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the play addresses the theme of Maithili-medium education and the pressures on village teachers. The remaining options point to different concerns and therefore do not answer this question.

१०९८. (A) The dialogue includes a biting exchange in which the professor defends traditional Mithila marriage customs (the custom of holding the bride's nose at the wedding ceremony) as epistemologically meaningful, 'What is blocked is the breath, one can die!', and... — Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the dialogue includes a biting exchange in which the professor defends traditional Mithila marriage customs (the custom of holding the bride's nose at the wedding ceremony) as epistemologically meaningful, 'What is blocked is the breath, one can die!', and... The remaining options point to different concerns and therefore do not answer this question.

१०९९. (A) The play's social critique is thus double-edged: it satirises backwardness but also the facile modernism of educated Maithilis who have lost their roots. — Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the play's social critique is thus double-edged: it satirises backwardness but also the facile modernism of educated Maithilis who have lost their roots. The remaining options point to different concerns and therefore do not answer this question.

११००. (D) The chapter notes that baklel Baklel is regarded by several critics, including Govind Jha and the editors of Bhangima, as Lallan Prasad Thakur's most intellectually challenging play. — Chapter 42 treats Govind Jha as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that baklel Baklel is regarded by several critics, including Govind Jha and the editors of Bhangima, as Lallan Prasad Thakur's most intellectually challenging play. The remaining options point to different concerns and therefore do not answer this question.

११०१. (C) The chapter notes that set in the industrial city of Jamshedpur (Lohanagar in the play), it depicts a young engineer from Mithila who has absorbed urban culture but is haunted by his village origins. — Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that set in the industrial city of Jamshedpur (Lohanagar in the play), it depicts a young engineer from Mithila who has absorbed urban culture but is haunted by his village origins. The remaining options point to different concerns and therefore do not answer this question.

११०२. (A) The title Baklel is a Maithili coinage that suggests both 'confused' and 'divided', a man between two worlds. — Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the title Baklel is a Maithili coinage that suggests both 'confused' and 'divided', a man between two worlds. The remaining options point to different concerns and therefore do not answer this question.

११०३. (A) The play premiered at the Fifth International Maithili Theatre Festival in Delhi (Pyarelal Bhavan, Akhil Bhartiya Mithila Sangh organising). — Chapter 42 treats Fifth International Maithili Theatre Festival as part of its larger

discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the play premiered at the Fifth International Maithili Theatre Festival in Delhi (Pyarelal Bhavan, Akhil Bhartiya Mithila Sangh organising). The remaining options point to different concerns and therefore do not answer this question.

११०४. (C) Maithili One-Act Plays (Ekanki) Chanda, a one-act play; notable for its tight construction and single-setting domestic drama. — Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that Maithili One-Act Plays (Ekanki) Chanda, a one-act play; notable for its tight construction and single-setting domestic drama. The remaining options point to different concerns and therefore do not answer this question.

११०५. (A) The chapter notes that green Room, set backstage in a theatre; a meta-theatrical piece that brings the world of Maithili theatre actors into dramatic focus. — Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that green Room, set backstage in a theatre; a meta-theatrical piece that brings the world of Maithili theatre actors into dramatic focus. The remaining options point to different concerns and therefore do not answer this question.

११०६. (C) Maithili Film, a satirical one-act about the attempted production of a Maithili language film; one of the earliest theatrical treatments of Maithili cinema as a subject. — Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that Maithili Film, a satirical one-act about the attempted production of a Maithili language film; one of the earliest theatrical treatments of Maithili cinema as a subject. The remaining options point to different concerns and therefore do not answer this question.

११०७. (D) Maithili Geet-Natika (Musical Drama / Operettas) Sabhagachhi, a musical play built around a community assembly (sabha). — Chapter 42 treats Musical Drama as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that Maithili Geet-Natika (Musical Drama / Operettas) Sabhagachhi, a musical play built around a community assembly (sabha). The remaining options point to different concerns and therefore do not answer this question.

११०८. (B) The chapter notes that ghatkaithi, a dramatic piece dealing with threshold rituals in the Maithili line of inheritance. — Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that ghatkaithi, a dramatic piece dealing with threshold rituals in the Maithili line of inheritance. The remaining options point to different concerns and therefore do not answer this question.

११०९. (D) The chapter notes that songs and Lyrics (Maithili) Lallan Prasad Thakur composed original lyrics for all his plays and several stand-alone songs. — Chapter 42 treats Lallan Prasad Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that songs and Lyrics (Maithili) Lallan Prasad Thakur composed original lyrics for all his plays and several stand-alone songs. The remaining options point to different concerns and therefore do not answer this question.

१११०. (C) The chapter notes that hindi Plays, Lallan Prasad Thakur 2.5.1 Sooni Sadak (The Empty Street) A full-length Hindi play set in an urban context. — Chapter 42 treats Lallan Prasad Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that hindi Plays, Lallan Prasad Thakur 2.5.1 Sooni Sadak (The Empty Street) A full-length Hindi play set in an urban context. The remaining options point to different concerns and therefore do not answer this question.

११११. (D) The dialogue is notably crisper than the Maithili plays, a register shift that allows Lallan Prasad Thakur to address a pan-Indian audience while maintaining his satirical edge. — Chapter 42 treats Lallan Prasad Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the dialogue is notably crisper than the Maithili plays, a register shift that allows Lallan Prasad Thakur

to address a pan-Indian audience while maintaining his satirical edge. The remaining options point to different concerns and therefore do not answer this question.

१११३. (C) In addition, the Rachanavali includes a section Sasmaran: Ardhanginni, a tribute poem and letter to Kusum Thakur by Lallan Prasad Thakur, reprinted in the memorial section together with Kusum Thakur's Shraddhanajali Geet and the poem Chahat Tumhari Phir Se. — Chapter 42 treats Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that in addition, the Rachanavali includes a section Sasmaran: Ardhanginni, a tribute poem and letter to Kusum Thakur by Lallan Prasad Thakur, reprinted in the memorial section together with Kusum Thakur's Shraddhanajali Geet and the poem Chahat Tumhari Phir Se. The remaining options point to different concerns and therefore do not answer this question.

१११३. (D) The chapter notes that works of Kusum Thakur 2.7.1 Pratyavartan (Return / Restoration) Published in Videha Sadeha 34, pp. — Chapter 42 treats Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that works of Kusum Thakur 2.7.1 Pratyavartan (Return / Restoration) Published in Videha Sadeha 34, pp. The remaining options point to different concerns and therefore do not answer this question.

१११४. (C) The text is structured in numbered sections (1-onwards), moving from Kusum Thakur's childhood marriage at age fifteen, to her life as an engineering student's wife, to the creative collaboration with Lallan Prasad Thakur, and finally to her confrontation... — Chapter 42 treats Kusum Thakur's as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the text is structured in numbered sections (1-onwards), moving from Kusum Thakur's childhood marriage at age fifteen, to her life as an engineering student's wife, to the creative collaboration with Lallan Prasad Thakur, and finally to her confrontation... The remaining options point to different concerns and therefore do not answer this question.

१११४. (B) The chapter notes that but today it seems that I have a duty to perform.' The word Pratyavartan itself, meaning both 'return' and 'restitution/restoration', encodes the dual nature of the text: a personal return to voice after grief, and a literary... — Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that but today it seems that I have a duty to perform.' The word Pratyavartan itself, meaning both 'return' and 'restitution/restoration', encodes the dual nature of the text: a personal return to voice after grief, and a literary... The remaining options point to different concerns and therefore do not answer this question.

१११५. (B) The chapter notes that chul Buli Kanya Bani Gelahuṃ (I Became a Mischievous Girl Again) A lyric poem published in Videha Sadeha 34, p. — Chapter 42 treats Buli Kanya Bani Gelahu as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that chul Buli Kanya Bani Gelahuṃ (I Became a Mischievous Girl Again) A lyric poem published in Videha Sadeha 34, p. The remaining options point to different concerns and therefore do not answer this question.

१११५. (D) Abhilasha (Longing) A poem in Videha Sadeha 34, p. — Chapter 42 treats Lallan Prasad Thakur and Kusum Thakur as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that abhilasha (Longing) A poem in Videha Sadeha 34, p. The remaining options point to different concerns and therefore do not answer this question.

१११६. (A) The chapter notes that pA R T I I I : T H E O R E T I C A L F R A M E W O R K S , T H E A T R E , F I L M & D R A M A 3.1 Bharata Muni's Nāṭyaśāstra: The Foundational critical frame 3.1.1 The Origin and Purpose of Drama The Nāṭyaśāstra (composed between c. — Chapter 42 treats Bharata Muni's Nāṭyaśāstra as part of its larger discussion of Lallan Prasad Thakur and Kusum Thakur — Theatre, Song, Memoir and Life-Witness. Put in fresh wording, the relevant point is that the chapter notes that pA R T I I I : T H E O R E T I C A L F R A M E W O R K S , T H E A T R E , F I L M & D R A M A 3.1 Bharata Muni's Nāṭyaśāstra: The Foundational critical frame 3.1.1 The Origin and Purpose of Drama The Nāṭyaśāstra (composed between c. The remaining options point to different concerns and therefore do not answer this question.

१११९. (C) The report holds that both writers exemplify a committed, place-rooted literary practice in the line of inheritance of Babu Saheb Choudhary's Mithila-Maithili movement, deploying satire, social realism, and linguistic authenticity as modes of resistance... — Chapter 43 treats Babu Saheb Choudhary's Mithila-Maithili as part of its larger discussion of Laxman Jha 'Sagar' and Shail Jha 'Sagar' — Comprehensive Critical Appreciation. Put in fresh wording, the relevant point is that the report holds that both writers exemplify a committed, place-rooted literary practice in the line of inheritance of Babu Saheb Choudhary's Mithila-Maithili movement, deploying satire, social realism, and linguistic authenticity as modes of resistance... The remaining options point to different concerns and therefore do not answer this question.

११२०. (C) The chapter notes that it is inside this contested, richly historical context that Laxman Jha 'Sagar' has spent more than five decades as writer, cultural activist, and institutional memory-keeper. — Chapter 43 treats Laxman Jha as part of its larger discussion of Laxman Jha 'Sagar' and Shail Jha 'Sagar' — Comprehensive Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that it is inside this contested, richly historical context that Laxman Jha 'Sagar' has spent more than five decades as writer, cultural activist, and institutional memory-keeper. The remaining options point to different concerns and therefore do not answer this question.

११२१. (D) Videha is the first and longest-running Maithililanguage fortnightly e-journal, having originated as 'Bhalsarik Gachh', the first Maithili blog, on 5 July 2004, and rechristened as Videha from 1 January 2008. — Chapter 43 treats Bhalsarik Gachh' as part of its larger discussion of Laxman Jha 'Sagar' and Shail Jha 'Sagar' — Comprehensive Critical Appreciation. Put in fresh wording, the relevant point is that videha is the first and longest-running Maithililanguage fortnightly e-journal, having originated as 'Bhalsarik Gachh', the first Maithili blog, on 5 July 2004, and rechristened as Videha from 1 January 2008. The remaining options point to different concerns and therefore do not answer this question.

११२२. (C) Inrarkant Jha Samman (Vidyapati Seva Sansthan, Darbhanga, 2018), and the Mithila Vibhuti Samman (Karnataka Mithila Sanskritik Manch, Bengaluru, 2022), recognising both his literary work and his institutional contributions to the Maithili cause. — Chapter 43 treats Inrarkant Jha Samman as part of its larger discussion of Laxman Jha 'Sagar' and Shail Jha 'Sagar' — Comprehensive Critical Appreciation. Put in fresh wording, the relevant point is that inrarkant Jha Samman (Vidyapati Seva Sansthan, Darbhanga, 2018), and the Mithila Vibhuti Samman (Karnataka Mithila Sanskritik Manch, Bengaluru, 2022), recognising both his literary work and his institutional contributions to the Maithili cause. The remaining options point to different concerns and therefore do not answer this question.

११२३. (B) Her inclusion also reflects an major feminist-editorial principle: if hundreds of pages can be devoted to the male writer, then a few pages devoted to the woman who has been equally present, as co-creator, first reader, and independent author, is not a... — Chapter 43 treats Laxman Jha 'Sagar' and Shail Jha 'Sagar' as part of its larger discussion of Laxman Jha 'Sagar' and Shail Jha 'Sagar' — Comprehensive Critical Appreciation. Put in fresh wording, the relevant point is that her inclusion also reflects an major feminist-editorial principle: if hundreds of pages can be devoted to the male writer, then a few pages devoted to the woman who has been equally present, as co-creator, first reader, and independent author, is not a... The remaining options point to different concerns and therefore do not answer this question.

११२४. (D) The chapter notes that (4) Jena O Kahlakan (As They Said, Interview Collection, 2021): A collection of seven extended interviews with major figures of the Maithili movement: Babu Saheb Choudhary (31 Dec 1976), Dr. — Chapter 43 treats As They Said as part of its larger discussion of Laxman Jha 'Sagar' and Shail Jha 'Sagar' — Comprehensive Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that (4) Jena O Kahlakan (As They Said, Interview Collection, 2021): A collection of seven extended interviews with major figures of the Maithili movement: Babu Saheb Choudhary (31 Dec 1976), Dr. The remaining options point to different concerns and therefore do not answer this question.

११२५. (D) The chapter notes that he completed his M.A. in Hindi and then pursued research at Bhagalpur University (now Bihar University, Muzaffarpur branch), where he registered for post-doctoral research in Hindi and Nepali new poetry from a comparative perspective... — Chapter 44 treats Bhagalpur University as part of its larger discussion of Dr. Prafulla Kumar Singh 'Maun' — Biography, Intellectual Journey and Fragrance-Seeking Critic. Put in fresh wording, the relevant point is that the chapter notes that he completed his M.A. in Hindi and then pursued research at Bhagalpur University

(now Bihar University, Muzaffarpur branch), where he registered for post-doctoral research in Hindi and Nepali new poetry from a comparative perspective... The remaining options point to different concerns and therefore do not answer this question.

११३६. (A) The research remained incomplete, his family circumstances prevented him from continuing, but the intellectual encounter with comparative literary studies left a lasting imprint. — Chapter 44 treats Dr. Prafulla Kumar Singh 'Maun' as part of its larger discussion of Dr. Prafulla Kumar Singh 'Maun' — Biography, Intellectual Journey and Fragrance-Seeking Critic. Put in fresh wording, the relevant point is that the research remained incomplete, his family circumstances prevented him from continuing, but the intellectual encounter with comparative literary studies left a lasting imprint. The remaining options point to different concerns and therefore do not answer this question.

११३७. (D) The chapter notes that purnananad Das on Maithili folk songs in a class session was, by Maun's own account, the pivotal event that awakened his vocation. — Chapter 44 treats Dr. Prafulla Kumar Singh 'Maun' as part of its larger discussion of Dr. Prafulla Kumar Singh 'Maun' — Biography, Intellectual Journey and Fragrance-Seeking Critic. Put in fresh wording, the relevant point is that the chapter notes that purnananad Das on Maithili folk songs in a class session was, by Maun's own account, the pivotal event that awakened his vocation. The remaining options point to different concerns and therefore do not answer this question.

११३८. (B) The chapter notes that working in an environment where Maithili was not the official language yet was the living tongue of the eastern Terai population, he mounted a systematic effort to document, collect, and historicize Maithili literary and cultural... — Chapter 44 treats Dr. Prafulla Kumar Singh 'Maun' as part of its larger discussion of Dr. Prafulla Kumar Singh 'Maun' — Biography, Intellectual Journey and Fragrance-Seeking Critic. Put in fresh wording, the relevant point is that the chapter notes that working in an environment where Maithili was not the official language yet was the living tongue of the eastern Terai population, he mounted a systematic effort to document, collect, and historicize Maithili literary and cultural... The remaining options point to different concerns and therefore do not answer this question.

११३९. (B) The chapter notes that narendra Narayan Singh 'Nirala' recalls that when meeting Maun for the first time at Patna's Kashi Prasad Jayaswal Research Institute in 2002, he was disarmed by the simplicity and warmth of the elderly scholar. — Chapter 44 treats Narayan Singh as part of its larger discussion of Dr. Prafulla Kumar Singh 'Maun' — Biography, Intellectual Journey and Fragrance-Seeking Critic. Put in fresh wording, the relevant point is that the chapter notes that narendra Narayan Singh 'Nirala' recalls that when meeting Maun for the first time at Patna's Kashi Prasad Jayaswal Research Institute in 2002, he was disarmed by the simplicity and warmth of the elderly scholar. The remaining options point to different concerns and therefore do not answer this question.

११३०. (D) The chapter notes that he was a tireless fieldworker: wherever he lived, Hasanpur, Darbhanga, Biratnagar, Morang, Mahnar, he would travel from village to village, seeking out folk-singers, hereditary performers, Panjika custodians, and rural informants. — Chapter 44 treats Dr. Prafulla Kumar Singh 'Maun' as part of its larger discussion of Dr. Prafulla Kumar Singh 'Maun' — Biography, Intellectual Journey and Fragrance-Seeking Critic. Put in fresh wording, the relevant point is that the chapter notes that he was a tireless fieldworker: wherever he lived, Hasanpur, Darbhanga, Biratnagar, Morang, Mahnar, he would travel from village to village, seeking out folk-singers, hereditary performers, Panjika custodians, and rural informants. The remaining options point to different concerns and therefore do not answer this question.

११३१. (B) The chapter notes that he was simultaneously a prolific essayist and journalist. — Chapter 44 treats Dr. Prafulla Kumar Singh 'Maun' as part of its larger discussion of Dr. Prafulla Kumar Singh 'Maun' — Biography, Intellectual Journey and Fragrance-Seeking Critic. Put in fresh wording, the relevant point is that the chapter notes that he was simultaneously a prolific essayist and journalist. The remaining options point to different concerns and therefore do not answer this question.

११३२. (B) The chapter notes that dharendra Jha), his colleague at Tribhuvan University's Maithili department in Kathmandu, he collaborated on the history of Nepal's Maithili literature and language. — Chapter 44 treats Tribhuvan University's Maithili as part of its larger discussion of Dr. Prafulla Kumar Singh 'Maun' — Biography, Intellectual Journey and Fragrance-Seeking Critic. Put in fresh wording, the relevant point is that the chapter notes that dharendra Jha), his colleague at Tribhuvan University's Maithili department in Kathmandu, he collaborated on the history of Nepal's Maithili literature and language. The remaining options point to different concerns and therefore do not answer this question.

११३३. (D) The chapter notes that mahendra Narayan Ram observes: 'Maun's awards were honours to his sadhana, not to his person. — Chapter 44 treats Narayan Ram as part of its larger discussion of Dr. Prafulla Kumar Singh 'Maun' — Biography, Intellectual Journey and Fragrance-Seeking Critic. Put in fresh wording, the relevant point is that the chapter notes that mahendra Narayan Ram observes: 'Maun's awards were honours to his sadhana, not to his person. The remaining options point to different concerns and therefore do not answer this question.

११३४. (B) The Tharu people, classified in Nepal's census as a separate ethnic and linguistic community, had in Maun's analysis deep cultural and linguistic links with the MithilaMaithili civilization. — Chapter 44 treats Dr. Prafulla Kumar Singh 'Maun' as part of its larger discussion of Dr. Prafulla Kumar Singh 'Maun' — Biography, Intellectual Journey and Fragrance-Seeking Critic. Put in fresh wording, the relevant point is that the Tharu people, classified in Nepal's census as a separate ethnic and linguistic community, had in Maun's analysis deep cultural and linguistic links with the MithilaMaithili civilization. The remaining options point to different concerns and therefore do not answer this question.

११३५. (C) The genre as Maun practised it is a hybrid form that did not exist in Maithili prose before him: part travelogue, part ethnographic documentation, part literary journalism, part cultural history. — Chapter 44 treats Dr. Prafulla Kumar Singh 'Maun' as part of its larger discussion of Dr. Prafulla Kumar Singh 'Maun' — Biography, Intellectual Journey and Fragrance-Seeking Critic. Put in fresh wording, the relevant point is that the genre as Maun practised it is a hybrid form that did not exist in Maithili prose before him: part travelogue, part ethnographic documentation, part literary journalism, part cultural history. The remaining options point to different concerns and therefore do not answer this question.

११३६. (B) The chapter notes that western Generic Theory: New Journalism and the Literary Reportage line of inheritance In Western literary critical terms, Maun's reportage belongs to the line of inheritance of what Tom Wolfe (1973) theorized as the 'New Journalism'... — Chapter 44 treats Generic Theory as part of its larger discussion of Dr. Prafulla Kumar Singh 'Maun' — Biography, Intellectual Journey and Fragrance-Seeking Critic. Put in fresh wording, the relevant point is that the chapter notes that western Generic Theory: New Journalism and the Literary Reportage line of inheritance In Western literary critical terms, Maun's reportage belongs to the line of inheritance of what Tom Wolfe (1973) theorized as the 'New Journalism'... The remaining options point to different concerns and therefore do not answer this question.

११३७. (A) The title refers to the Terai zone traditionally associated with the Valmiki hermitage (Valmiki Nagar, on the Bihar-Nepal border), marking the text as simultaneously a cultural pilgrimage and a scholarly documentation. — Chapter 44 treats Valmiki Nagar as part of its larger discussion of Dr. Prafulla Kumar Singh 'Maun' — Biography, Intellectual Journey and Fragrance-Seeking Critic. Put in fresh wording, the relevant point is that the title refers to the Terai zone traditionally associated with the Valmiki hermitage (Valmiki Nagar, on the Bihar-Nepal border), marking the text as simultaneously a cultural pilgrimage and a scholarly documentation. The remaining options point to different concerns and therefore do not answer this question.

११३८. (C) Indian Rasa-Dhvani-Vakrokti Aesthetics Following Bharata Muni's Natyashastra, Abhinavagupta's Abhinavabharati (10th-11th c.), Anandavardhana's Dhvanyaloka (9th c., Kashmir), Kuntaka's Vakroktijivita (c. — Chapter 45 treats Muni's Natyashastra as part of its larger discussion of Meena Jha — Story-Writer and Feminist Voice. Put in fresh wording, the relevant point is that indian Rasa-Dhvani-Vakrokti Aesthetics Following Bharata Muni's Natyashastra, Abhinavagupta's Abhinavabharati (10th-11th c.), Anandavardhana's Dhvanyaloka (9th c., Kashmir), Kuntaka's Vakroktijivita (c. The remaining options point to different concerns and therefore do not answer this question.

११३९. (B) The chapter notes that b i o g r a p h i c a l P r o f i l e a n d L i t e r a r y F o r m a t i o n Meena Jha is a short-story writer, Videha archive records a story by Meena Jha on the subject of breast cancer- identified as the first work of fiction in... — Chapter 45 treats Meena Jha as part of its larger discussion of Meena Jha — Story-Writer and Feminist Voice. Put in fresh wording, the relevant point is that the chapter notes that b i o g r a p h i c a l P r o f i l e a n d L i t e r a r y F o r m a t i o n Meena Jha is a short-story writer, Videha archive records a story by Meena Jha on the subject of breast cancer- identified as the first work of fiction in... The remaining options point to different concerns and therefore do not answer this question.

११४०. (A) The chapter notes that hindime sehoo tadhri ai vishayapar katha nai likhal gel chhal, kaaran ai kathak e-prakashit bhelaak 1-2 saalak baad Hindime doo goteme ...' (VIDEHA_372_2_2_2). — Chapter 45 treats Meena Jha as part of its larger discussion of Meena Jha — Story-Writer and Feminist Voice. Put in fresh wording, the relevant point is that the chapter notes that hindime sehoo tadhri ai vishayapar katha nai likhal gel chhal, kaaran ai kathak e-prakashit bhelaak 1-2 saalak baad Hindime doo goteme ...' (VIDEHA_372_2_2_2). The remaining options point to different concerns and therefore do not answer this question.

११४१. (D) A story on breast cancer was published in Videha, the first Maithili fiction on this subject, and Hindi too had no such story until one to two years later. — Chapter 45 treats Meena Jha as part of its larger discussion of Meena Jha — Story-Writer and Feminist Voice. Put in fresh wording, the relevant point is that a story on breast cancer was published in Videha, the first Maithili fiction on this subject, and Hindi too had no such story until one to two years later. The remaining options point to different concerns and therefore do not answer this question.

११४२. (D) The chapter notes that cE) recognises eight (later nine) rasas (aesthetic emotional essences) and the psychological apparatus by way of which they are produced: the vibhava (excitants or determinants), anubhava (consequents), and vyabhicari bhava... — Chapter 45 treats Meena Jha as part of its larger discussion of Meena Jha — Story-Writer and Feminist Voice. Put in fresh wording, the relevant point is that the chapter notes that cE) recognises eight (later nine) rasas (aesthetic emotional essences) and the psychological apparatus by way of which they are produced: the vibhava (excitants or determinants), anubhava (consequents), and vyabhicari bhava... The remaining options point to different concerns and therefore do not answer this question.

११४३. (D) The chapter notes that this is the rasa generated by the experience of witnessing suffering that is unjust, preventable, or socially conditioned. — Chapter 45 treats Meena Jha as part of its larger discussion of Meena Jha — Story-Writer and Feminist Voice. Put in fresh wording, the relevant point is that the chapter notes that this is the rasa generated by the experience of witnessing suffering that is unjust, preventable, or socially conditioned. The remaining options point to different concerns and therefore do not answer this question.

११४४. (B) The particular sorrow of a Maithili woman whose domestic space is encroached upon by patriarchal claim, or whose body is rendered invisible by the community's inability to speak about its illness, is universalised by way of literary form into an experience... — Chapter 45 treats Meena Jha as part of its larger discussion of Meena Jha — Story-Writer and Feminist Voice. Put in fresh wording, the relevant point is that the particular sorrow of a Maithili woman whose domestic space is encroached upon by patriarchal claim, or whose body is rendered invisible by the community's inability to speak about its illness, is universalised by way of literary form into an experience... The remaining options point to different concerns and therefore do not answer this question.

११४५. (D) The chapter notes that vakrokti Theory (Kuntaka's Vakroktijivita, c. — Chapter 45 treats Kuntaka's Vakroktijivita as part of its larger discussion of Meena Jha — Story-Writer and Feminist Voice. Put in fresh wording, the relevant point is that the chapter notes that vakrokti Theory (Kuntaka's Vakroktijivita, c. The remaining options point to different concerns and therefore do not answer this question.

११४६. (D) The 'madwoman' is the woman who writes, who encroaches on the territory of literary production, who insists on the literary representability of women's bodily experience. — Chapter 45 treats Meena Jha as part of its larger discussion of Meena Jha — Story-Writer and Feminist Voice. Put in fresh wording, the relevant point is that the 'madwoman' is the woman who writes, who encroaches on the territory of literary production, who insists on the literary representability of women's bodily experience. The remaining options point to different concerns and therefore do not answer this question.

११४७. (B) The breast cancer story enacts this negotiation at the most intimate level: the body's illness is the body's 'madwoman,' the symptom of what cannot be expressed inside the vocabulary of pativrata domesticity. — Chapter 45 treats Meena Jha as part of its larger discussion of Meena Jha — Story-Writer and Feminist Voice. Put in fresh wording, the relevant point is that the breast cancer story enacts this negotiation at the most intimate level: the body's illness is the body's 'madwoman,' the symptom of what cannot be expressed inside the vocabulary of pativrata domesticity. The remaining options point to different concerns and therefore do not answer this question.

११४८. (B) The chapter notes that meena Jha's fiction, while not formally experimental in the Western postmodern sense, practises a form of *écriture féminine* in its orientation: it takes the female body and its social embeddedness as its primary epistemological ground. — Chapter 45 treats Meena Jha as part of its larger discussion of Meena Jha — Story-Writer and Feminist Voice. Put in fresh wording, the relevant point is that the chapter notes that meena Jha's fiction, while not formally experimental in the Western postmodern sense, practises a form of *écriture féminine* in its orientation: it takes the female body and its social embeddedness as its primary epistemological ground. The remaining options point to different concerns and therefore do not answer this question.

११४९. (D) The chapter notes that postcolonial Theory: Spivak and Bhabha Gayatri Chakravorty Spivak's 'Can the Subaltern Speak?' (1988) holds that colonial discourse systematically constructs the subaltern subject as the speaking position of the other, a position... — Chapter 45 treats Bhabha Gayatri Chakravorty Spivak's as part of its larger discussion of Meena Jha — Story-Writer and Feminist Voice. Put in fresh wording, the relevant point is that the chapter notes that postcolonial Theory: Spivak and Bhabha Gayatri Chakravorty Spivak's 'Can the Subaltern Speak?' (1988) holds that colonial discourse systematically constructs the subaltern subject as the speaking position of the other, a position... The remaining options point to different concerns and therefore do not answer this question.

११५०. (C) The Maithili woman writer is subaltern in the double sense: subaltern as woman inside the patriarchal Maithili literary system, and subaltern as Maithili speaker inside the Hindi-dominated North Indian literary economy. — Chapter 45 treats Hindi-dominated North Indian as part of its larger discussion of Meena Jha — Story-Writer and Feminist Voice. Put in fresh wording, the relevant point is that the Maithili woman writer is subaltern in the double sense: subaltern as woman inside the patriarchal Maithili literary system, and subaltern as Maithili speaker inside the Hindi-dominated North Indian literary economy. The remaining options point to different concerns and therefore do not answer this question.

११५१. (B) The chapter notes that meena Jha's decision to write in Maithili, rather than the languages of institutional prestige (Hindi, English), is itself a postcolonial act. — Chapter 45 treats Meena Jha as part of its larger discussion of Meena Jha — Story-Writer and Feminist Voice. Put in fresh wording, the relevant point is that the chapter notes that meena Jha's decision to write in Maithili, rather than the languages of institutional prestige (Hindi, English), is itself a postcolonial act. The remaining options point to different concerns and therefore do not answer this question.

११५२. (D) His ghazal preface (Mājḥ Āṅgan Me Kaṭiāyal Chhī) describes a pivotal evening in June 1989 when, returning from a poetry gathering, he heard Premchand Pankaj sing Maithili ghazals, an experience that ignited his commitment to the form. — Chapter 46 treats Me Kaṭiāyal Chhī as part of its larger discussion of Munnaji — Complete Critical Appreciation. Put in fresh wording, the relevant point is that his ghazal preface (Mājḥ Āṅgan Me Kaṭiāyal Chhī) describes a pivotal evening in June 1989 when, returning from a poetry gathering, he heard Premchand Pankaj sing Maithili ghazals, an experience that ignited his commitment to the form. The remaining options point to different concerns and therefore do not answer this question.

११५३. (C) The chapter notes that he served as a stage compere (manḥ sancālan) for cultural and political programmes in his village Hataṛḥ Rupauli, a role that cultivated his sensitivity to oral register, audience response, and the performative dimensions of language. — Chapter 46 treats Hataṛḥ Rupauli as part of its larger discussion of Munnaji — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that he served as a stage compere (manḥ sancālan) for cultural and political programmes in his village Hataṛḥ Rupauli, a role that cultivated his sensitivity to oral register, audience response, and the performative dimensions of language. The remaining options point to different concerns and therefore do not answer this question.

११५४. (C) His Maithili haiku writing began even earlier: the preface to Ghah records that his first Maithili haiku was published in the Patna newspaper Dainik Aaj on 10 July 1995, and that his initial honorarium was twenty rupees. — Chapter 46 treats Dainik Aaj as part of its larger discussion of Munnaji — Complete Critical Appreciation. Put in fresh wording, the relevant point is that his Maithili haiku writing began even earlier: the preface to Ghah records that his first Maithili haiku was published in the Patna newspaper Dainik Aaj on 10 July 1995, and that his initial honorarium was twenty rupees. The remaining options point to different concerns and therefore do not answer this question.

११५५. (D) The key mentors identified across Munnaji’s prefaces are three: Premchand Pankaj (for ghazal, by way of both example and encouragement), Gajendra Thakur (for ghazal theory, bihani kathā theory, and the general Videha critical frame), and Ashish Anchinhar... — Chapter 46 treats Premchand Pankaj as part of its larger discussion of Munnaji — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the key mentors identified across Munnaji’s prefaces are three: Premchand Pankaj (for ghazal, by way of both example and encouragement), Gajendra Thakur (for ghazal theory, bihani kathā theory, and the general Videha critical frame), and Ashish Anchinhar... The remaining options point to different concerns and therefore do not answer this question.

११५६. (D) The chapter notes that pART II: PRIMARY WORKS, SYSTEMATIC DESCRIPTION AND ANALYSIS 2.1 Hum Puchhait Chhī (We Are Asking, A Series of Interviews, 2012) Publication: Shruti Prakashan, New Delhi. — Chapter 46 treats ART II as part of its larger discussion of Munnaji — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that pART II: PRIMARY WORKS, SYSTEMATIC DESCRIPTION AND ANALYSIS 2.1 Hum Puchhait Chhī (We Are Asking, A Series of Interviews, 2012) Publication: Shruti Prakashan, New Delhi. The remaining options point to different concerns and therefore do not answer this question.

११५७. (B) The interviews span artists, writers, poets, fiction writers, playwrights, and critics: 1. — Chapter 46 treats Munnaji as part of its larger discussion of Munnaji — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the interviews span artists, writers, poets, fiction writers, playwrights, and critics: 1. The remaining options point to different concerns and therefore do not answer this question.

११५८. (D) The chapter notes that ravindra Kumar Das (painter, Maithili-Bhojpuri Academy) 2. — Chapter 46 treats Kumar Das as part of its larger discussion of Munnaji — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that ravindra Kumar Das (painter, Maithili-Bhojpuri Academy) 2. The remaining options point to different concerns and therefore do not answer this question.

११५९. (B) The chapter notes that bechan Thakur (the great Dalit playwright) 17. — Chapter 46 treats Munnaji as part of its larger discussion of Munnaji — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that bechan Thakur (the great Dalit playwright) 17. The remaining options point to different concerns and therefore do not answer this question.

११६०. (A) The chapter notes that subtitled “Maithili Vihinikathā Saṅkalan” (Collection of Maithili Seed Stories). — Chapter 46 treats Munnaji as part of its larger discussion of Munnaji — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that subtitled “Maithili Vihinikathā Saṅkalan” (Collection of Maithili Seed Stories). The remaining options point to different concerns and therefore do not answer this question.

११६१. (C) The three-part preface is an extended autobiography of a ghazal poet’s formation, and simultaneously a history of the Maithili ghazal revival: Historical context: The preface recognises 1990 as a pivotal year, when the joint ghazal anthology Lāl Kilā Aur... — Chapter 46 treats Lāl Kilā Aur as part of its larger discussion of Munnaji — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the three-part preface is an extended autobiography of a ghazal poet’s formation, and simultaneously a history of the Maithili ghazal revival: Historical context: The preface recognises 1990 as a pivotal year, when the joint ghazal anthology Lāl Kilā Aur... The remaining options point to different concerns and therefore do not answer this question.

११६२. (D) The Ancinhar Ākhar significance: Munnaji states that what a hundred years of ghazal writing in Maithili could not achieve, the provision of a systematic prosodic and critical critical frame, was accomplished in one year and five months by Gajendra Thakur. — Chapter 46 treats Gajendra Thakur as part of its larger discussion of Munnaji — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the Ancinhar Ākhar significance: Munnaji states that what a hundred years of ghazal writing in Maithili could not achieve, the provision of a systematic prosodic and critical critical frame, was accomplished in one year and five months by Gajendra Thakur. The remaining options point to different concerns and therefore do not answer this question.

११६३. (C) The chapter notes that ghah: Maithili Haiku Tānkāk Saṅgor (Grass: A Collection of Maithili Haiku and Tanka, 2012) This collection of Maithili haiku and tanka is written in Devanagari/Kaithi script and represents

Munnaji's contribution to one of the most... — Chapter 46 treats Munnaji as part of its larger discussion of Munnaji — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that ghah: Maithili Haiku Tānkāk Saṅgor (Grass: A Collection of Maithili Haiku and Tanka, 2012) This collection of Maithili haiku and tanka is written in Devanagari/Kaithi script and represents Munnaji's contribution to one of the most... The remaining options point to different concerns and therefore do not answer this question.

११६४. (C) The preface is candid about the institutional dynamics: the Sahitya Akademi's declaration of a children's literature prize stimulated a rush of Maithili children's writing, but the first prize went to a translation rather than an original workreinforcing... — Chapter 46 treats Sahitya Akademi's as part of its larger discussion of Munnaji — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the preface is candid about the institutional dynamics: the Sahitya Akademi's declaration of a children's literature prize stimulated a rush of Maithili children's writing, but the first prize went to a translation rather than an original workreinforcing... The remaining options point to different concerns and therefore do not answer this question.

११६५. (A) The twelve bāl ghazals constitute a formal innovation, applying the adult ghazal's prosodic discipline to children's subject matter, a pedagogically ambitious project that simultaneously teaches children formal prosody and gives them access to the... — Chapter 46 treats Munnaji as part of its larger discussion of Munnaji — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the twelve bāl ghazals constitute a formal innovation, applying the adult ghazal's prosodic discipline to children's subject matter, a pedagogically ambitious project that simultaneously teaches children formal prosody and gives them access to the... The remaining options point to different concerns and therefore do not answer this question.

११६६. (A) The chapter notes that centres on Munni Kamat, Theatre, Drama and Literary Appreciation. — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the chapter notes that centres on Munni Kamat, Theatre, Drama and Literary Appreciation. The remaining options point to different concerns and therefore do not answer this question.

११६७. (C) The chapter places Munni Kamat inside the wider parallel history of Maithili literature. — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the chapter places Munni Kamat inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

११६८. (A) The chapter notes that its discussion connects Munni Kamat with critical appreciation, literary history and the Videha critical frame. — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the chapter notes that its discussion connects Munni Kamat with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

११६९. (D) The chapter notes that critical Frameworks and Theoretical Analysis.....13 3.1 The Nāṭyaśāstra critical... — Chapter 47 treats Theoretical Analysis as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the chapter notes that critical Frameworks and Theoretical Analysis.....13 3.1 The Nāṭyaśāstra critical... The remaining options point to different concerns and therefore do not answer this question.

११७०. (D) The chapter notes that 3.3 Navya-Nyāya Epistemology of Gaṅgeśa Upādhyāya.....14 3.3.1 Gaṅgeśa and the... — Chapter 47 treats Navya-Nyāya Epistemology as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the chapter notes that 3.3 Navya-Nyāya Epistemology of Gaṅgeśa Upādhyāya.....14 3.3.1 Gaṅgeśa and the... The remaining options point to different concerns and therefore do not answer this question.

११७१. (B) The chapter notes that 3.3.2 Applying Navya-Nyāya to Kamat's Literary

Practice..... — Chapter 47 treats Applying Navya-Nyāya as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the chapter notes that 3.3.2 Applying Navya-Nyāya to Kamat's Literary Practice..... The remaining options point to different concerns and therefore do not answer this question.

११७२. (B) The chapter notes that 3.4.1 The Parallel line of inheritance and Institutional

Critique..... — Chapter 47 treats Institutional Critique as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the chapter notes that 3.4.1 The Parallel line of inheritance and Institutional Critique..... The remaining options point to different concerns and therefore do not answer this question.

११७३. (B) The chapter notes that 3.5.3 Aristotelian and Epic

Theatre.....17 **3.5.4 New Historicism and Cultural...** — Chapter 47 treats Epic Theatre as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the chapter notes that 3.5.3 Aristotelian and Epic Theatre.....17 **3.5.4 New Historicism and Cultural...** The remaining options point to different concerns and therefore do not answer this question.

११७४. (C) The chapter notes that conclusion: Munni Kamat and the Democratic Future of Maithili

Literature.....24 **VII.** — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the chapter notes that conclusion: Munni Kamat and the Democratic Future of Maithili Literature.....24 **VII.** The remaining options point to different concerns and therefore do not answer this question.

११७५. (A) Her principal published works examined here are: Sukhal Man Tarsal Āṃkhi (2014, revised 2017), a tripartite volume of poems, seed stories, and one-act plays; Antatah (2019), a Maithili poetry collection; Munni Kamat Chukka (a critical anthology); Māṭik... — Chapter 47 treats Sukhal Man Tarsal as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that her principal published works examined here are: Sukhal Man Tarsal Āṃkhi (2014, revised 2017), a tripartite volume of poems, seed stories, and one-act plays; Antatah (2019), a Maithili poetry collection; Munni Kamat Chukka (a critical anthology); Māṭik... The remaining options point to different concerns and therefore do not answer this question.

११७६. (C) The chapter notes that born in the culturally rich heartland of Mithila, between the rivers Kamala and Kosi, Kamat writes in Maithili, a language of seventy-five million speakers, constitutionally recognised since 2003, and belongs to the 'parallel line of... — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the chapter notes that born in the culturally rich heartland of Mithila, between the rivers Kamala and Kosi, Kamat writes in Maithili, a language of seventy-five million speakers, constitutionally recognised since 2003, and belongs to the 'parallel line of... The remaining options point to different concerns and therefore do not answer this question.

११७७. (B) The chapter notes that the analysis maintains that Kamat's work serves as a vital democratic, feminist, and socialrealist intervention in Maithili literature, one that has been systematically marginalised by mainstream institutional recognition. — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the chapter notes that the analysis maintains that Kamat's work serves as a vital democratic, feminist, and socialrealist intervention in Maithili literature, one that has been systematically marginalised by mainstream institutional recognition. The remaining options point to different concerns and therefore do not answer this question.

११७८. (C) The chapter notes that bio, Bibliographic Introduction: Munni Kamat in Context

1.1 Life and Background Munni Kamat (मुन्नी कामत) is a contemporary Maithili woman writer born in the village region between the rivers... — Chapter 47 treats Background Munni Kamat as part of its larger discussion of Munni Kamat —

Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the chapter notes that bio, Bibliographic Introduction: Munni Kamat in Context 1.1 Life and Background Munni Kamat (मुन्नी कामत) is a contemporary Maithili woman writer born in the village region between the rivers... The remaining options point to different concerns and therefore do not answer this question.

११७९. (D) The chapter notes that she is described in Antatah's preface as residing in Patna, having moved from the village to the city while retaining a profound attachment to the rural landscape of Mithila. — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the chapter notes that she is described in Antatah's preface as residing in Patna, having moved from the village to the city while retaining a profound attachment to the rural landscape of Mithila. The remaining options point to different concerns and therefore do not answer this question.

११८०. (A) The chapter notes that geographically and culturally, Kamat belongs to the Mithila that lies between the Kamala and Kosi rivers, a landscape that flows between drought and flood, between the mythological Sita and the socio-political present. — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the chapter notes that geographically and culturally, Kamat belongs to the Mithila that lies between the Kamala and Kosi rivers, a landscape that flows between drought and flood, between the mythological Sita and the socio-political present. The remaining options point to different concerns and therefore do not answer this question.

११८१. (C) The chapter notes that this landscape haunts her poetry and drama as a recurring symbol of both nurture and precarity. — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the chapter notes that this landscape haunts her poetry and drama as a recurring symbol of both nurture and precarity. The remaining options point to different concerns and therefore do not answer this question.

११८२. (B) Videha has been key to the digitisation, promotion, and critical recovery of parallel-line of inheritance Maithili literature since 2004. — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that videha has been key to the digitisation, promotion, and critical recovery of parallel-line of inheritance Maithili literature since 2004. The remaining options point to different concerns and therefore do not answer this question.

११८३. (A) The chapter notes that kamat is listed among the 'parallel women line of inheritance' voices, alongside Vibha Rani, Kamini Kamayani, Susmita Pathak, Premlata Mishra Prem, and Panna Jha, writers whose work has been systematically excluded from the Sahitya... — Chapter 47 treats Vibha Rani as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the chapter notes that kamat is listed among the 'parallel women line of inheritance' voices, alongside Vibha Rani, Kamini Kamayani, Susmita Pathak, Premlata Mishra Prem, and Panna Jha, writers whose work has been systematically excluded from the Sahitya... The remaining options point to different concerns and therefore do not answer this question.

११८४. (C) The Wikidata entry for Munni Kamat (Q134972282) records her occupation as 'writer' and 'poet,' working in the Maithili language, confirming her recognition at the international bibliographic level. — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the Wikidata entry for Munni Kamat (Q134972282) records her occupation as 'writer' and 'poet,' working in the Maithili language, confirming her recognition at the international bibliographic level. The remaining options point to different concerns and therefore do not answer this question.

११८५. (D) Her physical books have been distributed by way of Pallavi Distributors (Supaul) and Navarambh Prakashan, serving the Maithili diaspora across India and beyond. — Chapter 47 treats Pallavi Distributors as part of its larger

discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that her physical books have been distributed by way of Pallavi Distributors (Supaul) and Navarambh Prakashan, serving the Maithili diaspora across India and beyond. The remaining options point to different concerns and therefore do not answer this question.

११८६. (A) The title operates as a Dhvani (resonance) that pervades the entire collection. — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the title operates as a Dhvani (resonance) that pervades the entire collection. The remaining options point to different concerns and therefore do not answer this question.

११८७. (D) The title Antatah, meaning 'ultimately' or 'in the end', signals a philosophical movement toward resolution, reckoning, or conclusion. — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the title Antatah, meaning 'ultimately' or 'in the end', signals a philosophical movement toward resolution, reckoning, or conclusion. The remaining options point to different concerns and therefore do not answer this question.

११८८. (D) The chapter notes that together, the two titles enact a dialectical movement that is key to Kamat's poetic method. — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the chapter notes that together, the two titles enact a dialectical movement that is key to Kamat's poetic method. The remaining options point to different concerns and therefore do not answer this question.

११८९. (B) The chapter notes that poems of Social Protest and Gender Critique The opening poem of the collection addresses the fate of daughters in patriarchal Mithila society. — Chapter 47 treats Social Protest as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the chapter notes that poems of Social Protest and Gender Critique The opening poem of the collection addresses the fate of daughters in patriarchal Mithila society. The remaining options point to different concerns and therefore do not answer this question.

११९०. (B) The poem enacts what Elaine Showalter calls 'the female line of inheritance', writing from inside experience rather than from outside theory. — Chapter 47 treats Elaine Showalter as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the poem enacts what Elaine Showalter calls 'the female line of inheritance', writing from inside experience rather than from outside theory. The remaining options point to different concerns and therefore do not answer this question.

११९१. (B) In Western terms, the poem employs what Brecht would call Verfremdungseffekt, alienation by way of matter-of-fact enumeration of prices, to produce critical consciousness rather than cathartic identification. — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that in Western terms, the poem employs what Brecht would call Verfremdungseffekt, alienation by way of matter-of-fact enumeration of prices, to produce critical consciousness rather than cathartic identification. The remaining options point to different concerns and therefore do not answer this question.

११९२. (D) The chapter notes that nature Poetry and Landscape of Mithila A major strand of Kamat's poetry involves the landscape and ecology of Mithila, rivers, fields, rain, drought. — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the chapter notes that nature Poetry and Landscape of Mithila A major strand of Kamat's poetry involves the landscape and ecology of Mithila, rivers, fields, rain, drought. The remaining options point to different concerns and therefore do not answer this question.

११९३. (D) The preface to Antatah makes explicit the connection: 'Just as in the monsoon season, the Bhoothahi river flows with speed, but after a few days becomes dry, so Munni does not stop.' This ecological consciousness places Kamat inside a long line of... — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the preface to Antatah makes explicit the connection: 'Just as in the monsoon season, the Bhoothahi river flows with speed, but after a few days becomes dry, so Munni does not stop.'

This ecological consciousness places Kamat inside a long line of... The remaining options point to different concerns and therefore do not answer this question.

११९४. (B) The Nāṭyaśāstra's concept of Vibhāva (excitants or determinants of rasa) is operative here: the natural landscape functions as an ālambana-vibhāva (permanent excitant) for the emotional states of longing, sorrow, and hope that pervade the poems. — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the Nāṭyaśāstra's concept of Vibhāva (excitants or determinants of rasa) is operative here: the natural landscape functions as an ālambana-vibhāva (permanent excitant) for the emotional states of longing, sorrow, and hope that pervade the poems. The remaining options point to different concerns and therefore do not answer this question.

११९५. (A) The chapter notes that structure and Form in the Poetry Kamat writes primarily in the conversational, direct register of modern Maithili verse, rejecting the ornate Alaṃkāra traditions of classical poetry in favour of a spare, accessible idiom. — Chapter 47 treats Poetry Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the chapter notes that structure and Form in the Poetry Kamat writes primarily in the conversational, direct register of modern Maithili verse, rejecting the ornate Alaṃkāra traditions of classical poetry in favour of a spare, accessible idiom. The remaining options point to different concerns and therefore do not answer this question.

११९६. (C) The influence of the Nayi Kavita (New Poetry) movement, particularly its rejection of rhyme-scheme strictures and its embrace of free verse, is apparent. — Chapter 47 treats Nayi Kavita as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the influence of the Nayi Kavita (New Poetry) movement, particularly its rejection of rhyme-scheme strictures and its embrace of free verse, is apparent. The remaining options point to different concerns and therefore do not answer this question.

११९७. (D) The chapter notes that yet her poetry is not without craft: internal sound patterns, repetitions, and the deployment of folk-register vocabulary create a distinctive musicality. — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the chapter notes that yet her poetry is not without craft: internal sound patterns, repetitions, and the deployment of folk-register vocabulary create a distinctive musicality. The remaining options point to different concerns and therefore do not answer this question.

११९८. (A) The Vakrokti (oblique speech) theory of Kuntaka (10th-11th century Kashmir) is particularly illuminating here. — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the Vakrokti (oblique speech) theory of Kuntaka (10th-11th century Kashmir) is particularly illuminating here. The remaining options point to different concerns and therefore do not answer this question.

११९९. (D) The chapter notes that kuntaka holds that the essence of poetry is 'deviating expression', saying something indirectly, with a twist. — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the chapter notes that kuntaka holds that the essence of poetry is 'deviating expression', saying something indirectly, with a twist. The remaining options point to different concerns and therefore do not answer this question.

१२००. (C) The chapter notes that kamat's ironic mode, where she describes dowry in the language of the vegetable market, is a sophisticated deployment of vakrokti in contemporary Maithili verse. — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the chapter notes that kamat's ironic mode, where she describes dowry in the language of the vegetable market, is a sophisticated deployment of vakrokti in contemporary Maithili verse. The remaining options point to different concerns and therefore do not answer this question.

१२०१. (D) The chapter notes that seed Stories (Bihani Kathā / Vihāṇi Kathā) 2.2.1 The Bihani Kathā line of inheritance The Bihani Kathā (literally 'morning tale' or 'seed story') is a distinctive Maithili literary form, a very short narrative,

often a single scene... — Chapter 47 treats Bihani Kathā as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the chapter notes that seed Stories (Bihani Kathā / Vihani Kathā) 2.2.1 The Bihani Kathā line of inheritance The Bihani Kathā (literally 'morning tale' or 'seed story') is a distinctive Maithili literary form, a very short narrative, often a single scene... The remaining options point to different concerns and therefore do not answer this question.

१२०३. (A) The Videha Parallel History critical frame (Part 32) situates the Bihani Kathā as a specific Maithili contribution to world micro-fiction, with roots in the oral line of inheritance and connections to both the Sanskrit Kathā line of inheritance and the... — Chapter 47 treats Bihani Kathā as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the Videha Parallel History critical frame (Part 32) situates the Bihani Kathā as a specific Maithili contribution to world micro-fiction, with roots in the oral line of inheritance and connections to both the Sanskrit Kathā line of inheritance and the... The remaining options point to different concerns and therefore do not answer this question.

१२०३. (B) The chapter notes that each story creates a complete world in a minimal space, enacting the Dhvani principle that the unstated resonates more powerfully than the stated. — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the chapter notes that each story creates a complete world in a minimal space, enacting the Dhvani principle that the unstated resonates more powerfully than the stated. The remaining options point to different concerns and therefore do not answer this question.

१२०४. (C) Themes of the Seed Stories The seed stories address themes consistent with the poetry: domestic conflict, the position of women, economic hardship, village life, and the violence, both overt and structural, that shapes daily existence in rural Mithila. — Chapter 47 treats Seed Stories The as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that themes of the Seed Stories The seed stories address themes consistent with the poetry: domestic conflict, the position of women, economic hardship, village life, and the violence, both overt and structural, that shapes daily existence in rural Mithila. The remaining options point to different concerns and therefore do not answer this question.

१२०५. (A) They operate in the realist mode, drawing on the lived texture of Maithili village society, yet achieving an allegorical resonance that transcends the local. — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that they operate in the realist mode, drawing on the lived texture of Maithili village society, yet achieving an allegorical resonance that transcends the local. The remaining options point to different concerns and therefore do not answer this question.

१२०६. (B) Applying the Navya-Nyāya analytical technique of Gaṅgeśa Upādhyāya, which insists on precise identification of the cognising subject (pramātā), the means of knowledge (pramāṇa), the object known (prameya), and the valid cognition (pramā), we can say that... — Chapter 47 treats Gaṅgeśa Upādhyāya as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that applying the Navya-Nyāya analytical technique of Gaṅgeśa Upādhyāya, which insists on precise identification of the cognising subject (pramātā), the means of knowledge (pramāṇa), the object known (prameya), and the valid cognition (pramā), we can say that... The remaining options point to different concerns and therefore do not answer this question.

१२०७. (D) The play dramatises how domestic conflict escalates from verbal abuse to physical violence against children, forcing a reckoning with the question of whether joint family life is sustainable. — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the play dramatises how domestic conflict escalates from verbal abuse to physical violence against children, forcing a reckoning with the question of whether joint family life is sustainable. The remaining options point to different concerns and therefore do not answer this question.

१२०८. (A) The play ends with an elder's speech, structurally resembling the deus ex machina but made ideologically complex, arguing that the joint family is like a body: 'Just as pain in one organ reaches the whole body, so does sorrow

in one family member reach... — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the play ends with an elder's speech, structurally resembling the deus ex machina but made ideologically complex, arguing that the joint family is like a body: 'Just as pain in one organ reaches the whole body, so does sorrow in one family member reach... The remaining options point to different concerns and therefore do not answer this question.

१२०९. (D) In Nāṭyaśāstra terms, the play's Sthāyibhāva (dominant emotion) is Karuṇa (pathos/compassion), with the violence against the child and the domestic unhappiness activating the Rasa of sorrow. — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that in Nāṭyaśāstra terms, the play's Sthāyibhāva (dominant emotion) is Karuṇa (pathos/compassion), with the violence against the child and the domestic unhappiness activating the Rasa of sorrow. The remaining options point to different concerns and therefore do not answer this question.

१२१०. (C) The chapter notes that dulari, a village girl, achieves the highest marks in her district in the board examination, but her mother Phuladai has already torn up her mark sheet, beaten her, and tried to suppress her education in favour of marriage and... — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the chapter notes that dulari, a village girl, achieves the highest marks in her district in the board examination, but her mother Phuladai has already torn up her mark sheet, beaten her, and tried to suppress her education in favour of marriage and... The remaining options point to different concerns and therefore do not answer this question.

१२११. (A) The drama traces Dulari's vindication when her teacher arrives to honour her publicly, and the mother's belated transformation. — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the drama traces Dulari's vindication when her teacher arrives to honour her publicly, and the mother's belated transformation. The remaining options point to different concerns and therefore do not answer this question.

१२१२. (C) The play's dramatic arc follows what Brecht would recognise as a Lehrstück (learning play), a play designed not for catharsis but for instruction and social change. — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the play's dramatic arc follows what Brecht would recognise as a Lehrstück (learning play), a play designed not for catharsis but for instruction and social change. The remaining options point to different concerns and therefore do not answer this question.

१२१३. (A) The audience is invited not to identify emotionally with the characters but to learn from the social contradictions dramatised. — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the audience is invited not to identify emotionally with the characters but to learn from the social contradictions dramatised. The remaining options point to different concerns and therefore do not answer this question.

१२१४. (D) The teacher's arrival activates a reversal of fortune that is both dramatically satisfying and thematically pointed. — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the teacher's arrival activates a reversal of fortune that is both dramatically satisfying and thematically pointed. The remaining options point to different concerns and therefore do not answer this question.

१२१५. (B) Applying feminist theory, the play illustrates Nancy Chodorow's analysis of mother-daughter reproduction of gender norms: it is the mother who suppresses the daughter's education, having internalised patriarchal values. — Chapter 47 treats Nancy Chodorow's as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that applying feminist theory, the play illustrates Nancy Chodorow's analysis of mother-daughter reproduction of gender norms: it is the mother who suppresses the daughter's education, having internalised patriarchal values. The remaining options point to different concerns and therefore do not answer this question.

१२१६. (A) The play critiques not only patriarchy but women's complicity in its reproduction, making it more nuanced than straightforward victim-rescue narratives. — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the play critiques not only patriarchy but women's complicity in its reproduction, making it more nuanced than straightforward victim-rescue narratives. The remaining options point to different concerns and therefore do not answer this question.

१२१७. (C) The chapter notes that 'Andhviśvās', Superstition This play dramatises a family whose son Shankar falls ill. — Chapter 47 treats Superstition This as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the chapter notes that 'Andhviśvās', Superstition This play dramatises a family whose son Shankar falls ill. The remaining options point to different concerns and therefore do not answer this question.

१२१८. (B) The chapter notes that come, let's take the son to hospital.' The play is a piece of rational, enlightenment theatre, opposing medical science to superstitious practice. — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the chapter notes that come, let's take the son to hospital.' The play is a piece of rational, enlightenment theatre, opposing medical science to superstitious practice. The remaining options point to different concerns and therefore do not answer this question.

१२१९. (C) The chapter notes that from the Nāṭyaśāstra's analysis of dramatic types (Nāṭikā, Prakaraṇa etc.), this play corresponds most closely to a Prakaraṇa, a drama of social life with invented characters, depicting contemporary social themes, as distinguished... — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the chapter notes that from the Nāṭyaśāstra's analysis of dramatic types (Nāṭikā, Prakaraṇa etc.), this play corresponds most closely to a Prakaraṇa, a drama of social life with invented characters, depicting contemporary social themes, as distinguished... The remaining options point to different concerns and therefore do not answer this question.

१२२०. (D) The chapter notes that 'Zindagi ka mol', The Value of Life The most sombre of Kamat's plays, 'Zindagi ka mol' (The Value of Life) follows Ram Ratan, an eighteen-year-old from a village who travels to Himachal Pradesh for work, only to be used as an... — Chapter 47 treats Life The as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the chapter notes that 'Zindagi ka mol', The Value of Life The most sombre of Kamat's plays, 'Zindagi ka mol' (The Value of Life) follows Ram Ratan, an eighteen-year-old from a village who travels to Himachal Pradesh for work, only to be used as an... The remaining options point to different concerns and therefore do not answer this question.

१२२१. (A) In Marxist dramatic theory (Lukács, Williams), this play belongs to the line of inheritance of social realism that seeks to represent not individual psychology but the totality of social forces. — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that in Marxist dramatic theory (Lukács, Williams), this play belongs to the line of inheritance of social realism that seeks to represent not individual psychology but the totality of social forces. The remaining options point to different concerns and therefore do not answer this question.

१२२२. (B) The Novel: Māṭik Suwas (माटिक सुवास) Māṭik Suwas ('The Fragrance of Earth') is Kamat's first novel, published in 2023 by Navarambh Prakashan. — Chapter 47 treats Māṭik Suwas as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the Novel: Māṭik Suwas (माटिक सुवास) Māṭik Suwas ('The Fragrance of Earth') is Kamat's first novel, published in 2023 by Navarambh Prakashan. The remaining options point to different concerns and therefore do not answer this question.

१२२३. (A) The title, invoking the petrichor, the smell of earth after rain, suggests a novel deeply rooted in the landscape, memory, and sensory texture of Mithila. — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the title, invoking the petrichor, the smell of earth after rain, suggests a novel deeply rooted in the landscape, memory, and sensory texture of Mithila. The remaining options point to different concerns and therefore do not answer this question.

१२२४. (A) The writing is reflecting the reality of contemporary Maithili life where English has penetrated village communication by way of mobile phones and migrant workers. — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the writing is reflecting the reality of contemporary Maithili life where English has penetrated village communication by way of mobile phones and migrant workers. The remaining options point to different concerns and therefore do not answer this question.

१२२५. (C) The novel represents a major formal development in Kamat's career, the shift from the compressed forms (lyric poetry, seed story, one-act play) to the expansive novelistic form that can accommodate multiple characters, time-frames, and social dimensions. — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the novel represents a major formal development in Kamat's career, the shift from the compressed forms (lyric poetry, seed story, one-act play) to the expansive novelistic form that can accommodate multiple characters, time-frames, and social dimensions. The remaining options point to different concerns and therefore do not answer this question.

१२२६. (B) The title's invocation of 'the fragrance of earth' suggests a novel deeply concerned with rootedness, dispossession, and the relationship between Maithili speakers and their land. — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the title's invocation of 'the fragrance of earth' suggests a novel deeply concerned with rootedness, dispossession, and the relationship between Maithili speakers and their land. The remaining options point to different concerns and therefore do not answer this question.

१२२७. (D) The chapter notes that Mikhail Bakhtin's theory of the novel as a 'polyphonic' form, a genre of competing voices and dialogues, in contrast to the monologic epic, is particularly relevant here. — Chapter 47 treats Munni Kamat as part of its larger discussion of Munni Kamat — Theatre, Drama and Literary Appreciation. Put in fresh wording, the relevant point is that the chapter notes that Mikhail Bakhtin's theory of the novel as a 'polyphonic' form, a genre of competing voices and dialogues, in contrast to the monologic epic, is particularly relevant here. The remaining options point to different concerns and therefore do not answer this question.

१२२८. (A) The chapter notes that May 1955, Kushmaul, Madhubani) With Reference to Indian and Western Critical Theory Including Navya Nyaya Epistemology of Gaṅgeśa TA B L E O F C O N T E N T S I. — Chapter 48 treats Gaṅgeśa TA as part of its larger discussion of Nabo Narayan Mishra — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that May 1955, Kushmaul, Madhubani) With Reference to Indian and Western Critical Theory Including Navya Nyaya Epistemology of Gaṅgeśa TA B L E O F C O N T E N T S I. The remaining options point to different concerns and therefore do not answer this question.

१२२९. (A) Analysis of Essays (Aalekh) V.A Essays on Literary Personalities V.B Essays on Institutional History V.C Essays on Maithili Theatre VI. — Chapter 48 treats V.A Essays as part of its larger discussion of Nabo Narayan Mishra — Complete Critical Appreciation. Put in fresh wording, the relevant point is that analysis of Essays (Aalekh) V.A Essays on Literary Personalities V.B Essays on Institutional History V.C Essays on Maithili Theatre VI. The remaining options point to different concerns and therefore do not answer this question.

१२३०. (D) The chapter notes that Nabo Narayan Mishra in the Maithili Literary Context XII. — Chapter 48 treats Narayan Mishra as part of its larger discussion of Nabo Narayan Mishra — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that Nabo Narayan Mishra in the Maithili Literary Context XII. The remaining options point to different concerns and therefore do not answer this question.

१२३१. (A) In Kolkata, he became deeply embedded in the Maithili cultural network. — Chapter 48 treats Nabo Narayan Mishra as part of its larger discussion of Nabo Narayan Mishra — Complete Critical Appreciation. Put in fresh wording, the relevant point is that in Kolkata, he became deeply embedded in the Maithili cultural network. The remaining options point to different concerns and therefore do not answer this question.

१२३२. (C) The chapter notes that during this tenure, he was instrumental in organising annual theatrical productions, poetry gatherings (Kavigoshti), and cultural programmes at venues including the Mahajati Sadan, Netaji Subhash

Institution, and other Kolkata stages. — Chapter 48 treats Mahajati Sadan as part of its larger discussion of Nabo Narayan Mishra — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that during this tenure, he was instrumental in organising annual theatrical productions, poetry gatherings (Kavigoshti), and cultural programmes at venues including the Mahajati Sadan, Netaji Subhash Institution, and other Kolkata stages. The remaining options point to different concerns and therefore do not answer this question.

१२३३. (B) The chapter notes that he was a close associate of the poet-playwright Ramlochan Thakur (b. — Chapter 48 treats Ramlochan Thakur as part of its larger discussion of Nabo Narayan Mishra — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that he was a close associate of the poet-playwright Ramlochan Thakur (b. The remaining options point to different concerns and therefore do not answer this question.

१२३४. (A) The chapter notes that prabodh Narayan Singh, the Maithili movement leader in Kolkata; Pitambar Pathak, the movement activist; Lakshman Jha Sagar, the poet; and Sumangshu Shekhar Choudhary, the editor and playwright. — Chapter 48 treats Narayan Singh as part of its larger discussion of Nabo Narayan Mishra — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that prabodh Narayan Singh, the Maithili movement leader in Kolkata; Pitambar Pathak, the movement activist; Lakshman Jha Sagar, the poet; and Sumangshu Shekhar Choudhary, the editor and playwright. The remaining options point to different concerns and therefore do not answer this question.

१२३५. (B) The Samagra, published in 2026, collects his lifetime output, much of which was published across various Maithili periodicals in scattered form. — Chapter 48 treats Nabo Narayan Mishra as part of its larger discussion of Nabo Narayan Mishra — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the Samagra, published in 2026, collects his lifetime output, much of which was published across various Maithili periodicals in scattered form. The remaining options point to different concerns and therefore do not answer this question.

१२३६. (D) His hobbies are listed as organisation work, theatre, literary and social activities. — Chapter 48 treats Nabo Narayan Mishra as part of its larger discussion of Nabo Narayan Mishra — Complete Critical Appreciation. Put in fresh wording, the relevant point is that his hobbies are listed as organisation work, theatre, literary and social activities. The remaining options point to different concerns and therefore do not answer this question.

१२३७. (C) The chapter notes that covers Thakur's engagement with Maithili theatre, his literary journey, his poetry and its reception, and his reflections on the Maithili movement. — Chapter 48 treats Nabo Narayan Mishra as part of its larger discussion of Nabo Narayan Mishra — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that covers Thakur's engagement with Maithili theatre, his literary journey, his poetry and its reception, and his reflections on the Maithili movement. The remaining options point to different concerns and therefore do not answer this question.

१२३८. (D) The chapter notes that mishra cites Thakur's famous satirical couplet on Buddhinath Mishra: "Buddhiinath Mishraak sakal rachna arthapraDhaan / Hindi me tain gawait chahi sohar aa samdaaun", a biting critique of a writer who writes in Maithili but then... — Chapter 48 treats Buddhinath Mishra as part of its larger discussion of Nabo Narayan Mishra — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that mishra cites Thakur's famous satirical couplet on Buddhinath Mishra: "Buddhiinath Mishraak sakal rachna arthapraDhaan / Hindi me tain gawait chahi sohar aa samdaaun", a biting critique of a writer who writes in Maithili but then... The remaining options point to different concerns and therefore do not answer this question.

१२३९. (A) The essay contains a poem of tribute: "Simhanaad swargahu san sunab / Jakhaan bhetait Probodh Sahitya Sammaan." Sarvaguna Sampanna Sagarji The essay on Lakshman Jha Sagar (published in Videha's Sagar Special Issue, No. — Chapter 48 treats Probodh Sahitya Sammaan as part of its larger discussion of Nabo Narayan Mishra — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the essay contains a poem of tribute: "Simhanaad swargahu san sunab / Jakhaan bhetait Probodh Sahitya Sammaan." Sarvaguna Sampanna Sagarji The essay on Lakshman Jha Sagar (published in Videha's Sagar Special Issue, No. The remaining options point to different concerns and therefore do not answer this question.

११४०. (A) The chapter notes that sagar is described as a multi-genre writer (poetry, stories, essays, criticism, interviews) who combines traditional values with modern thought and whose wife Shail Jha Sagar is also a writer. — Chapter 48 treats Shail Jha Sagar as part of its larger discussion of Nabo Narayan Mishra — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that sagar is described as a multi-genre writer (poetry, stories, essays, criticism, interviews) who combines traditional values with modern thought and whose wife Shail Jha Sagar is also a writer. The remaining options point to different concerns and therefore do not answer this question.

११४१. (D) The chapter notes that centres on Prof. Udaya Narayana Singh 'Nachiketa', Poet, Playwright, Linguist, Essayist and Translator. — Chapter 49 treats Prof. Udaya Narayana Singh as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the chapter notes that centres on Prof. Udaya Narayana Singh 'Nachiketa', Poet, Playwright, Linguist, Essayist and Translator. The remaining options point to different concerns and therefore do not answer this question.

११४२. (B) The chapter places Prof. Udaya Narayana Singh 'Nachiketa' inside the wider parallel history of Maithili literature. — Chapter 49 treats Prof. Udaya Narayana Singh as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the chapter places Prof. Udaya Narayana Singh 'Nachiketa' inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

११४३. (C) The chapter notes that its discussion connects Prof. Udaya Narayana Singh 'Nachiketa' with critical appreciation, literary history and the Videha critical frame. — Chapter 49 treats Prof. Udaya Narayana Singh as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the chapter notes that its discussion connects Prof. Udaya Narayana Singh 'Nachiketa' with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

११४४. (A) The chapter notes that uDAYA NARAYANA SINGH 'NACHIKETA' Poet Playwright Linguist Essayist Translator Sahitya Akademi Award 2017 (Poetry, Maithili) Analysed by way of: Bharata's Nāṭyashāstra Indian Classical Aesthetics (Rasa-Dhvani-Alaṃkāra) Theatre & Drama... — Chapter 49 treats DAYA NARAYANA SINGH as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the chapter notes that uDAYA NARAYANA SINGH 'NACHIKETA' Poet Playwright Linguist Essayist Translator Sahitya Akademi Award 2017 (Poetry, Maithili) Analysed by way of: Bharata's Nāṭyashāstra Indian Classical Aesthetics (Rasa-Dhvani-Alaṃkāra) Theatre & Drama... The remaining options point to different concerns and therefore do not answer this question.

११४५. (C) The chapter notes that i N T R O D U C T I O N Professor Udaya Narayana Singh 'Nachiketa' stands as one of the most remarkable literary personalities in contemporary Indian literature. — Chapter 49 treats Professor Udaya Narayana Singh as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the chapter notes that i N T R O D U C T I O N Professor Udaya Narayana Singh 'Nachiketa' stands as one of the most remarkable literary personalities in contemporary Indian literature. The remaining options point to different concerns and therefore do not answer this question.

११४६. (D) The chapter notes that born on 23 November 1951 in Calcutta, the son of two Hindi scholars, his father Prabodh Narayan Singh a Maithili speaker from Saharsa, North Bihar, and his mother Anima Singh a Bengali speaker from Mymensingh (now Bangladesh)... — Chapter 49 treats Prabodh Narayan Singh as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the chapter notes that born on 23 November 1951 in Calcutta, the son of two Hindi scholars, his father Prabodh Narayan Singh a Maithili speaker from Saharsa, North Bihar, and his mother Anima Singh a Bengali speaker from Mymensingh (now Bangladesh)... The remaining options point to different concerns and therefore do not answer this question.

११४७. (D) The analysis draws on all fourteen files provided: plays, poetry collections, journals (Mithila Darshan), and the multi-lingual Nachiketa Vividh compendium. — Chapter 49 treats Nachiketa Vividh as part of its larger discussion of

Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the analysis draws on all fourteen files provided: plays, poetry collections, journals (Mithila Darshan), and the multi-lingual Nachiketa Vividh compendium. The remaining options point to different concerns and therefore do not answer this question.

१२४८. (B) His subsequent career took him by way of teaching posts at the Universities of MSU-Baroda (1979-81), South Gujarat/Surat (1981-85), Delhi (1985-87), and Hyderabad (1987-2000), before the two defining institutional posts: Director of the key Institute of... — Chapter 49 treats South Gujarat as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that his subsequent career took him by way of teaching posts at the Universities of MSU-Baroda (1979-81), South Gujarat/Surat (1981-85), Delhi (1985-87), and Hyderabad (1987-2000), before the two defining institutional posts: Director of the key Institute of... The remaining options point to different concerns and therefore do not answer this question.

१२४९. (D) At CIIL, Nachiketa set up three transformative national linguistic infrastructure institutions: the National Translation Mission (NTM), the Linguistic Data Consortium for Indian Languages (LDCIL), and the National Testing Service (NTS). — Chapter 49 treats At CIIL as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that at CIIL, Nachiketa set up three transformative national linguistic infrastructure institutions: the National Translation Mission (NTM), the Linguistic Data Consortium for Indian Languages (LDCIL), and the National Testing Service (NTS). The remaining options point to different concerns and therefore do not answer this question.

१२५०. (C) The chapter notes that he also established the Centre for Applied Linguistics and Translation Studies (CALTS) at the University of Hyderabad. — Chapter 49 treats Applied Linguistics as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the chapter notes that he also established the Centre for Applied Linguistics and Translation Studies (CALTS) at the University of Hyderabad. The remaining options point to different concerns and therefore do not answer this question.

१२५१. (D) The chapter notes that he has visited and lectured in Bangladesh, Caribbean, France, Germany, Italy, Nepal, Pakistan, Russia, Singapore, Sweden, Thailand, USA, Andorra, Scotland and China, and has been a poet-invitee at the Frankfurt Book Fair (India Guest... — Chapter 49 treats Frankfurt Book Fair as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the chapter notes that he has visited and lectured in Bangladesh, Caribbean, France, Germany, Italy, Nepal, Pakistan, Russia, Singapore, Sweden, Thailand, USA, Andorra, Scotland and China, and has been a poet-invitee at the Frankfurt Book Fair (India Guest... The remaining options point to different concerns and therefore do not answer this question.

१२५२. (D) The chapter notes that t H E D R A M A T I C W O R K S : S U R V E Y A N D A N A L Y S I S 3.1 The Playwright's Arc: Twelve Plays Across Four Decades Nachiketa's career as a playwright spans from 1971 to 2008, encompassing twelve plays that chart both his... — Chapter 49 treats Twelve Plays Across Four Decades as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the chapter notes that t H E D R A M A T I C W O R K S : S U R V E Y A N D A N A L Y S I S 3.1 The Playwright's Arc: Twelve Plays Across Four Decades Nachiketa's career as a playwright spans from 1971 to 2008, encompassing twelve plays that chart both his... The remaining options point to different concerns and therefore do not answer this question.

१२५३. (D) The twelve plays are: Year Title Genre/Type Publisher/Notes 1971 Nāyakak Nām Jīvan Full play Akhil Bharatiya Mithila Sangh, Calcutta. — Chapter 49 treats Year Title Genre as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the twelve plays are: Year Title Genre/Type Publisher/Notes 1971 Nāyakak Nām Jīvan Full play Akhil Bharatiya Mithila Sangh, Calcutta. The remaining options point to different concerns and therefore do not answer this question.

१२५४. (C) The chapter notes that (The Hero is Life) 1974 Ek Chhal Rājā Full play Maithili Rangamancha, Calcutta. — Chapter 49 treats Ek Chhal Rājā Full as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet,

Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the chapter notes that (The Hero is Life) 1974 Ek Chhal Rājā Full play Maithili Rangamancha, Calcutta. The remaining options point to different concerns and therefore do not answer this question.

१२५५. (B) The chapter notes that (There Was a King) 1974 Nāṭakak Lel Full play Mithila Darshan, Calcutta. iv+76 pp. — Chapter 49 treats There Was as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the chapter notes that (There Was a King) 1974 Nāṭakak Lel Full play Mithila Darshan, Calcutta. iv+76 pp. The remaining options point to different concerns and therefore do not answer this question.

१२५६. (A) The chapter notes that (For a Play) 1976 Pratyavartan Full play Mithila Darshan, Calcutta. — Chapter 49 treats Pratyavartan Full as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the chapter notes that (For a Play) 1976 Pratyavartan Full play Mithila Darshan, Calcutta. The remaining options point to different concerns and therefore do not answer this question.

१२५७. (C) The chapter notes that (The Return) 1977 Andolan Full play Mithila Darshan, Calcutta. — Chapter 49 treats Andolan Full as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the chapter notes that (The Return) 1977 Andolan Full play Mithila Darshan, Calcutta. The remaining options point to different concerns and therefore do not answer this question.

१२५८. (B) The chapter notes that (The Movement) 1977 Rāmlīlā Full play Mithila Darshan, Calcutta. — Chapter 49 treats Rāmlīlā Full as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the chapter notes that (The Movement) 1977 Rāmlīlā Full play Mithila Darshan, Calcutta. The remaining options point to different concerns and therefore do not answer this question.

१२५९. (C) The chapter notes that (The Ramlila) 1978 Janak Ā' Anya Ekāṅkī One-act plays Mithila Darshan, Calcutta. — Chapter 49 treats Anya Ekāṅkī One-act as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the chapter notes that (The Ramlila) 1978 Janak Ā' Anya Ekāṅkī One-act plays Mithila Darshan, Calcutta. The remaining options point to different concerns and therefore do not answer this question.

१२६०. (B) The chapter notes that (Janak and Other One-Acts) 1988 Priyamvadā Natika Major dramatic work 1988 Andolan Revised edition Mithila Darshan 2008 No Entry: Mā Pravish Full play Shruti Publications, Delhi. — Chapter 49 treats Other One-Acts as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the chapter notes that (Janak and Other One-Acts) 1988 Priyamvadā Natika Major dramatic work 1988 Andolan Revised edition Mithila Darshan 2008 No Entry: Mā Pravish Full play Shruti Publications, Delhi. The remaining options point to different concerns and therefore do not answer this question.

१२६१. (D) The hero (nāyaka) in the Natyashastra line of inheritance is defined by specific qualities: modesty (vineeta), sweetness of temper (madhura), sacrifice (tyāgi), capability (daksha), noble lineage, and moral integrity. — Chapter 49 treats Prof. Udaya Narayana Singh 'Nachiketa' as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the hero (nāyaka) in the Natyashastra line of inheritance is defined by specific qualities: modesty (vineeta), sweetness of temper (madhura), sacrifice (tyāgi), capability (daksha), noble lineage, and moral integrity. The remaining options point to different concerns and therefore do not answer this question.

१२६२. (D) The chapter notes that by naming Life itself as the hero, Nachiketa performs a philosophical inversion: the traditional nāyaka is de-individuated, and Life-as-collective-experience takes the protagonist position. — Chapter 49 treats Prof. Udaya Narayana Singh 'Nachiketa' as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the chapter notes that by naming Life itself as the hero, Nachiketa performs a philosophical inversion: the traditional nāyaka is de-individuated, and Life-as-

collective-experience takes the protagonist position. The remaining options point to different concerns and therefore do not answer this question.

१२६३. (D) The chapter notes that this gesture is simultaneously in dialogue with the Western existentialist theatre line of inheritance (Sartre's No Exit, Camus's Caligula) and with the Indian line of inheritance of the abstract or allegorical hero found in Sanskrit... — Chapter 49 treats Sartre's No Exit as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the chapter notes that this gesture is simultaneously in dialogue with the Western existentialist theatre line of inheritance (Sartre's No Exit, Camus's Caligula) and with the Indian line of inheritance of the abstract or allegorical hero found in Sanskrit... The remaining options point to different concerns and therefore do not answer this question.

१२६४. (C) The play engages with the early 1970s political climate of West Bengal and Bihar, the turbulent aftermath of the Naxalite movement, the emergency of political violence filtered by way of the sensibility of a young bilingual intellectual formed... — Chapter 49 treats West Bengal as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the play engages with the early 1970s political climate of West Bengal and Bihar, the turbulent aftermath of the Naxalite movement, the emergency of political violence filtered by way of the sensibility of a young bilingual intellectual formed... The remaining options point to different concerns and therefore do not answer this question.

१२६५. (B) The play participates in a broader Maithili theatrical line of inheritance engaging with the legend of King Janak, but pivots it toward political allegory. — Chapter 49 treats King Janak as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the play participates in a broader Maithili theatrical line of inheritance engaging with the legend of King Janak, but pivots it toward political allegory. The remaining options point to different concerns and therefore do not answer this question.

१२६६. (C) The folktale-opening formula "there was a king" ("Ek chhal rājā") instantly signals both the traditional folk-narrative register and, by way of the irony of its political application, the contemporary critique of power. — Chapter 49 treats Prof. Udaya Narayana Singh 'Nachiketa' as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the folktale-opening formula "there was a king" ("Ek chhal rājā") instantly signals both the traditional folk-narrative register and, by way of the irony of its political application, the contemporary critique of power. The remaining options point to different concerns and therefore do not answer this question.

१२६७. (C) The chapter notes that natak Ka Lel (1974): For a Play / For the Sake of Drama Nāṭakak Lel is a metatheatrical work in the line of inheritance of plays-about-plays, Pirandello's Six Characters in Search of an Author, Anouilh's Antigone, Brecht's The... — Chapter 49 treats Ka Lel as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the chapter notes that natak Ka Lel (1974): For a Play / For the Sake of Drama Nāṭakak Lel is a metatheatrical work in the line of inheritance of plays-about-plays, Pirandello's Six Characters in Search of an Author, Anouilh's Antigone, Brecht's The... The remaining options point to different concerns and therefore do not answer this question.

१२६८. (A) The chapter notes that pratyavartan (1976): The Return Pratyavartan ("The Return") engages with one of the oldest archetypes in world drama: the nostos, the homecoming. — Chapter 49 treats Prof. Udaya Narayana Singh 'Nachiketa' as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the chapter notes that pratyavartan (1976): The Return Pratyavartan ("The Return") engages with one of the oldest archetypes in world drama: the nostos, the homecoming. The remaining options point to different concerns and therefore do not answer this question.

१२६९. (B) The chapter notes that from the Odyssey by way of Chekhov's Three Sisters to Pinter's The Homecoming, the drama of return, the collision between the memory of home and the reality found upon return, has been a perennial source of theatrical tension. — Chapter 49 treats Chekhov's Three Sisters as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is

that the chapter notes that from the *Odyssey* by way of Chekhov's *Three Sisters* to Pinter's *The Homecoming*, the drama of return, the collision between the memory of home and the reality found upon return, has been a perennial source of theatrical tension. The remaining options point to different concerns and therefore do not answer this question.

१२७०. (B) In the Maithili context, Pratyavartan resonates with the specific experience of the Maithili diaspora: the millions who have left the Mithila region for Calcutta, Delhi, Bombay, and beyond, and who return to find a home transformed beyond recognition or... — Chapter 49 treats Prof. Udaya Narayana Singh 'Nachiketa' as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that in the Maithili context, Pratyavartan resonates with the specific experience of the Maithili diaspora: the millions who have left the Mithila region for Calcutta, Delhi, Bombay, and beyond, and who return to find a home transformed beyond recognition or... The remaining options point to different concerns and therefore do not answer this question.

१२७१. (A) The chapter notes that this is a dramaturgical choice consistent with the Nāṭyashāstra's understanding that the richest aesthetic experience involves the orchestration of multiple transitory emotions around a stable sthāyibhāva (permanent emotion). — Chapter 49 treats Prof. Udaya Narayana Singh 'Nachiketa' as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the chapter notes that this is a dramaturgical choice consistent with the Nāṭyashāstra's understanding that the richest aesthetic experience involves the orchestration of multiple transitory emotions around a stable sthāyibhāva (permanent emotion). The remaining options point to different concerns and therefore do not answer this question.

१२७२. (B) Andolan (1977): The Movement Andolan ("The Movement") is the most overtly political of the early plays. — Chapter 49 treats Prof. Udaya Narayana Singh 'Nachiketa' as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that andolan (1977): The Movement Andolan ("The Movement") is the most overtly political of the early plays. The remaining options point to different concerns and therefore do not answer this question.

१२७३. (C) The chapter notes that written in the context of the Emergency (1975-77) and its aftermath, the play engages with the question of political resistance, andolan in Hindi-Maithili means simultaneously a "movement" (political), a "vibration" or "oscillation"... — Chapter 49 treats Prof. Udaya Narayana Singh 'Nachiketa' as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the chapter notes that written in the context of the Emergency (1975-77) and its aftermath, the play engages with the question of political resistance, andolan in Hindi-Maithili means simultaneously a "movement" (political), a "vibration" or "oscillation"... The remaining options point to different concerns and therefore do not answer this question.

१२७४. (B) These polysemic possibilities are exploited throughout: the political movement of the title is simultaneously a physical movement of bodies by way of space, and a vibration, the trembling of the oppressed, the quaking of power. — Chapter 49 treats Prof. Udaya Narayana Singh 'Nachiketa' as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that these polysemic possibilities are exploited throughout: the political movement of the title is simultaneously a physical movement of bodies by way of space, and a vibration, the trembling of the oppressed, the quaking of power. The remaining options point to different concerns and therefore do not answer this question.

१२७५. (A) The Rudra rasa (anger) and Vīra rasa (heroism) dominate, with Karunā rasa (compassion) providing the emotional undertow for the suffering of those crushed by the system. — Chapter 49 treats Prof. Udaya Narayana Singh 'Nachiketa' as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the Rudra rasa (anger) and Vīra rasa (heroism) dominate, with Karunā rasa (compassion) providing the emotional undertow for the suffering of those crushed by the system. The remaining options point to different concerns and therefore do not answer this question.

१२७६. (B) The Ramlila, the performative reenactment of the Ramayana narrative, is itself a theatrical line of inheritance inside a theatrical line of inheritance, a meta-performance in which the performers know they are performing a performance. — Chapter 49 treats Prof. Udaya Narayana Singh 'Nachiketa' as part of its larger discussion of Prof. Udaya

Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the Ramlila, the performative reenactment of the Ramayana narrative, is itself a theatrical line of inheritance inside a theatrical line of inheritance, a meta-performance in which the performers know they are performing a performance. The remaining options point to different concerns and therefore do not answer this question.

१२७७. (C) The play is particularly interesting in the context of the Nāṭyashāstra, which itself draws its authority partly from Vedic ritual and Ramayana-based dramatic traditions. — Chapter 49 treats Prof. Udaya Narayana Singh 'Nachiketa' as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the play is particularly interesting in the context of the Nāṭyashāstra, which itself draws its authority partly from Vedic ritual and Ramayana-based dramatic traditions. The remaining options point to different concerns and therefore do not answer this question.

१२७८. (A) The chapter notes that rāmlilā literalises this: it IS the fifth Veda in action, and Nachiketa's play-about-Ramlila interrogates the status of that fifth Veda in modern Mithila. — Chapter 49 treats Prof. Udaya Narayana Singh 'Nachiketa' as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the chapter notes that rāmlilā literalises this: it IS the fifth Veda in action, and Nachiketa's play-about-Ramlila interrogates the status of that fifth Veda in modern Mithila. The remaining options point to different concerns and therefore do not answer this question.

१२७९. (C) The chapter notes that janak a Anya Ekanke (1978): Janak and Other One-Acts The collection of one-act plays (ekāṅkī) centred on the figure of Janak, the philosopher-king of Videha (Mithila), father of Sita, is perhaps Nachiketa's most direct engagement... — Chapter 49 treats Anya Ekanke as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the chapter notes that janak a Anya Ekanke (1978): Janak and Other One-Acts The collection of one-act plays (ekāṅkī) centred on the figure of Janak, the philosopher-king of Videha (Mithila), father of Sita, is perhaps Nachiketa's most direct engagement... The remaining options point to different concerns and therefore do not answer this question.

१२८०. (C) His famous declaration of janaka-videhatva, his complete non-attachment to his kingdom, his position, his identity, makes him the perfect embodiment of the Navya Nyaya ideal of cognition unclouded by personal interest. — Chapter 49 treats Prof. Udaya Narayana Singh 'Nachiketa' as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that his famous declaration of janaka-videhatva, his complete non-attachment to his kingdom, his position, his identity, makes him the perfect embodiment of the Navya Nyaya ideal of cognition unclouded by personal interest. The remaining options point to different concerns and therefore do not answer this question.

१२८१. (D) In dramaturgical terms, the Janak plays represent Nachiketa's most sustained experiment with the Nāṭyashāstra's ten dramatic forms (daśarūpa). — Chapter 49 treats Prof. Udaya Narayana Singh 'Nachiketa' as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that in dramaturgical terms, the Janak plays represent Nachiketa's most sustained experiment with the Nāṭyashāstra's ten dramatic forms (daśarūpa). The remaining options point to different concerns and therefore do not answer this question.

१२८२. (B) The ekāṅkī form itself (one-act play) has no precise Nāṭyashāstra equivalent, but participates in the Indian line of inheritance of the vīthī and āṅkiyā (short dramatic forms). — Chapter 49 treats Prof. Udaya Narayana Singh 'Nachiketa' as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the ekāṅkī form itself (one-act play) has no precise Nāṭyashāstra equivalent, but participates in the Indian line of inheritance of the vīthī and āṅkiyā (short dramatic forms). The remaining options point to different concerns and therefore do not answer this question.

१२८३. (D) The chapter notes that nachiketa's deployment of Janak across multiple short forms rather than a single long nataka suggests a fragmented, prismatic approach to the myth, seeing it from multiple angles simultaneously, as the Navya Nyaya technique of... — Chapter 49 treats Prof. Udaya Narayana Singh 'Nachiketa' as part of its larger discussion of

Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the chapter notes that nachiketa's deployment of Janak across multiple short forms rather than a single long nataka suggests a fragmented, prismatic approach to the myth, seeing it from multiple angles simultaneously, as the Navya Nyaya technique of... The remaining options point to different concerns and therefore do not answer this question.

१२८४. (B) The chapter notes that priyamvada (1988): The One Who Speaks Pleasingly Priyamvadā, “One who speaks in sweet/agreeable words” (Sanskrit priya + vadā), is both a character-name from the Sanskrit line of inheritance and a quality prescribed for the ideal... — Chapter 49 treats Prof. Udaya Narayana Singh 'Nachiketa' as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the chapter notes that priyamvada (1988): The One Who Speaks Pleasingly Priyamvadā, “One who speaks in sweet/agreeable words” (Sanskrit priya + vadā), is both a character-name from the Sanskrit line of inheritance and a quality prescribed for the ideal... The remaining options point to different concerns and therefore do not answer this question.

१२८५. (B) The chapter notes that by choosing this as his play's title, Nachiketa opens an intertextual dialogue with both the Sanskrit dramatic line of inheritance and Kālidāsa's greatest play. — Chapter 49 treats Prof. Udaya Narayana Singh 'Nachiketa' as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the chapter notes that by choosing this as his play's title, Nachiketa opens an intertextual dialogue with both the Sanskrit dramatic line of inheritance and Kālidāsa's greatest play. The remaining options point to different concerns and therefore do not answer this question.

१२८६. (D) The chapter notes that it is Nachiketa's most concentrated experiment with the Sanskrit dramatic conventions, while simultaneously deploying them in a contemporary Maithili social context. — Chapter 49 treats Prof. Udaya Narayana Singh 'Nachiketa' as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the chapter notes that it is Nachiketa's most concentrated experiment with the Sanskrit dramatic conventions, while simultaneously deploying them in a contemporary Maithili social context. The remaining options point to different concerns and therefore do not answer this question.

१२८७. (C) The play's dramatic conflict centres on the disjunction between the sweet language prescribed for women by social convention and the harsh realities of their actual experience, making priyamvada itself the site of ideological contestation. — Chapter 49 treats Prof. Udaya Narayana Singh 'Nachiketa' as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the play's dramatic conflict centres on the disjunction between the sweet language prescribed for women by social convention and the harsh realities of their actual experience, making priyamvada itself the site of ideological contestation. The remaining options point to different concerns and therefore do not answer this question.

१२८८. (A) The chapter notes that no Entry: Ma Pravish (2008): The Landmark Play No Entry: Mā Pravish is Nachiketa's most celebrated theatrical achievement, winner of the Keertinarayan Mishra Award (2009), first serialised in the Videha eJournal in 2008 (reaching 15... — Chapter 49 treats Ma Pravish as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the chapter notes that no Entry: Ma Pravish (2008): The Landmark Play No Entry: Mā Pravish is Nachiketa's most celebrated theatrical achievement, winner of the Keertinarayan Mishra Award (2009), first serialised in the Videha eJournal in 2008 (reaching 15... The remaining options point to different concerns and therefore do not answer this question.

१२८९. (B) The chapter notes that its bilingual English/Maithili title encodes its key dramatic strategy: the play's governing metaphor is the “No Entry” traffic sign, ubiquitous in Indian urban spaces, which Nachiketa reads as the fundamental metaphor for all the... — Chapter 49 treats No Entry as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the chapter notes that its bilingual English/Maithili title encodes its key dramatic strategy: the play's governing metaphor is the “No Entry” traffic sign, ubiquitous in Indian urban spaces, which Nachiketa reads as the fundamental metaphor for all the... The remaining options point to different concerns and therefore do not answer this question.

११९०. (D) The chapter notes that no Entry was, as the introduction by Gajendra Thakur notes, a landmark: the first major Maithili play to be published first in digital form by way of an ezine, reaching an audience of diaspora Maithilis worldwide before any print... — Chapter 49 treats Gajendra Thakur as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the chapter notes that no Entry was, as the introduction by Gajendra Thakur notes, a landmark: the first major Maithili play to be published first in digital form by way of an ezine, reaching an audience of diaspora Maithilis worldwide before any print... The remaining options point to different concerns and therefore do not answer this question.

११९१. (D) The play premiered on stage in Patna on 21 February 2011 (Maithili Day / International Mother Language Day), a date whose symbolic resonance is exact: the play about language, exclusion, and cultural rights premiered on the day dedicated globally to the... — Chapter 49 treats International Mother Language Day as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the play premiered on stage in Patna on 21 February 2011 (Maithili Day / International Mother Language Day), a date whose symbolic resonance is exact: the play about language, exclusion, and cultural rights premiered on the day dedicated globally to the... The remaining options point to different concerns and therefore do not answer this question.

११९२. (C) Thematically, No Entry: Mā Pravish deploys the “No Entry” sign across multiple registers simultaneously: the exclusion of Maithili from official spaces and institutions (language rights); the exclusion of women from public discourse (gender); the exclusion... — Chapter 49 treats No Entry as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that thematically, No Entry: Mā Pravish deploys the “No Entry” sign across multiple registers simultaneously: the exclusion of Maithili from official spaces and institutions (language rights); the exclusion of women from public discourse (gender); the exclusion... The remaining options point to different concerns and therefore do not answer this question.

११९३. (B) The play is thus simultaneously a linguistic manifesto, a feminist critique, a class analysis, and a cultural rights document, all dramatised by way of the specifically Maithili theatrical idiom. "No Entry", the most common prohibition sign in... — Chapter 49 treats No Entry as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the play is thus simultaneously a linguistic manifesto, a feminist critique, a class analysis, and a cultural rights document, all dramatised by way of the specifically Maithili theatrical idiom. "No Entry", the most common prohibition sign in... The remaining options point to different concerns and therefore do not answer this question.

११९४. (D) The chapter notes that t H E P O E T I C W O R K S 4.1 Poetry Collections: Chronological Survey Nachiketa's seven Maithili poetry collections span sixty years of creative life: Year Title Publisher Notes 1966 Kavayo Vadanti Mithila Darshan, Calcutta Debut... — Chapter 49 treats Poetry Collections as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the chapter notes that t H E P O E T I C W O R K S 4.1 Poetry Collections: Chronological Survey Nachiketa's seven Maithili poetry collections span sixty years of creative life: Year Title Publisher Notes 1966 Kavayo Vadanti Mithila Darshan, Calcutta Debut... The remaining options point to different concerns and therefore do not answer this question.

११९५. (C) Amrtasya Putrah Lok Sahitya Parishad, Calcutta Multiply nested; language becomes self-reflective theme. — Chapter 49 treats Amrtasya Putrah Lok Sahitya Parishad as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that amrtasya Putrah Lok Sahitya Parishad, Calcutta Multiply nested; language becomes self-reflective theme. The remaining options point to different concerns and therefore do not answer this question.

११९६. (C) Anuttaran Mithila Darshan, Calcutta Political, post-Emergency reflections; gender and power. — Chapter 49 treats Anuttaran Mithila Darshan as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that anuttaran Mithila Darshan, Calcutta Political, post-Emergency reflections; gender and power. The remaining options point to different concerns and therefore do not answer this question.

१२९७. (A) The chapter notes that madhyampurush Ekvachan Vani Prakashan, New Delhi Major collection; translated into English as Second Person Singular (Katha, 2005) 2005 Second Person Singular Katha, New Delhi English translation with Rizio Yohannan Raj c.2015... — Chapter 49 treats Ekvachan Vani Prakashan as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the chapter notes that madhyampurush Ekvachan Vani Prakashan, New Delhi Major collection; translated into English as Second Person Singular (Katha, 2005) 2005 Second Person Singular Katha, New Delhi English translation with Rizio Yohannan Raj c.2015... The remaining options point to different concerns and therefore do not answer this question.

१२९८. (A) The chapter notes that kavayo Vadanti (1966): Seers Speak The debut collection, published when Nachiketa was barely fifteen, though sources variously say fifteen or sixteen, bears a Sanskrit title meaning “The Seers Speak” or “Poets Proclaim.” The title... — Chapter 49 treats Seers Speak The as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the chapter notes that kavayo Vadanti (1966): Seers Speak The debut collection, published when Nachiketa was barely fifteen, though sources variously say fifteen or sixteen, bears a Sanskrit title meaning “The Seers Speak” or “Poets Proclaim.” The title... The remaining options point to different concerns and therefore do not answer this question.

१२९९. (C) The chapter notes that this is the line of inheritance of Veda, where poetry is apaurusheya (not of human origin), revealed to the seer rather than composed by the craftsman. — Chapter 49 treats Prof. Udaya Narayana Singh 'Nachiketa' as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the chapter notes that this is the line of inheritance of Veda, where poetry is apaurusheya (not of human origin), revealed to the seer rather than composed by the craftsman. The remaining options point to different concerns and therefore do not answer this question.

१३००. (D) The chapter notes that beginning his poetic career under this ancient authorization, Nachiketa simultaneously claims the full weight of the Maithili and Sanskrit literary inheritance and subjects it to the ironic scrutiny of his adolescent sarcasm. — Chapter 49 treats Prof. Udaya Narayana Singh 'Nachiketa' as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the chapter notes that beginning his poetic career under this ancient authorization, Nachiketa simultaneously claims the full weight of the Maithili and Sanskrit literary inheritance and subjects it to the ironic scrutiny of his adolescent sarcasm. The remaining options point to different concerns and therefore do not answer this question.

१३०१. (D) The collection’s mythological backdrop reflects the influence of his grandparents, who transmitted the oral line of inheritance of the Mithila region, its festivals, its rituals, its narrative repertoire of Maithili folk tale and Puranic legend. — Chapter 49 treats Prof. Udaya Narayana Singh 'Nachiketa' as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the collection’s mythological backdrop reflects the influence of his grandparents, who transmitted the oral line of inheritance of the Mithila region, its festivals, its rituals, its narrative repertoire of Maithili folk tale and Puranic legend. The remaining options point to different concerns and therefore do not answer this question.

१३०२. (C) The chapter notes that this is the collection of someone who has absorbed the line of inheritance before he has begun to critique it. — Chapter 49 treats Prof. Udaya Narayana Singh 'Nachiketa' as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the chapter notes that this is the collection of someone who has absorbed the line of inheritance before he has begun to critique it. The remaining options point to different concerns and therefore do not answer this question.

१३०३. (C) The chapter notes that by naming his collection “Second Person Singular,” Nachiketa positions his poetry as fundamentally relational, always addressed to a “you,” always constituted in the space of encounter. — Chapter 49 treats Second Person Singular as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the chapter notes that by naming his collection “Second Person Singular,” Nachiketa positions his poetry as fundamentally relational, always addressed to a “you,” always constituted in the space of encounter. The remaining options point to different concerns and therefore do not answer this question.

१३०४. (A) The collection was deemed major enough to be translated into English by the poet in collaboration with Rizio Yohannan Raj (also of Poetry International) and published by Katha in 2005. — Chapter 49 treats Rizio Yohannan Raj as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the collection was deemed major enough to be translated into English by the poet in collaboration with Rizio Yohannan Raj (also of Poetry International) and published by Katha in 2005. The remaining options point to different concerns and therefore do not answer this question.

१३०५. (A) The English title Second Person Singular retains the grammatical conceit of the Maithili original while making the collection available to the international poetry readership. — Chapter 49 treats Second Person Singular as part of its larger discussion of Prof. Udaya Narayana Singh 'Nachiketa' — Poet, Playwright, Linguist, Essayist and Translator. Put in fresh wording, the relevant point is that the English title Second Person Singular retains the grammatical conceit of the Maithili original while making the collection available to the international poetry readership. The remaining options point to different concerns and therefore do not answer this question.

१३०६. (A) The chapter notes that critical Appreciation: Parivar, The Memoiristic Novel X. — Chapter 50 treats Nand Kumar Mishra 'Nand' as part of its larger discussion of Nand Kumar Mishra 'Nand' — Novelist, Short-Story Writer, Poet and Children's Novelist. Put in fresh wording, the relevant point is that the chapter notes that critical Appreciation: Parivar, The Memoiristic Novel X. The remaining options point to different concerns and therefore do not answer this question.

१३०७. (C) The chronological arc reveals a writer who began with the large-scale social novel (Anthiya Kukur, 2011), expanded into literary sketches and short stories (Adambar, 2017; Dillik Park, 2018), then produced a prolific cluster of works across multiple genres... — Chapter 50 treats Anthiya Kukur as part of its larger discussion of Nand Kumar Mishra 'Nand' — Novelist, Short-Story Writer, Poet and Children's Novelist. Put in fresh wording, the relevant point is that the chronological arc reveals a writer who began with the large-scale social novel (Anthiya Kukur, 2011), expanded into literary sketches and short stories (Adambar, 2017; Dillik Park, 2018), then produced a prolific cluster of works across multiple genres... The remaining options point to different concerns and therefore do not answer this question.

१३०८. (C) The chapter notes that t h e o r e t i c a l F r a m e w o r k I, I n d i a n L i t e r a r y C r i t i c i s m 4.1 Rasa Theory: Bharatamuni to Abhinavagupta The rasa theory, first systematized in Bharatamuni's Nāṭyaśāstra (c. — Chapter 50 treats Rasa Theory as part of its larger discussion of Nand Kumar Mishra 'Nand' — Novelist, Short-Story Writer, Poet and Children's Novelist. Put in fresh wording, the relevant point is that the chapter notes that t h e o r e t i c a l F r a m e w o r k I, I n d i a n L i t e r a r y C r i t i c i s m 4.1 Rasa Theory: Bharatamuni to Abhinavagupta The rasa theory, first systematized in Bharatamuni's Nāṭyaśāstra (c. The remaining options point to different concerns and therefore do not answer this question.

१३०९. (C) Applied to Nand's corpus: The dominant rasa across his social novels (Anthiya Kukur, Sukanya, Gudrik Lal) is karuṇā, a compassionate pathos arising from careful documentation of social suffering that avoids both sentimentality and didacticism. — Chapter 50 treats Anthiya Kukur as part of its larger discussion of Nand Kumar Mishra 'Nand' — Novelist, Short-Story Writer, Poet and Children's Novelist. Put in fresh wording, the relevant point is that applied to Nand's corpus: The dominant rasa across his social novels (Anthiya Kukur, Sukanya, Gudrik Lal) is karuṇā, a compassionate pathos arising from careful documentation of social suffering that avoids both sentimentality and didacticism. The remaining options point to different concerns and therefore do not answer this question.

१३१०. (A) The opening of Anthiya Kukur immediately establishes a world of village entanglement, moral complexity, and social frictionthe precise conditions that generate karuṇā in the Abhinavaguptan sense. — Chapter 50 treats Anthiya Kukur as part of its larger discussion of Nand Kumar Mishra 'Nand' — Novelist, Short-Story Writer, Poet and Children's Novelist. Put in fresh wording, the relevant point is that the opening of Anthiya Kukur immediately establishes a world of village entanglement, moral complexity, and social frictionthe precise conditions that generate karuṇā in the Abhinavaguptan sense. The remaining options point to different concerns and therefore do not answer this question.

१३११. (C) In the mythological works (Kaikeyi, Sujata), the dominant rasa shifts: Kaikeyi's retelling of the Rāmāyaṇa queen's perspective activates vīra (heroism of a misunderstood figure) and karuṇā simultaneously; Sujata, the name of a Buddhist woman who offered... — Chapter 50 treats Nand Kumar Mishra 'Nand' as part of its larger discussion of Nand

Kumar Mishra 'Nand' — Novelist, Short-Story Writer, Poet and Children's Novelist. Put in fresh wording, the relevant point is that in the mythological works (Kaikeyi, Sujata), the dominant rasa shifts: Kaikeyi's retelling of the Rāmāyaṇa queen's perspective activates vīra (heroism of a misunderstood figure) and karuṇā simultaneously; Sujata, the name of a Buddhist woman who offered... The remaining options point to different concerns and therefore do not answer this question.

१३१३. (A) In the short-story collection Adambar (2017), hāsya and adbhuta alternate with karuṇā: the preface speaks of rendering 'the comic and the pathetic in equal measure by way of the Maithili story line of inheritance'. — Chapter 50 treats Nand Kumar Mishra 'Nand' as part of its larger discussion of Nand Kumar Mishra 'Nand' — Novelist, Short-Story Writer, Poet and Children's Novelist. Put in fresh wording, the relevant point is that in the short-story collection Adambar (2017), hāsya and adbhuta alternate with karuṇā: the preface speaks of rendering 'the comic and the pathetic in equal measure by way of the Maithili story line of inheritance'. The remaining options point to different concerns and therefore do not answer this question.

१३१३. (A) The chapter notes that dhvani Theory: Anandavardhana Anandavardhana's Dhvanyāloka (c. — Chapter 50 treats Anandavardhana Anandavardhana's Dhvanyāloka as part of its larger discussion of Nand Kumar Mishra 'Nand' — Novelist, Short-Story Writer, Poet and Children's Novelist. Put in fresh wording, the relevant point is that the chapter notes that dhvani Theory: Anandavardhana Anandavardhana's Dhvanyāloka (c. The remaining options point to different concerns and therefore do not answer this question.

१३१४. (A) The chapter notes that swarn Kamal, 'Golden Lotus', invokes the Sanskrit lotus symbolism (purity emerging from mud, spiritual achievement in worldly conditions) as a dhvanic frame for its children's adventure narrative. — Chapter 50 treats Golden Lotus' as part of its larger discussion of Nand Kumar Mishra 'Nand' — Novelist, Short-Story Writer, Poet and Children's Novelist. Put in fresh wording, the relevant point is that the chapter notes that swarn Kamal, 'Golden Lotus', invokes the Sanskrit lotus symbolism (purity emerging from mud, spiritual achievement in worldly conditions) as a dhvanic frame for its children's adventure narrative. The remaining options point to different concerns and therefore do not answer this question.

१३१५. (C) The chapter notes that this critical frame directly illuminates Nand's social novels: Anthiya Kukur's village world, the folk memory embedded in Gaamghar, and the grounded social observation of Adambar all embody janpad chetana. — Chapter 50 treats Anthiya Kukur's as part of its larger discussion of Nand Kumar Mishra 'Nand' — Novelist, Short-Story Writer, Poet and Children's Novelist. Put in fresh wording, the relevant point is that the chapter notes that this critical frame directly illuminates Nand's social novels: Anthiya Kukur's village world, the folk memory embedded in Gaamghar, and the grounded social observation of Adambar all embody janpad chetana. The remaining options point to different concerns and therefore do not answer this question.

१३१६. (C) The chapter notes that ramvilas Sharma (1912-2000) applied a historical-materialist critical frame to Indian literature, arguing that literary significance is inseparable from social positioning, that the most major literature comes from writers who are... — Chapter 50 treats Nand Kumar Mishra 'Nand' as part of its larger discussion of Nand Kumar Mishra 'Nand' — Novelist, Short-Story Writer, Poet and Children's Novelist. Put in fresh wording, the relevant point is that the chapter notes that ramvilas Sharma (1912-2000) applied a historical-materialist critical frame to Indian literature, arguing that literary significance is inseparable from social positioning, that the most major literature comes from writers who are... The remaining options point to different concerns and therefore do not answer this question.

१३१७. (A) The chapter notes that formalism and Narratology: Jakobson, Propp, Genette Roman Jakobson's concept of the 'poetic function', the orientation of language toward the message itself, is directly relevant to Kavya Sarita. — Chapter 50 treats Genette Roman Jakobson's as part of its larger discussion of Nand Kumar Mishra 'Nand' — Novelist, Short-Story Writer, Poet and Children's Novelist. Put in fresh wording, the relevant point is that the chapter notes that formalism and Narratology: Jakobson, Propp, Genette Roman Jakobson's concept of the 'poetic function', the orientation of language toward the message itself, is directly relevant to Kavya Sarita. The remaining options point to different concerns and therefore do not answer this question.

१३१८. (A) A prolific writer of short fiction (kathā), seed stories (bīhani kathā), and poetry, he has published over a dozen collections including Sakhārī-Peṭārī (2013; 2nd ed. — Chapter 51 treats Nand Vilas Roy as part of its larger

discussion of Nand Vilas Roy — Fiction, Bihani Katha and Democratic Parallel Literature. Put in fresh wording, the relevant point is that a prolific writer of short fiction (kathā), seed stories (bīhani kathā), and poetry, he has published over a dozen collections including Sakhārī-Peṭārī (2013; 2nd ed. The remaining options point to different concerns and therefore do not answer this question.

१३१९. (A) The chapter notes that it aligns him with the democratic-subaltern line of inheritance that the Videha Parallel History critical frame recognises as the true mainstream of Maithili literary production, historically suppressed by Brahminical establishment... — Chapter 51 treats Nand Vilas Roy as part of its larger discussion of Nand Vilas Roy — Fiction, Bihani Katha and Democratic Parallel Literature. Put in fresh wording, the relevant point is that the chapter notes that it aligns him with the democratic-subaltern line of inheritance that the Videha Parallel History critical frame recognises as the true mainstream of Maithili literary production, historically suppressed by Brahminical establishment... The remaining options point to different concerns and therefore do not answer this question.

१३२०. (A) The chapter notes that women, Patriarchy, and Agency A persistent concern in Roy's fiction is the gendered structure of Maithili rural society and the forms of agency women assert inside it. — Chapter 51 treats Nand Vilas Roy as part of its larger discussion of Nand Vilas Roy — Fiction, Bihani Katha and Democratic Parallel Literature. Put in fresh wording, the relevant point is that the chapter notes that women, Patriarchy, and Agency A persistent concern in Roy's fiction is the gendered structure of Maithili rural society and the forms of agency women assert inside it. The remaining options point to different concerns and therefore do not answer this question.

१३२१. (D) Roy's narrative sympathy is explicitly with Diyā and her parents; the corrupt father-in-law is rendered with diagnostic precision but no melodrama. — Chapter 51 treats Nand Vilas Roy as part of its larger discussion of Nand Vilas Roy — Fiction, Bihani Katha and Democratic Parallel Literature. Put in fresh wording, the relevant point is that Roy's narrative sympathy is explicitly with Diyā and her parents; the corrupt father-in-law is rendered with diagnostic precision but no melodrama. The remaining options point to different concerns and therefore do not answer this question.

१३२२. (C) The chapter notes that this is not naïve realism but an ethical-aesthetic stance, what the Indian dhvani line of inheritance would recognise as the vyañjanā (suggestive resonance) of the word 'real', which simultaneously indicts its opposite (the fake, the... — Chapter 51 treats Nand Vilas Roy as part of its larger discussion of Nand Vilas Roy — Fiction, Bihani Katha and Democratic Parallel Literature. Put in fresh wording, the relevant point is that the chapter notes that this is not naïve realism but an ethical-aesthetic stance, what the Indian dhvani line of inheritance would recognise as the vyañjanā (suggestive resonance) of the word 'real', which simultaneously indicts its opposite (the fake, the... The remaining options point to different concerns and therefore do not answer this question.

१३२३. (C) The seed story characteristically compresses a long fabulayears of social history, entire lifetimes of aspiration and humiliation, into a minimal siuzhet of dramatic scene, reversal, and resonant ending. — Chapter 51 treats Nand Vilas Roy as part of its larger discussion of Nand Vilas Roy — Fiction, Bihani Katha and Democratic Parallel Literature. Put in fresh wording, the relevant point is that the seed story characteristically compresses a long fabulayears of social history, entire lifetimes of aspiration and humiliation, into a minimal siuzhet of dramatic scene, reversal, and resonant ending. The remaining options point to different concerns and therefore do not answer this question.

१३२४. (A) The chapter notes that this is a technique aligned with the New Critical concept of 'affective fallacy' avoidance: the emotion is produced by the structure, not by authorial sentimentality. — Chapter 51 treats New Critical as part of its larger discussion of Nand Vilas Roy — Fiction, Bihani Katha and Democratic Parallel Literature. Put in fresh wording, the relevant point is that the chapter notes that this is a technique aligned with the New Critical concept of 'affective fallacy' avoidance: the emotion is produced by the structure, not by authorial sentimentality. The remaining options point to different concerns and therefore do not answer this question.

१३२५. (D) The chapter places Narayanji Chaudhary inside the wider parallel history of Maithili literature. — Chapter 52 treats Narayanji Chaudhary as part of its larger discussion of Narayanji Chaudhary — Environmental Activist and Water Heritage Guardian of Mithila. Put in fresh wording, the relevant point is that the chapter places Narayanji Chaudhary inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

१३२६. (D) The Mithila region, covering the districts of Darbhanga, Madhubani, Sitamarhi, Samastipur, Supaul and others in northern Bihar, has historically been defined by an exceptional density of ponds and water bodies, encapsulated in the traditional proverb... — Chapter 52 treats Narayanji Chaudhary as part of its larger discussion of Narayanji Chaudhary — Environmental Activist and Water Heritage Guardian of Mithila. Put in fresh wording, the relevant point is that the Mithila region, covering the districts of Darbhanga, Madhubani, Sitamarhi, Samastipur, Supaul and others in northern Bihar, has historically been defined by an exceptional density of ponds and water bodies, encapsulated in the traditional proverb... The remaining options point to different concerns and therefore do not answer this question.

१३२७. (A) The chapter notes that the Talab Bachao Abhiyan: Origins, Methods, and Scope Talab Bachao Abhiyan (TBA), Save Ponds Campaign, was launched by Narayanji Chaudhary by way of the Mithila Gram Vikas Parishad as an organised... — Chapter 52 treats Talab Bachao Abhiyan as part of its larger discussion of Narayanji Chaudhary — Environmental Activist and Water Heritage Guardian of Mithila. Put in fresh wording, the relevant point is that the chapter notes that the Talab Bachao Abhiyan: Origins, Methods, and Scope Talab Bachao Abhiyan (TBA), Save Ponds Campaign, was launched by Narayanji Chaudhary by way of the Mithila Gram Vikas Parishad as an organised... The remaining options point to different concerns and therefore do not answer this question.

१३२८. (A) The chapter notes that student groups, political party workers, doctors, engineers, scientists and university faculty have all been drawn into the movement. — Chapter 52 treats Narayanji Chaudhary as part of its larger discussion of Narayanji Chaudhary — Environmental Activist and Water Heritage Guardian of Mithila. Put in fresh wording, the relevant point is that the chapter notes that student groups, political party workers, doctors, engineers, scientists and university faculty have all been drawn into the movement. The remaining options point to different concerns and therefore do not answer this question.

१३२९. (A) Institutional partnerships: Chaudhary has worked with the Maithili Sahitya Sansthan (Patna), the Maharajadhiraj Laxmishwar Singh Sangrahalaya (Darbhanga), INTACH, and individual scientists and academics including the late Padma Shri Dr Manas Bihari Verma... — Chapter 52 treats Maharajadhiraj Laxmishwar Singh Sangrahalaya as part of its larger discussion of Narayanji Chaudhary — Environmental Activist and Water Heritage Guardian of Mithila. Put in fresh wording, the relevant point is that institutional partnerships: Chaudhary has worked with the Maithili Sahitya Sansthan (Patna), the Maharajadhiraj Laxmishwar Singh Sangrahalaya (Darbhanga), INTACH, and individual scientists and academics including the late Padma Shri Dr Manas Bihari Verma... The remaining options point to different concerns and therefore do not answer this question.

१३३०. (B) The chapter notes that despite all of this, Chaudhary has continued his work with, as several writers describe it, the quality of a bataahpani, a productive, almost reckless devotion, a quality he himself humorously acknowledged is a prerequisite for... — Chapter 52 treats Narayanji Chaudhary as part of its larger discussion of Narayanji Chaudhary — Environmental Activist and Water Heritage Guardian of Mithila. Put in fresh wording, the relevant point is that the chapter notes that despite all of this, Chaudhary has continued his work with, as several writers describe it, the quality of a bataahpani, a productive, almost reckless devotion, a quality he himself humorously acknowledged is a prerequisite for... The remaining options point to different concerns and therefore do not answer this question.

१३३१. (C) The chapter notes that ponds such as Harahi, Dighi, and Ganga Sagar are not just water bodies, they are 600-900-year-old living archives of Mithila's cultural life. — Chapter 52 treats Ganga Sagar as part of its larger discussion of Narayanji Chaudhary — Environmental Activist and Water Heritage Guardian of Mithila. Put in fresh wording, the relevant point is that the chapter notes that ponds such as Harahi, Dighi, and Ganga Sagar are not just water bodies, they are 600-900-year-old living archives of Mithila's cultural life. The remaining options point to different concerns and therefore do not answer this question.

१३३२. (C) The movement wins orders; the administration fails to implement them. — Chapter 52 treats Narayanji Chaudhary as part of its larger discussion of Narayanji Chaudhary — Environmental Activist and Water Heritage Guardian of Mithila. Put in fresh wording, the relevant point is that the movement wins orders; the administration fails to implement them. The remaining options point to different concerns and therefore do not answer this question.

१३३३. (D) The chapter notes that 2): Provides an overview, situating the Chaudhary Visheshank inside Videha's editorial line of inheritance and commending its departure from literary subjects to honour a water conservationist. — Chapter 52 treats Chaudhary Visheshank as part of its larger discussion of Narayanji Chaudhary — Environmental Activist and Water Heritage Guardian of Mithila. Put in fresh wording, the relevant point is that the chapter notes that 2): Provides an overview, situating the Chaudhary Visheshank inside Videha's editorial line of inheritance and commending its departure from literary subjects to honour a water conservationist. The remaining options point to different concerns and therefore do not answer this question.

१३३४. (C) The chapter notes that centres on Narendra Jha and Panna Jha, Comprehensive Critical Research Report. — Chapter 53 treats Narendra Jha as part of its larger discussion of Narendra Jha and Panna Jha — Comprehensive Critical Research Report. Put in fresh wording, the relevant point is that the chapter notes that centres on Narendra Jha and Panna Jha, Comprehensive Critical Research Report. The remaining options point to different concerns and therefore do not answer this question.

१३३५. (C) The chapter notes that its discussion connects Narendra Jha and Panna Jha with critical appreciation, literary history and the Videha critical frame. — Chapter 53 treats Narendra Jha as part of its larger discussion of Narendra Jha and Panna Jha — Comprehensive Critical Research Report. Put in fresh wording, the relevant point is that the chapter notes that its discussion connects Narendra Jha and Panna Jha with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

१३३६. (B) Her death was described in Videha 395 as the loss of Maithili's foremost woman psychologist-author. — Chapter 53 treats Narendra Jha and Panna Jha as part of its larger discussion of Narendra Jha and Panna Jha — Comprehensive Critical Research Report. Put in fresh wording, the relevant point is that her death was described in Videha 395 as the loss of Maithili's foremost woman psychologist-author. The remaining options point to different concerns and therefore do not answer this question.

१३३७. (D) The chapter notes that this founding text establishes the intellectual architecture of all his subsequent work, providing a theoretical survey of Mithila's economic underdevelopment across agriculture, industry, infrastructure, and land use, alongside... — Chapter 53 treats Narendra Jha and Panna Jha as part of its larger discussion of Narendra Jha and Panna Jha — Comprehensive Critical Research Report. Put in fresh wording, the relevant point is that the chapter notes that this founding text establishes the intellectual architecture of all his subsequent work, providing a theoretical survey of Mithila's economic underdevelopment across agriculture, industry, infrastructure, and land use, alongside... The remaining options point to different concerns and therefore do not answer this question.

१३३८. (A) The chapter notes that this is his most technically specialised volume, addressing the chronic misgovernance of Mithila's rivers, the Kosi, Kamala, Bagmati, Gandak, and others, and the failure of successive embankment and irrigation projects. — Chapter 53 treats Narendra Jha and Panna Jha as part of its larger discussion of Narendra Jha and Panna Jha — Comprehensive Critical Research Report. Put in fresh wording, the relevant point is that the chapter notes that this is his most technically specialised volume, addressing the chronic misgovernance of Mithila's rivers, the Kosi, Kamala, Bagmati, Gandak, and others, and the failure of successive embankment and irrigation projects. The remaining options point to different concerns and therefore do not answer this question.

१३३९. (D) The chapter notes that this volume comprises two major sections: the first analyses the political economy of development, including essays on the need for Mithila statehood, the role of Maithili-serving organisations, the causes of brain drain from Mithila... — Chapter 53 treats Narendra Jha and Panna Jha as part of its larger discussion of Narendra Jha and Panna Jha — Comprehensive Critical Research Report. Put in fresh wording, the relevant point is that the chapter notes that this volume comprises two major sections: the first analyses the political economy of development, including essays on the need for Mithila statehood, the role of Maithili-serving organisations, the causes of brain drain from Mithila... The remaining options point to different concerns and therefore do not answer this question.

१३४०. (B) An autobiographical prose work, whose title is drawn from a celebrated verse of Maithili's medieval poet Vidyapati, structurally enacting the connection between classical Maithili aesthetics and Jha's own restless, searching

life. — Chapter 53 treats Narendra Jha and Panna Jha as part of its larger discussion of Narendra Jha and Panna Jha — Comprehensive Critical Research Report. Put in fresh wording, the relevant point is that an autobiographical prose work, whose title is drawn from a celebrated verse of Maithili's medieval poet Vidyapati, structurally enacting the connection between classical Maithili aesthetics and Jha's own restless, searching life. The remaining options point to different concerns and therefore do not answer this question.

१३४१. (B) The chapter notes that works of Panna Jha 2.2.1 Psycho Social Stress and Schizophrenia (2003) Language: English. — Chapter 53 treats Panna Jha as part of its larger discussion of Narendra Jha and Panna Jha — Comprehensive Critical Research Report. Put in fresh wording, the relevant point is that the chapter notes that works of Panna Jha 2.2.1 Psycho Social Stress and Schizophrenia (2003) Language: English. The remaining options point to different concerns and therefore do not answer this question.

१३४२. (C) Thematic Architecture Across the Economic Books 3.2.1 Land, Geology, and Agricultural Decline Jha's treatment of Mithila's geography is one of the most careful available in any regional language. — Chapter 53 treats Thematic Architecture Across as part of its larger discussion of Narendra Jha and Panna Jha — Comprehensive Critical Research Report. Put in fresh wording, the relevant point is that thematic Architecture Across the Economic Books 3.2.1 Land, Geology, and Agricultural Decline Jha's treatment of Mithila's geography is one of the most careful available in any regional language. The remaining options point to different concerns and therefore do not answer this question.

१३४३. (C) Here Jha moves from empirical documentation to structural critique: corruption, he argues, is not an accidental pathology but the operational mechanism by which Mithila's resources are systematically transferred to other regions and constituencies. — Chapter 53 treats Here Jha as part of its larger discussion of Narendra Jha and Panna Jha — Comprehensive Critical Research Report. Put in fresh wording, the relevant point is that here Jha moves from empirical documentation to structural critique: corruption, he argues, is not an accidental pathology but the operational mechanism by which Mithila's resources are systematically transferred to other regions and constituencies. The remaining options point to different concerns and therefore do not answer this question.

१३४४. (D) The chapter notes that navya Nyaya Epistemology: Developed by Gangesa Upadhyaya of Mithila (13th-14th century CE) in his Tattva-Cintamani, and extended by Raghunatha Shiromani, Mathuranatha Tarkavagisha, and Jagadisha Tarkālamkara, Navya Nyaya offers a... — Chapter 54 treats Gangesa Upadhyaya as part of its larger discussion of Nine Contemporary Maithili Voices — Ramji Prasad Mandal, Pt. Bal Govind 'Arya', Rameshwar Prasad Mandal, Ram Chandra Roy, Dr. Bacheshwar Jha, Kameshwar Choudhary, Narayan Yadav, Dr. Shubh Kumar Barnwal and Jhauili Paswan. Put in fresh wording, the relevant point is that the chapter notes that navya Nyaya Epistemology: Developed by Gangesa Upadhyaya of Mithila (13th-14th century CE) in his Tattva-Cintamani, and extended by Raghunatha Shiromani, Mathuranatha Tarkavagisha, and Jagadisha Tarkālamkara, Navya Nyaya offers a... The remaining options point to different concerns and therefore do not answer this question.

१३४५. (C) Their common thread is social commitment, linguistic innovation in the Maithili vernacular, and an insistence on recovering subaltern life-experience from invisibility. — Chapter 54 treats Nine Contemporary Maithili Voices as part of its larger discussion of Nine Contemporary Maithili Voices — Ramji Prasad Mandal, Pt. Bal Govind 'Arya', Rameshwar Prasad Mandal, Ram Chandra Roy, Dr. Bacheshwar Jha, Kameshwar Choudhary, Narayan Yadav, Dr. Shubh Kumar Barnwal and Jhauili Paswan. Put in fresh wording, the relevant point is that their common thread is social commitment, linguistic innovation in the Maithili vernacular, and an insistence on recovering subaltern life-experience from invisibility. The remaining options point to different concerns and therefore do not answer this question.

१३४६. (D) The chapter notes that ramji Prasad Mandal: The Lyrical Ethos of Subaltern Dignity Work: Lāl Raṅg Chāhat Achi Roṭī (लाल रंग चाहैत अछि रोटी, Red Craves the Bread) Formalist-Structuralist Analysis: Mandal's collection is a powerful exercise in poetic economy. — Chapter 54 treats Prasad Mandal as part of its larger discussion of Nine Contemporary Maithili Voices — Ramji Prasad Mandal, Pt. Bal Govind 'Arya', Rameshwar Prasad Mandal, Ram Chandra Roy, Dr. Bacheshwar Jha, Kameshwar Choudhary, Narayan Yadav, Dr. Shubh Kumar Barnwal and Jhauili Paswan. Put in fresh wording, the relevant point is that the chapter notes that ramji Prasad Mandal: The Lyrical Ethos of Subaltern Dignity Work: Lāl Raṅg

Chāhat Achi Roṭī (लाल रंग चाहैत अछि रोटी, Red Craves the Bread) Formalist-Structuralist Analysis: Mandal's collection is a powerful exercise in poetic economy. The remaining options point to different concerns and therefore do not answer this question.

१३४७. (D) The poet poses a series of logical challenges (nigrahasthāna, points of defeat) to the very idea of celebrating a new year while social realities remain unchanged. — Chapter 54 treats Nine Contemporary Maithili Voices as part of its larger discussion of Nine Contemporary Maithili Voices — Ramji Prasad Mandal, Pt. Bal Govind 'Arya', Rameshwar Prasad Mandal, Ram Chandra Roy, Dr. Bacheshwar Jha, Kameshwar Choudhary, Narayan Yadav, Dr. Shubh Kumar Barnwal and Jhauili Paswan. Put in fresh wording, the relevant point is that the poet poses a series of logical challenges (nigrahasthāna, points of defeat) to the very idea of celebrating a new year while social realities remain unchanged. The remaining options point to different concerns and therefore do not answer this question.

१३४८. (A) Thematic Architecture The collection opens with "Hammr Jalisa" (My Assembly/Longing), a poem of literary selfinventory in which the speaker rehearses his debts to Maithili's founding genius Vidyapati (Kirtilata, Kirtipataaka, the Padavali) while asserting... — Chapter 54 treats Thematic Architecture The as part of its larger discussion of Nine Contemporary Maithili Voices — Ramji Prasad Mandal, Pt. Bal Govind 'Arya', Rameshwar Prasad Mandal, Ram Chandra Roy, Dr. Bacheshwar Jha, Kameshwar Choudhary, Narayan Yadav, Dr. Shubh Kumar Barnwal and Jhauili Paswan. Put in fresh wording, the relevant point is that thematic Architecture The collection opens with "Hammr Jalisa" (My Assembly/Longing), a poem of literary selfinventory in which the speaker rehearses his debts to Maithili's founding genius Vidyapati (Kirtilata, Kirtipataaka, the Padavali) while asserting... The remaining options point to different concerns and therefore do not answer this question.

१३४९. (C) The chapter notes that this is what Sandra Gilbert and Susan Gubar would call "the anxiety of authorship" reversed: here, the female subject writes herself into existence before birth, claiming the archive of achieved women against the annihilation her... — Chapter 54 treats Sandra Gilbert as part of its larger discussion of Nine Contemporary Maithili Voices — Ramji Prasad Mandal, Pt. Bal Govind 'Arya', Rameshwar Prasad Mandal, Ram Chandra Roy, Dr. Bacheshwar Jha, Kameshwar Choudhary, Narayan Yadav, Dr. Shubh Kumar Barnwal and Jhauili Paswan. Put in fresh wording, the relevant point is that the chapter notes that this is what Sandra Gilbert and Susan Gubar would call "the anxiety of authorship" reversed: here, the female subject writes herself into existence before birth, claiming the archive of achieved women against the annihilation her... The remaining options point to different concerns and therefore do not answer this question.

१३५०. (B) In terms of the Navya Nyaya analysis of his complete poetic project, Mandal works with what Gangesa would call sannikarsha, the special contact relation between a word and the object it cognises. — Chapter 54 treats Nine Contemporary Maithili Voices as part of its larger discussion of Nine Contemporary Maithili Voices — Ramji Prasad Mandal, Pt. Bal Govind 'Arya', Rameshwar Prasad Mandal, Ram Chandra Roy, Dr. Bacheshwar Jha, Kameshwar Choudhary, Narayan Yadav, Dr. Shubh Kumar Barnwal and Jhauili Paswan. Put in fresh wording, the relevant point is that in terms of the Navya Nyaya analysis of his complete poetic project, Mandal works with what Gangesa would call sannikarsha, the special contact relation between a word and the object it cognises. The remaining options point to different concerns and therefore do not answer this question.

१३५१. (A) The chapter notes that this is the epistemological function of his poetry: to make the reader relearn the world. — Chapter 54 treats Nine Contemporary Maithili Voices as part of its larger discussion of Nine Contemporary Maithili Voices — Ramji Prasad Mandal, Pt. Bal Govind 'Arya', Rameshwar Prasad Mandal, Ram Chandra Roy, Dr. Bacheshwar Jha, Kameshwar Choudhary, Narayan Yadav, Dr. Shubh Kumar Barnwal and Jhauili Paswan. Put in fresh wording, the relevant point is that the chapter notes that this is the epistemological function of his poetry: to make the reader relearn the world. The remaining options point to different concerns and therefore do not answer this question.

१३५२. (A) The structure is not just descriptive but prescriptive, establishing rules for "correct" Maithili. — Chapter 54 treats Nine Contemporary Maithili Voices as part of its larger discussion of Nine Contemporary Maithili Voices — Ramji Prasad Mandal, Pt. Bal Govind 'Arya', Rameshwar Prasad Mandal, Ram Chandra Roy, Dr. Bacheshwar Jha, Kameshwar Choudhary, Narayan Yadav, Dr. Shubh Kumar Barnwal and Jhauili Paswan. Put in fresh wording, the relevant point is that the structure is not

just descriptive but prescriptive, establishing rules for "correct" Maithili. The remaining options point to different concerns and therefore do not answer this question.

१३५३. (C) The chapter notes that navya Nyaya is concerned with the precise definition of terms (lakṣaṇa). — Chapter 54 treats Nine Contemporary Maithili Voices as part of its larger discussion of Nine Contemporary Maithili Voices — Ramji Prasad Mandal, Pt. Bal Govind 'Arya', Rameshwar Prasad Mandal, Ram Chandra Roy, Dr. Bacheshwar Jha, Kameshwar Choudhary, Narayan Yadav, Dr. Shubh Kumar Barnwal and Jhauili Paswan. Put in fresh wording, the relevant point is that the chapter notes that navya Nyaya is concerned with the precise definition of terms (lakṣaṇa). The remaining options point to different concerns and therefore do not answer this question.

१३५४. (D) The Videha-Anchinhar Platform: A Parallel Literary Revolution 4. — Chapter 55 treats Parallel Literary Revolution as part of its larger discussion of Three Voices of the Maithili Ghazal — Om Prakash Jha, Amit Mishra and Chandan Kumar Jha. Put in fresh wording, the relevant point is that the Videha-Anchinhar Platform: A Parallel Literary Revolution 4. The remaining options point to different concerns and therefore do not answer this question.

१३५५. (D) Amit Mishra: Nav Anshu 6.1 Biographical Context 6.2 Thematic Analysis 6.3 Technical Achievement 6.4 Close Reading of Selected Ghazals 7. — Chapter 55 treats Amit Mishra as part of its larger discussion of Three Voices of the Maithili Ghazal — Om Prakash Jha, Amit Mishra and Chandan Kumar Jha. Put in fresh wording, the relevant point is that amit Mishra: Nav Anshu 6.1 Biographical Context 6.2 Thematic Analysis 6.3 Technical Achievement 6.4 Close Reading of Selected Ghazals 7. The remaining options point to different concerns and therefore do not answer this question.

१३५६. (C) The chapter notes that chandan Kumar Jha's preface diagnoses the historical problem: 'Many of the older generation of Maithili ghazalkaras have not yet grasped the Arabic bahar-based prosody and its application in Maithili, which is unfortunate.' The three... — Chapter 55 treats Kumar Jha's as part of its larger discussion of Three Voices of the Maithili Ghazal — Om Prakash Jha, Amit Mishra and Chandan Kumar Jha. Put in fresh wording, the relevant point is that the chapter notes that chandan Kumar Jha's preface diagnoses the historical problem: 'Many of the older generation of Maithili ghazalkaras have not yet grasped the Arabic bahar-based prosody and its application in Maithili, which is unfortunate.' The three... The remaining options point to different concerns and therefore do not answer this question.

१३५७. (A) The chapter notes that this is a model of literary production without precedent in Maithili literary history: the digital-first, community-trained, simultaneously-published emergence of a new generation. — Chapter 55 treats Three Voices of the Maithili Ghazal as part of its larger discussion of Three Voices of the Maithili Ghazal — Om Prakash Jha, Amit Mishra and Chandan Kumar Jha. Put in fresh wording, the relevant point is that the chapter notes that this is a model of literary production without precedent in Maithili literary history: the digital-first, community-trained, simultaneously-published emergence of a new generation. The remaining options point to different concerns and therefore do not answer this question.

१३५८. (B) The chapter notes that gajendra Thakur's Videha Parallel History critical frame is relevant here in its insistence that literary history must reckon with the full ecology of literary production, not only the canonical published works evaluated by... — Chapter 55 treats Thakur's Videha Parallel History as part of its larger discussion of Three Voices of the Maithili Ghazal — Om Prakash Jha, Amit Mishra and Chandan Kumar Jha. Put in fresh wording, the relevant point is that the chapter notes that gajendra Thakur's Videha Parallel History critical frame is relevant here in its insistence that literary history must reckon with the full ecology of literary production, not only the canonical published works evaluated by... The remaining options point to different concerns and therefore do not answer this question.

१३५९. (B) The chapter notes that om Prakash's preface explains: 'I believe one should write the Arabic bahar's name or, if in Sarala Varnik Bahar, the syllable count below every ghazal.' — Chapter 55 treats Sarala Varnik Bahar as part of its larger discussion of Three Voices of the Maithili Ghazal — Om Prakash Jha, Amit Mishra and Chandan Kumar Jha. Put in fresh wording, the relevant point is that the chapter notes that om Prakash's preface explains: 'I believe one should write the Arabic bahar's name or, if in Sarala Varnik Bahar, the syllable count below every ghazal.' The remaining options point to different concerns and therefore do not answer this question.

१३६०. (B) The chapter notes that he is married to Shrimati Rekha Jha, who is always his first listener (his 'pehla shrota'), he reads every ghazal to her first, takes her suggestions, and credits her patience and love as the source and

inspiration of his ghazal writing. — Chapter 55 treats Shrimati Rekha Jha as part of its larger discussion of Three Voices of the Maithili Ghazal — Om Prakash Jha, Amit Mishra and Chandan Kumar Jha. Put in fresh wording, the relevant point is that the chapter notes that he is married to Shrimati Rekha Jha, who is always his first listener (his 'pehla shrota'), he reads every ghazal to her first, takes her suggestions, and credits her patience and love as the source and inspiration of his ghazal writing. The remaining options point to different concerns and therefore do not answer this question.

१३६१. (C) The collection contains 87 ghazals (plus rubais and katas), covering themes of love, social critique, politics, humour, and spirituality. — Chapter 55 treats Three Voices of the Maithili Ghazal as part of its larger discussion of Three Voices of the Maithili Ghazal — Om Prakash Jha, Amit Mishra and Chandan Kumar Jha. Put in fresh wording, the relevant point is that the collection contains 87 ghazals (plus rubais and katas), covering themes of love, social critique, politics, humour, and spirituality. The remaining options point to different concerns and therefore do not answer this question.

१३६२. (C) The chapter notes that 'Jan-ganak sevak bhela deshak bhaar chai / Jantaak mari taka banal budhiyaar chai'. — Chapter 55 treats Three Voices of the Maithili Ghazal as part of its larger discussion of Three Voices of the Maithili Ghazal — Om Prakash Jha, Amit Mishra and Chandan Kumar Jha. Put in fresh wording, the relevant point is that the chapter notes that 'Jan-ganak sevak bhela deshak bhaar chai / Jantaak mari taka banal budhiyaar chai'. The remaining options point to different concerns and therefore do not answer this question.

१३६३. (B) The chapter notes that he began writing songs (gīta) in high school and produced many cassettes in various styles, but found no lasting satisfaction until the ghazal form drew him. — Chapter 56 treats Pradeep Pushpa as part of its larger discussion of Pradeep Pushpa — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that he began writing songs (gīta) in high school and produced many cassettes in various styles, but found no lasting satisfaction until the ghazal form drew him. The remaining options point to different concerns and therefore do not answer this question.

१३६४. (B) The chapter notes that this takhallus, already present in his surname, is lightly worn: it appears in several maqta verses with a characteristic selfreferential irony. — Chapter 56 treats Pradeep Pushpa as part of its larger discussion of Pradeep Pushpa — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that this takhallus, already present in his surname, is lightly worn: it appears in several maqta verses with a characteristic selfreferential irony. The remaining options point to different concerns and therefore do not answer this question.

१३६५. (C) The book contains at least 19 numbered ghazals covering the full range of the Videha Maithili ghazal line of inheritance: social protest, political satire, migration and urban alienation, love and betrayal, cultural erosion, village life, and the poet's... — Chapter 56 treats Pradeep Pushpa as part of its larger discussion of Pradeep Pushpa — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the book contains at least 19 numbered ghazals covering the full range of the Videha Maithili ghazal line of inheritance: social protest, political satire, migration and urban alienation, love and betrayal, cultural erosion, village life, and the poet's... The remaining options point to different concerns and therefore do not answer this question.

१३६६. (A) The chapter notes that he traces the bahr specifically the metre 2122+2122+2122+212, from its earliest Maithili practitioners to Pushpa's generation. — Chapter 56 treats Pradeep Pushpa as part of its larger discussion of Pradeep Pushpa — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that he traces the bahr specifically the metre 2122+2122+2122+212, from its earliest Maithili practitioners to Pushpa's generation. The remaining options point to different concerns and therefore do not answer this question.

१३६७. (C) The chapter notes that ghazal 5 (212 12 22): Simple vārṇik bahr, one of the 'simple metre' ghazals Anchinhar recognises as pedagogically oriented. — Chapter 56 treats Pradeep Pushpa as part of its larger discussion of Pradeep Pushpa — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that ghazal 5 (212 12 22): Simple vārṇik bahr, one of the 'simple metre' ghazals Anchinhar recognises as pedagogically oriented. The remaining options point to different concerns and therefore do not answer this question.

१३६८. (C) The chapter notes that ghazal 9's entire dramatic structure, 'ī kon gāma chai?' (What village is this?), is a meditation on the village that has become unrecognisable: the Sohara and Lagani folk songs replaced by DJ noise; the

smell of turmeric and... — Chapter 56 treats Pradeep Pushpa as part of its larger discussion of Pradeep Pushpa — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that ghazal 9's entire dramatic structure, 'ī kon gāma chai?' (What village is this?), is a meditation on the village that has become unrecognisable: the Sohara and Lagani folk songs replaced by DJ noise; the smell of turmeric and... The remaining options point to different concerns and therefore do not answer this question.

१३६९. (D) The chapter notes that cultural Erosion and the Village Ghazal 9's radif 'ī kon gāma chai?' operates as a cultural diagnostic. — Chapter 56 treats Village Ghazal as part of its larger discussion of Pradeep Pushpa — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that cultural Erosion and the Village Ghazal 9's radif 'ī kon gāma chai?' operates as a cultural diagnostic. The remaining options point to different concerns and therefore do not answer this question.

१३७०. (A) The chapter notes that first full-time children's literature author in Maithili: As documented in both critical volumes above. — Chapter 57 treats Preeti Thakur as part of its larger discussion of Preeti Thakur — Pioneer of Maithili Children's Picture-Story Literature. Put in fresh wording, the relevant point is that the chapter notes that first full-time children's literature author in Maithili: As documented in both critical volumes above. The remaining options point to different concerns and therefore do not answer this question.

१३७१. (B) Initially, I thought of it as comics for Maithili children, but as I started reading, I became immersed in it. — Chapter 57 treats Preeti Thakur as part of its larger discussion of Preeti Thakur — Pioneer of Maithili Children's Picture-Story Literature. Put in fresh wording, the relevant point is that initially, I thought of it as comics for Maithili children, but as I started reading, I became immersed in it. The remaining options point to different concerns and therefore do not answer this question.

१३७२. (C) The chapter notes that preeti Thakur adapts this medieval text for a child audience, providing illustrations and simplified narrative framing in Maithili. — Chapter 57 treats Preeti Thakur as part of its larger discussion of Preeti Thakur — Pioneer of Maithili Children's Picture-Story Literature. Put in fresh wording, the relevant point is that the chapter notes that preeti Thakur adapts this medieval text for a child audience, providing illustrations and simplified narrative framing in Maithili. The remaining options point to different concerns and therefore do not answer this question.

१३७३. (C) The chapter notes that preeti Thakur's role in physically cataloguing and scanning 11,000 such inscriptions represents a form of archival and scholarly labour rarely credited in mainstream literary biography but key to the Videha counterarchive. — Chapter 57 treats Preeti Thakur as part of its larger discussion of Preeti Thakur — Pioneer of Maithili Children's Picture-Story Literature. Put in fresh wording, the relevant point is that the chapter notes that preeti Thakur's role in physically cataloguing and scanning 11,000 such inscriptions represents a form of archival and scholarly labour rarely credited in mainstream literary biography but key to the Videha counterarchive. The remaining options point to different concerns and therefore do not answer this question.

१३७४. (A) The chapter notes that it is a different matter that the critical class often relegates women's writing to a corner of history's pages." She then pivots to a form of critical surprise at Preeti Thakur's achievement: the richness of content inside the... — Chapter 57 treats Preeti Thakur's as part of its larger discussion of Preeti Thakur — Pioneer of Maithili Children's Picture-Story Literature. Put in fresh wording, the relevant point is that the chapter notes that it is a different matter that the critical class often relegates women's writing to a corner of history's pages." She then pivots to a form of critical surprise at Preeti Thakur's achievement: the richness of content inside the... The remaining options point to different concerns and therefore do not answer this question.

१३७५. (D) The chapter notes that elderly women folk tell various kinds of stories to young children at bedtime, which are entertaining as well as instructive and educational." He holds that Preeti Thakur's achievement is to have bridged the oral and written, the... — Chapter 57 treats Preeti Thakur's as part of its larger discussion of Preeti Thakur — Pioneer of Maithili Children's Picture-Story Literature. Put in fresh wording, the relevant point is that the chapter notes that elderly women folk tell various kinds of stories to young children at bedtime, which are entertaining as well as instructive and educational." He holds that Preeti Thakur's achievement is to have bridged the oral and written, the... The remaining options point to different concerns and therefore do not answer this question.

१३७६. (D) The chapter notes that preeti Thakur who, along with the first conceptualization of the picture story, also gave it the form of a book... — Chapter 57 treats Preeti Thakur as part of its larger discussion of Preeti Thakur — Pioneer of Maithili Children's Picture-Story Literature. Put in fresh wording, the relevant point is that the chapter notes that preeti Thakur who, along with the first conceptualization of the picture story, also gave it the form of a book... The remaining options point to different concerns and therefore do not answer this question.

१३७७. (B) The chapter notes that building children's literature is a bit more difficult than building literature. — Chapter 57 treats Preeti Thakur as part of its larger discussion of Preeti Thakur — Pioneer of Maithili Children's Picture-Story Literature. Put in fresh wording, the relevant point is that the chapter notes that building children's literature is a bit more difficult than building literature. The remaining options point to different concerns and therefore do not answer this question.

१३७८. (D) The chapter notes that ira Mallick is also Smtā Editor of the 'Stri Kona' section of Videha) Mallick's piece extends the feminist critical dimension of the reception, situating Preeti Thakur's contribution inside the broader women's line of inheritance in... — Chapter 57 treats Smtā Editor as part of its larger discussion of Preeti Thakur — Pioneer of Maithili Children's Picture-Story Literature. Put in fresh wording, the relevant point is that the chapter notes that ira Mallick is also Smtā Editor of the 'Stri Kona' section of Videha) Mallick's piece extends the feminist critical dimension of the reception, situating Preeti Thakur's contribution inside the broader women's line of inheritance in... The remaining options point to different concerns and therefore do not answer this question.

१३७९. (A) The chapter notes that its core argument is that the mainstream Maithili literary historiography, as curated by the Sahitya Akademi since 1965, has systematically promoted an upper-caste (predominantly Maithil Brahmin) canon while suppressing democratic... — Chapter 57 treats Sahitya Akademi as part of its larger discussion of Preeti Thakur — Pioneer of Maithili Children's Picture-Story Literature. Put in fresh wording, the relevant point is that the chapter notes that its core argument is that the mainstream Maithili literary historiography, as curated by the Sahitya Akademi since 1965, has systematically promoted an upper-caste (predominantly Maithil Brahmin) canon while suppressing democratic... The remaining options point to different concerns and therefore do not answer this question.

१३८०. (A) The chapter notes that inside this schema, Preeti Thakur occupies a defined structural position in layer (9), the digital counter-archive, and simultaneously enacts layers (1) and (3) by recovering folk and subaltern figures (Reshma-Chuharmal, Mahua... — Chapter 57 treats Preeti Thakur as part of its larger discussion of Preeti Thakur — Pioneer of Maithili Children's Picture-Story Literature. Put in fresh wording, the relevant point is that the chapter notes that inside this schema, Preeti Thakur occupies a defined structural position in layer (9), the digital counter-archive, and simultaneously enacts layers (1) and (3) by recovering folk and subaltern figures (Reshma-Chuharmal, Mahua... The remaining options point to different concerns and therefore do not answer this question.

१३८१. (D) The implied or resonant meaning (dhvani or vyangya) is aesthetically superior to the directly expressed (vacyartha). — Chapter 57 treats Preeti Thakur as part of its larger discussion of Preeti Thakur — Pioneer of Maithili Children's Picture-Story Literature. Put in fresh wording, the relevant point is that the implied or resonant meaning (dhvani or vyangya) is aesthetically superior to the directly expressed (vacyartha). The remaining options point to different concerns and therefore do not answer this question.

१३८२. (A) The chapter notes that gilbert and Gubar's concept of the "madwoman in the attic", the repressed female creative energy that must find oblique expression in a male-dominated literary field, finds its counterpart in the Maithili context in the documented... — Chapter 57 treats Preeti Thakur as part of its larger discussion of Preeti Thakur — Pioneer of Maithili Children's Picture-Story Literature. Put in fresh wording, the relevant point is that the chapter notes that gilbert and Gubar's concept of the "madwoman in the attic", the repressed female creative energy that must find oblique expression in a male-dominated literary field, finds its counterpart in the Maithili context in the documented... The remaining options point to different concerns and therefore do not answer this question.

१३८३. (A) The chapter notes that gayatri Spivak's question "Can the subaltern speak?" resonates with particular force in the context of Preeti Thakur's recovery of non-Brahmin folk heroes. — Chapter 57 treats Preeti Thakur's as part of its larger discussion of Preeti Thakur — Pioneer of Maithili Children's Picture-Story Literature. Put in fresh wording, the relevant

point is that the chapter notes that gayatri Spivak's question "Can the subaltern speak?" resonates with particular force in the context of Preeti Thakur's recovery of non-Brahmin folk heroes. The remaining options point to different concerns and therefore do not answer this question.

१३८४. (C) The chapter notes that reader-Response Theory (Wolfgang Iser, Hans Robert Jauss) Wolfgang Iser's theory of the "implied reader" and the "indeterminacy" of the literary text is especially illuminating for the chitrakatha form.

— Chapter 57 treats Response Theory as part of its larger discussion of Preeti Thakur — Pioneer of Maithili Children's Picture-Story Literature. Put in fresh wording, the relevant point is that the chapter notes that reader-Response Theory (Wolfgang Iser, Hans Robert Jauss) Wolfgang Iser's theory of the "implied reader" and the "indeterminacy" of the literary text is especially illuminating for the chitrakatha form. The remaining options point to different concerns and therefore do not answer this question.

१३८५. (B) The chapter notes that vygotsky) Piaget's theory of cognitive development recognises distinct stages: sensorimotor (0-2), preoperational (2-7), concrete operational (7-11), and formal operational (12+).

— Chapter 57 treats Preeti Thakur as part of its larger discussion of Preeti Thakur — Pioneer of Maithili Children's Picture-Story Literature. Put in fresh wording, the relevant point is that the chapter notes that vygotsky) Piaget's theory of cognitive development recognises distinct stages: sensorimotor (0-2), preoperational (2-7), concrete operational (7-11), and formal operational (12+). The remaining options point to different concerns and therefore do not answer this question.

१३८६. (C) The chapter notes that preeti Thakur's chitrakatha are primarily aimed at the preoperational and concrete operational stages: the picturestory format is ideally suited to the preoperational child's thinking in images and narratives rather than abstract...

— Chapter 57 treats Preeti Thakur as part of its larger discussion of Preeti Thakur — Pioneer of Maithili Children's Picture-Story Literature. Put in fresh wording, the relevant point is that the chapter notes that preeti Thakur's chitrakatha are primarily aimed at the preoperational and concrete operational stages: the picturestory format is ideally suited to the preoperational child's thinking in images and narratives rather than abstract... The remaining options point to different concerns and therefore do not answer this question.

१३८७. (A) The ideology encoded is not of caste supremacy but of folk dignity and cross-caste solidarity.

— Chapter 57 treats Preeti Thakur as part of its larger discussion of Preeti Thakur — Pioneer of Maithili Children's Picture-Story Literature. Put in fresh wording, the relevant point is that the ideology encoded is not of caste supremacy but of folk dignity and cross-caste solidarity. The remaining options point to different concerns and therefore do not answer this question.

१३८८. (D) The chapter notes that p r e a m b l e : S c o p e a n d M e t h o d o l o g y This research monograph undertakes a comprehensive critical appreciation of the literary, scholarly, and creative works of Prof.

— Chapter 58 treats Prof. Premshankar Singh and Ilarani Singh as part of its larger discussion of Prof. Premshankar Singh and Ilarani Singh — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that p r e a m b l e : S c o p e a n d M e t h o d o l o g y This research monograph undertakes a comprehensive critical appreciation of the literary, scholarly, and creative works of Prof. The remaining options point to different concerns and therefore do not answer this question.

१३८९. (C) The chapter notes that premshankar Singh and Ilarani Singh, two pivotal figures in contemporary Maithili literature.

— Chapter 58 treats Ilarani Singh as part of its larger discussion of Prof. Premshankar Singh and Ilarani Singh — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that premshankar Singh and Ilarani Singh, two pivotal figures in contemporary Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

१३९०. (A) The chapter notes that he is recognized as one of the foremost critics of Maithili literature of the twentieth century.

— Chapter 58 treats Prof. Premshankar Singh and Ilarani Singh as part of its larger discussion of Prof. Premshankar Singh and Ilarani Singh — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that he is recognized as one of the foremost critics of Maithili literature of the twentieth century. The remaining options point to different concerns and therefore do not answer this question.

१३९१. (A) The chapter notes that ilarani Singh Ilarani Singh is a Maithili woman writer, playwright, and poet whose work is associated with the Videha corpus and the broader line of inheritance of women's writing in Maithili.

— Chapter

58 treats Singh Ilarani Singh as part of its larger discussion of Prof. Premshankar Singh and Ilarani Singh — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that ilarani Singh Ilarani Singh is a Maithili woman writer, playwright, and poet whose work is associated with the Videha corpus and the broader line of inheritance of women's writing in Maithili. The remaining options point to different concerns and therefore do not answer this question.

१३९२. (A) Her book Maithili Rangmanch (archived in the Videha repository) is a contribution to Maithili theatre studies. — Chapter 58 treats Prof. Premshankar Singh and Ilarani Singh as part of its larger discussion of Prof. Premshankar Singh and Ilarani Singh — Critical Research and Appreciation. Put in fresh wording, the relevant point is that her book Maithili Rangmanch (archived in the Videha repository) is a contribution to Maithili theatre studies. The remaining options point to different concerns and therefore do not answer this question.

१३९३. (D) The chapter notes that ilarani Singh's theatre writings and poetry, as a woman writer, represent the parallel stream of gendered authorship. — Chapter 58 treats Prof. Premshankar Singh and Ilarani Singh as part of its larger discussion of Prof. Premshankar Singh and Ilarani Singh — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that ilarani Singh's theatre writings and poetry, as a woman writer, represent the parallel stream of gendered authorship. The remaining options point to different concerns and therefore do not answer this question.

१३९४. (D) The section on folk drama (Lok Natya) traces the deep roots of Maithili theatrical line of inheritance. — Chapter 58 treats Lok Natya as part of its larger discussion of Prof. Premshankar Singh and Ilarani Singh — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the section on folk drama (Lok Natya) traces the deep roots of Maithili theatrical line of inheritance. The remaining options point to different concerns and therefore do not answer this question.

१३९५. (B) The chapter notes that singh's survey of the twentieth century recognises it as a 'Varnayug' (Golden Age), not without irony, since the same period saw the suppression of Maithili's claim to independent linguistic status. — Chapter 58 treats Golden Age as part of its larger discussion of Prof. Premshankar Singh and Ilarani Singh — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that singh's survey of the twentieth century recognises it as a 'Varnayug' (Golden Age), not without irony, since the same period saw the suppression of Maithili's claim to independent linguistic status. The remaining options point to different concerns and therefore do not answer this question.

१३९६. (D) The sections on Harimohon Jha (a landmark Maithili humorist and playwright), Jayakant Mishra (activist for Maithili language recognition), Mayanand's radio drama, and Chetna Samiti's theatre work provide rare critical documentation of institutions and... — Chapter 58 treats Harimohon Jha as part of its larger discussion of Prof. Premshankar Singh and Ilarani Singh — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the sections on Harimohon Jha (a landmark Maithili humorist and playwright), Jayakant Mishra (activist for Maithili language recognition), Mayanand's radio drama, and Chetna Samiti's theatre work provide rare critical documentation of institutions and... The remaining options point to different concerns and therefore do not answer this question.

१३९७. (B) The chapter notes that singh's scholarly note draws attention to the relationship between Manasa worship in Mithila and its parallel traditions in Bengal, Jharkhand's adivasi communities, and South India, a comparative cultural-religious mapping of... — Chapter 58 treats South India as part of its larger discussion of Prof. Premshankar Singh and Ilarani Singh — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that singh's scholarly note draws attention to the relationship between Manasa worship in Mithila and its parallel traditions in Bengal, Jharkhand's adivasi communities, and South India, a comparative cultural-religious mapping of... The remaining options point to different concerns and therefore do not answer this question.

१३९८. (B) The chapter notes that this play is a Maithili translation of his work, intended to bring his artistry to Maithili readers. — Chapter 58 treats Prof. Premshankar Singh and Ilarani Singh as part of its larger discussion of Prof. Premshankar Singh and Ilarani Singh — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that this play is a Maithili translation of his work, intended to bring his artistry to Maithili readers. The remaining options point to different concerns and therefore do not answer this question.

१३९९. (B) The chapter notes that seema: A beautiful young woman. _____ Plot Summary (Translation of the Script) Scene 1: The Encounter The play opens in a simple hostel room where Manoj is lying on a bed, writing poetry. — Chapter 58 treats Plot Summary as part of its larger discussion of Prof. Premshankar Singh and Ilarani Singh — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that seema: A beautiful young woman. _____ Plot Summary (Translation of the Script) Scene 1: The Encounter The play opens in a simple hostel room where Manoj is lying on a bed, writing poetry. The remaining options point to different concerns and therefore do not answer this question.

१४००. (D) The chapter notes that cRITICISM literary criticism of the Maithili play Prem: Ek Kavita (Love: A Poem) looks closely at the work by way of the lenses of traditional Indian aesthetics, Western dramatic theory, the Videha Parallel History critical frame... — Chapter 58 treats Ek Kavita as part of its larger discussion of Prof. Premshankar Singh and Ilarani Singh — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that cRITICISM literary criticism of the Maithili play Prem: Ek Kavita (Love: A Poem) looks closely at the work by way of the lenses of traditional Indian aesthetics, Western dramatic theory, the Videha Parallel History critical frame... The remaining options point to different concerns and therefore do not answer this question.

१४०१. (A) The chapter notes that i n t r o d u c t i o n : A u t h o r a n d C o n t e x t Rabindra Narayan Mishra is a contemporary Maithili author distinguished by the unusual combination of a distinguished legal career and a prolific literary output. — Chapter 59 treats Rabindra Narayan Mishra as part of its larger discussion of Rabindra Narayan Mishra — Novelist, Story-Writer and Essayist. Put in fresh wording, the relevant point is that the chapter notes that i n t r o d u c t i o n : A u t h o r a n d C o n t e x t Rabindra Narayan Mishra is a contemporary Maithili author distinguished by the unusual combination of a distinguished legal career and a prolific literary output. The remaining options point to different concerns and therefore do not answer this question.

१४०२. (A) The Videha platform, established and edited by Gajendra Thakur, has been a critical vehicle for preserving and disseminating Maithili literature in the digital age, and Mishra is among its major contributors. — Chapter 59 treats Gajendra Thakur as part of its larger discussion of Rabindra Narayan Mishra — Novelist, Story-Writer and Essayist. Put in fresh wording, the relevant point is that the Videha platform, established and edited by Gajendra Thakur, has been a critical vehicle for preserving and disseminating Maithili literature in the digital age, and Mishra is among its major contributors. The remaining options point to different concerns and therefore do not answer this question.

१४०३. (C) The journal publishes poetry, prose, drama, criticism, and translation, and its book-archive (pothi.htm) preserves hundreds of Maithili works from classical texts such as Vidyapati's Padyavali to contemporary novels and story collections. — Chapter 59 treats Vidyapati's Padyavali as part of its larger discussion of Rabindra Narayan Mishra — Novelist, Story-Writer and Essayist. Put in fresh wording, the relevant point is that the journal publishes poetry, prose, drama, criticism, and translation, and its book-archive (pothi.htm) preserves hundreds of Maithili works from classical texts such as Vidyapati's Padyavali to contemporary novels and story collections. The remaining options point to different concerns and therefore do not answer this question.

१४०४. (C) They include: Fasaad, A collection of stories written approximately thirty-five years before their publication, dealing with life and culture in Mithilanchal, with a particular focus on the exploitation of women, the downtrodden, and the poor. — Chapter 59 treats Rabindra Narayan Mishra as part of its larger discussion of Rabindra Narayan Mishra — Novelist, Story-Writer and Essayist. Put in fresh wording, the relevant point is that they include: Fasaad, A collection of stories written approximately thirty-five years before their publication, dealing with life and culture in Mithilanchal, with a particular focus on the exploitation of women, the downtrodden, and the poor. The remaining options point to different concerns and therefore do not answer this question.

१४०५. (D) The chapter notes that paralayak Paraat, 'The Folds of Catastrophe': a novel with eschatological or crisis-driven thematics. — Chapter 59 treats Rabindra Narayan Mishra as part of its larger discussion of Rabindra Narayan Mishra — Novelist, Story-Writer and Essayist. Put in fresh wording, the relevant point is that the chapter notes that paralayak Paraat, 'The

Folds of Catastrophe': a novel with eschatological or crisis-driven thematics. The remaining options point to different concerns and therefore do not answer this question.

१४०६. (D) The chapter notes that short Story Collections Fasaad, As noted, the principal story collection. — Chapter 59 treats Story Collections Fasaad as part of its larger discussion of Rabindra Narayan Mishra — Novelist, Story-Writer and Essayist. Put in fresh wording, the relevant point is that the chapter notes that short Story Collections Fasaad, As noted, the principal story collection. The remaining options point to different concerns and therefore do not answer this question.

१४०७. (C) The chapter notes that its key concept, rasa, literally 'taste' or 'essence', refers to the aesthetic emotion aroused in the sensitive reader or spectator by the art-work. — Chapter 59 treats Rabindra Narayan Mishra as part of its larger discussion of Rabindra Narayan Mishra — Novelist, Story-Writer and Essayist. Put in fresh wording, the relevant point is that the chapter notes that its key concept, rasa, literally 'taste' or 'essence', refers to the aesthetic emotion aroused in the sensitive reader or spectator by the art-work. The remaining options point to different concerns and therefore do not answer this question.

१४०८. (D) The chapter notes that cE) holds that the highest poetry communicates by way of dhvani (resonance or suggestion), layers of meaning that exceed the literal. — Chapter 59 treats Rabindra Narayan Mishra as part of its larger discussion of Rabindra Narayan Mishra — Novelist, Story-Writer and Essayist. Put in fresh wording, the relevant point is that the chapter notes that cE) holds that the highest poetry communicates by way of dhvani (resonance or suggestion), layers of meaning that exceed the literal. The remaining options point to different concerns and therefore do not answer this question.

१४०९. (C) The chapter notes that centres on Rajdeo Mandal, Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the chapter notes that centres on Rajdeo Mandal, Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. The remaining options point to different concerns and therefore do not answer this question.

१४१०. (D) The chapter places Rajdeo Mandal inside the wider parallel history of Maithili literature. — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the chapter places Rajdeo Mandal inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

१४११. (C) The chapter notes that its discussion connects Rajdeo Mandal with critical appreciation, literary history and the Videha critical frame. — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the chapter notes that its discussion connects Rajdeo Mandal with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

१४१२. (B) A poet, novelist, short-story writer, dramatist, and screenplay author whose work spans over three decades, he represents the fullest literary expression of the Videha Maithili Parallel Literature Movement, the movement that has sought to recover, validate... — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that a poet, novelist, short-story writer, dramatist, and screenplay author whose work spans over three decades, he represents the fullest literary expression of the Videha Maithili Parallel Literature Movement, the movement that has sought to recover, validate... The remaining options point to different concerns and therefore do not answer this question.

१४१३. (C) The chapter notes that together these constitute a representative cross-section of one of the most socially engaged, linguistically vibrant, and formally versatile bodies of work in post-independence Maithili literature. — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the chapter notes that together these constitute a representative cross-section of one of the most socially engaged, linguistically vibrant, and formally versatile bodies of work in post-independence Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

१४१४. (B) The chapter notes that chapter I: The World of Rajdeo Mandal, Biography, Community, and Context 1.1 Biographical Profile Rajdeo Mandal was born on 15 March 1960 to Sonelal Mandal (Sonai Mandal) and Fulwati Devi in the village of Musaharniyan... — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the chapter notes that chapter I: The World of Rajdeo Mandal, Biography, Community, and Context 1.1 Biographical Profile Rajdeo Mandal was born on 15 March 1960 to Sonelal Mandal (Sonai Mandal) and Fulwati Devi in the village of Musaharniyan... The remaining options point to different concerns and therefore do not answer this question.

१४१५. (D) The chapter notes that he holds advanced degrees: M.A. in Maithili, M.A. in Hindi, and LL.B. — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the chapter notes that he holds advanced degrees: M.A. in Maithili, M.A. in Hindi, and LL.B. The remaining options point to different concerns and therefore do not answer this question.

१४१६. (A) His email rajdeokavi@gmail.com and his publications by way of Shruti Prakashan, New Delhi (headed by Gajendra Thakur), together indicate both his literary seriousness and his institutional connection to the Videha parallel literary movement. — Chapter 60 treats Shruti Prakashan as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that his email rajdeokavi@gmail.com and his publications by way of Shruti Prakashan, New Delhi (headed by Gajendra Thakur), together indicate both his literary seriousness and his institutional connection to the Videha parallel literary movement. The remaining options point to different concerns and therefore do not answer this question.

१४१७. (A) The Dhanuk jati occupies a middle position in the hierarchical caste structure of Mithila, neither the extreme social exclusion of Dalit communities nor the institutional privilege of the Brahmin-Kayastha elite. — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the Dhanuk jati occupies a middle position in the hierarchical caste structure of Mithila, neither the extreme social exclusion of Dalit communities nor the institutional privilege of the Brahmin-Kayastha elite. The remaining options point to different concerns and therefore do not answer this question.

१४१८. (A) The specific sociocultural situation of the Dhanuk community, their agricultural and artisan traditions, their folk cultural life, their relationship to both upper-caste patronage and lower-caste solidarity constitutes the social world from which Mandal... — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the specific sociocultural situation of the Dhanuk community, their agricultural and artisan traditions, their folk cultural life, their relationship to both upper-caste patronage and lower-caste solidarity constitutes the social world from which Mandal... The remaining options point to different concerns and therefore do not answer this question.

१४१९. (D) The India Seminar profile of Videha (Mithilesh Kumar Jha, 2021) explicitly recognises Mandal as one of 'the most notable' writers given a platform by Videha alongside Jagadish Prasad Mandal, Umesh Paswan, Munnaji, and Ashish Anchinhar. — Chapter 60 treats Mithilesh Kumar Jha as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the India Seminar profile of Videha (Mithilesh Kumar Jha, 2021) explicitly recognises Mandal as one of 'the most notable' writers given a platform by Videha alongside Jagadish Prasad Mandal, Umesh Paswan, Munnaji, and Ashish Anchinhar. The remaining options point to different concerns and therefore do not answer this question.

१४२०. (B) The chapter notes that this recognition situates Rajdeo Mandal as a pillar of the parallel literature line of inheritance, the line of inheritance that Gajendra Thakur defines as arising from 'the missing portions, the ignored and non-represented aspects... — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the chapter notes that this recognition situates Rajdeo Mandal as a pillar of the parallel literature line of inheritance, the line of inheritance that Gajendra Thakur defines as arising from 'the missing portions, the ignored and non-represented aspects... The remaining options point to different concerns and therefore do not answer this question.

१४२१. (B) The chapter notes that oommen's sociological observation, that 'the Maithili region is found to be economically and culturally dominated by Brahmins', frames the political context of Mandal's parallel literary project. — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the chapter notes that oommen's sociological observation, that 'the Maithili region is found to be economically and culturally dominated by Brahmins', frames the political context of Mandal's parallel literary project. The remaining options point to different concerns and therefore do not answer this question.

१४२२. (D) Against this background of Brahmin cultural hegemony, his emergence as the first Dhanuk-caste novelist in Maithili, his sustained output across multiple genres, and his consistent thematic focus on OBC community life constitute a literary-political act of... — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that against this background of Brahmin cultural hegemony, his emergence as the first Dhanuk-caste novelist in Maithili, his sustained output across multiple genres, and his consistent thematic focus on OBC community life constitute a literary-political act of... The remaining options point to different concerns and therefore do not answer this question.

१४२३. (C) Gangesa Upadhyaya and the Mithila Epistemological line of inheritance The Navya Nyaya school of Gangesa Upadhyaya (Mithila, c. — Chapter 60 treats Gangesa Upadhyaya as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that gangesa Upadhyaya and the Mithila Epistemological line of inheritance The Navya Nyaya school of Gangesa Upadhyaya (Mithila, c. The remaining options point to different concerns and therefore do not answer this question.

१४२४. (C) The chapter notes that th century), whose Tattvacintamani provides the systematic analysis of the four pramanas (pratyaksha, anumana, upamana, shabda), is not merely an abstract philosophical critical frame but a lived intellectual heritage of Mithila. — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the chapter notes that th century), whose Tattvacintamani provides the systematic analysis of the four pramanas (pratyaksha, anumana, upamana, shabda), is not merely an abstract philosophical critical frame but a lived intellectual heritage of Mithila. The remaining options point to different concerns and therefore do not answer this question.

१४२५. (C) The chapter notes that this biographical detail is not incidental, it is key to the critical critical frame of this appreciation. — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the chapter notes that this biographical detail is not incidental, it is key to the critical critical frame of this appreciation. The remaining options point to different concerns and therefore do not answer this question.

१४२६. (D) The founder of Mithila's greatest philosophical line of inheritance was himself socially marginalised by the Brahmin caste apparatus. — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the founder of Mithila's greatest philosophical line of inheritance was himself socially marginalised by the Brahmin caste apparatus. The remaining options point to different concerns and therefore do not answer this question.

१४२७. (B) The preface, a substantial critical essay by Thakur published inside the collection, establishes the critical critical frame for reading Mandal's poetry: it is poetry that arises from existential social necessity rather than aesthetic fashion or careerist... — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the preface, a substantial critical essay by Thakur published inside the collection, establishes the critical critical frame for reading Mandal's poetry: it is poetry that arises from existential social necessity rather than aesthetic fashion or careerist... The remaining options point to different concerns and therefore do not answer this question.

१४२८. (C) The chapter notes that this thematic range, from personal lament to existential questioning, from nature imagery to social critique, shows the full emotional and intellectual spectrum of Mandal's poetic vision. — Chapter 60

treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the chapter notes that this thematic range, from personal lament to existential questioning, from nature imagery to social critique, shows the full emotional and intellectual spectrum of Mandal's poetic vision. The remaining options point to different concerns and therefore do not answer this question.

१४३९. (A) The species of the poetics of the poet or the species of that bird? — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the species of the poetics of the poet or the species of that bird? The remaining options point to different concerns and therefore do not answer this question.

१४३०. (B) The chapter notes that no cartel or crutches of ideology are required for this creation.' This critical observation, that Mandal's best poetry achieves its effect by way of intrinsic power rather than ideological scaffolding, is the key to understanding... — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the chapter notes that no cartel or crutches of ideology are required for this creation.' This critical observation, that Mandal's best poetry achieves its effect by way of intrinsic power rather than ideological scaffolding, is the key to understanding... The remaining options point to different concerns and therefore do not answer this question.

१४३१. (A) The chapter notes that hamar Tol (My Quarter of the Village), Novel Hamar Tol is Rajdeo Mandal's landmark novel and the work that most fully establishes his position in Maithili literary history. — Chapter 60 treats My Quarter as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the chapter notes that hamar Tol (My Quarter of the Village), Novel Hamar Tol is Rajdeo Mandal's landmark novel and the work that most fully establishes his position in Maithili literary history. The remaining options point to different concerns and therefore do not answer this question.

१४३२. (B) The chapter notes that gajendra Thakur's extended critical analysis in Rajdeo Mandal: Maithili Writer places it in direct comparison with Nagarjun-Yatri's Paro, the only earlier Maithili novel that attempted a first-hand account of a specific caste... — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the chapter notes that gajendra Thakur's extended critical analysis in Rajdeo Mandal: Maithili Writer places it in direct comparison with Nagarjun-Yatri's Paro, the only earlier Maithili novel that attempted a first-hand account of a specific caste... The remaining options point to different concerns and therefore do not answer this question.

१४३३. (B) The critical comparison is illuminating: 'Paro of Nagarjun-Yatri did depict first-hand account of the dwindling culture of his Maithil Brahmin caste of contemporary times... — Chapter 60 treats Maithil Brahmin as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the critical comparison is illuminating: 'Paro of Nagarjun-Yatri did depict first-hand account of the dwindling culture of his Maithil Brahmin caste of contemporary times... The remaining options point to different concerns and therefore do not answer this question.

१४३४. (C) The difference is that Mandal's community had never before had a novelist who could render its world in literary form. — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the difference is that Mandal's community had never before had a novelist who could render its world in literary form. The remaining options point to different concerns and therefore do not answer this question.

१४३५. (C) The novel's ending, described as necessarily tragic because 'the author, being a realistic writer, has been forced to make the ending a tragic one', marks Mandal as a practitioner of social realism in the line of inheritance that Georg Lukács theorised... — Chapter 60 treats Georg Luk as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the novel's ending, described as necessarily tragic because 'the author, being a realistic writer, has been forced to make the ending a tragic one', marks Mandal

as a practitioner of social realism in the line of inheritance that Georg Lukács theorised... The remaining options point to different concerns and therefore do not answer this question.

१४३६. (A) The tree sees the fight between Crow and Myna, but remains silent, unable or unwilling to intervene. —

Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the tree sees the fight between Crow and Myna, but remains silent, unable or unwilling to intervene. The remaining options point to different concerns and therefore do not answer this question.

१४३७. (D) The chapter notes that this is Mandal's most sophisticated narrative device: the silent witness who knows but cannot speak represents the structural impossibility of articulating the full complexity of subaltern experience inside the available social language. —

Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the chapter notes that this is Mandal's most sophisticated narrative device: the silent witness who knows but cannot speak represents the structural impossibility of articulating the full complexity of subaltern experience inside the available social language. The remaining options point to different concerns and therefore do not answer this question.

१४३८. (D) Applying the Navya Nyaya distinction between pratyaksha (direct perception/first-hand knowledge) and anumana (inference/second-hand knowledge): Lalit's Prithviputra offers anumana-based knowledge of the subaltern world, the intelligent inference of an... —

Chapter 60 treats Lalit's Prithviputra as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that applying the Navya Nyaya distinction between pratyaksha (direct perception/first-hand knowledge) and anumana (inference/second-hand knowledge): Lalit's Prithviputra offers anumana-based knowledge of the subaltern world, the intelligent inference of an... The remaining options point to different concerns and therefore do not answer this question.

१४३९. (D) In Gangesa's epistemological critical frame, pratyaksha is the most foundational pramana; anumana, however valid, is always derivative. —

Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that in Gangesa's epistemological critical frame, pratyaksha is the most foundational pramana; anumana, however valid, is always derivative. The remaining options point to different concerns and therefore do not answer this question.

१४४०. (A) The screenplay form is major in itself: Maithili screenplay writing is a rare genre, and Mandal's preface to Jaal notes that he undertook screenplay writing 'seeing the absence of screenplays in Maithili literature.' This act of genre-pioneering... —

Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the screenplay form is major in itself: Maithili screenplay writing is a rare genre, and Mandal's preface to Jaal notes that he undertook screenplay writing 'seeing the absence of screenplays in Maithili literature.' This act of genre-pioneering... The remaining options point to different concerns and therefore do not answer this question.

१४४१. (B) The chapter notes that he is not merely responding to individual creative impulses but actively mapping and developing the generic landscape of Maithili literature. —

Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the chapter notes that he is not merely responding to individual creative impulses but actively mapping and developing the generic landscape of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

१४४२. (B) The screenplay, as a genre that anticipates cinematic realisation, engages with a specifically modern form of natyadharmi that Bharata could not have anticipated but whose fundamental principle, the transformation of lived experience into performable... —

Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the screenplay, as a genre that anticipates cinematic realisation, engages with a specifically modern form of natyadharmi that Bharata could not have

anticipated but whose fundamental principle, the transformation of lived experience into performable... The remaining options point to different concerns and therefore do not answer this question.

१४४३. (A) The Natyashastra's concept of 'artha' (purpose/meaning), that dramatic representation must serve a social and spiritual purpose, is directly relevant to Mandal's screenplay writing. — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the Natyashastra's concept of 'artha' (purpose/meaning), that dramatic representation must serve a social and spiritual purpose, is directly relevant to Mandal's screenplay writing. The remaining options point to different concerns and therefore do not answer this question.

१४४४. (A) In the foreword to Jaal, he states: 'I have made a small effort, even without being skilled in the subject.' This characteristic modesty is accompanied by a clear awareness of purpose: to contribute to the development of a Maithili screenplay line of... — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that in the foreword to Jaal, he states: 'I have made a small effort, even without being skilled in the subject.' This characteristic modesty is accompanied by a clear awareness of purpose: to contribute to the development of a Maithili screenplay line of... The remaining options point to different concerns and therefore do not answer this question.

१४४५. (D) The chapter notes that laj (Shame), One-Act Play, 2015 Laj (27 pages, dated 14 January 2015) is Rajdeo Mandal's most direct dramatic work a one-act play that addresses two key social problems in rural Mithila: the dowry system and the exploitation of... — Chapter 60 treats One-Act Play as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the chapter notes that laj (Shame), One-Act Play, 2015 Laj (27 pages, dated 14 January 2015) is Rajdeo Mandal's most direct dramatic work a one-act play that addresses two key social problems in rural Mithila: the dowry system and the exploitation of... The remaining options point to different concerns and therefore do not answer this question.

१४४६. (A) The character list includes Haricharan (a farmer), Dhirba (his son), Kulanand (a rich landlord), Bhogendra (his son), Bisekhi (a labourer), Shyambabu (a teacher); and women: Chanpatiwalī (Haricharan's wife) and Sabita (his daughter). — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the character list includes Haricharan (a farmer), Dhirba (his son), Kulanand (a rich landlord), Bhogendra (his son), Bisekhi (a labourer), Shyambabu (a teacher); and women: Chanpatiwalī (Haricharan's wife) and Sabita (his daughter). The remaining options point to different concerns and therefore do not answer this question.

१४४७. (B) The chapter notes that this social panorama, spanning the spectrum from landless labourer to landlord, is characteristic of Mandal's dramaturgy. — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the chapter notes that this social panorama, spanning the spectrum from landless labourer to landlord, is characteristic of Mandal's dramaturgy. The remaining options point to different concerns and therefore do not answer this question.

१४४८. (D) The chapter notes that whether it succeeded or failed, the decision is for society to make.' This deferral to social judgment, not to academic critics or literary establishments but to 'society' (samaj), reflects Mandal's understanding of literature as a... — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the chapter notes that whether it succeeded or failed, the decision is for society to make.' This deferral to social judgment, not to academic critics or literary establishments but to 'society' (samaj), reflects Mandal's understanding of literature as a... The remaining options point to different concerns and therefore do not answer this question.

१४४९. (A) The play proceeds by way of the recognition of this social disparity toward its dramatic confrontation, the moment of 'laj' (shame) that gives the play its title. — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point

is that the play proceeds by way of the recognition of this social disparity toward its dramatic confrontation, the moment of 'laj' (shame) that gives the play its title. The remaining options point to different concerns and therefore do not answer this question.

१४५०. (D) The chapter notes that from the Natyashastra's analysis of the six 'sandhi' (joints/junctures) of dramatic structure, mukha (opening), pratimukha (movement toward complication), garbha (intensification), vimarsha (deliberation), and nirvahana (resolution)... — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the chapter notes that from the Natyashastra's analysis of the six 'sandhi' (joints/junctures) of dramatic structure, mukha (opening), pratimukha (movement toward complication), garbha (intensification), vimarsha (deliberation), and nirvahana (resolution)... The remaining options point to different concerns and therefore do not answer this question.

१४५१. (C) The chapter notes that panchaiti (Village Panchayat), Short Screenplay, 2013 Panchaiti (16 pages, 2013; Shruti Prakashan) is a compact but powerful short screenplay addressing inter-caste elopement and the role of the village panchayat in adjudicating... — Chapter 60 treats Village Panchayat as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the chapter notes that panchaiti (Village Panchayat), Short Screenplay, 2013 Panchaiti (16 pages, 2013; Shruti Prakashan) is a compact but powerful short screenplay addressing inter-caste elopement and the role of the village panchayat in adjudicating... The remaining options point to different concerns and therefore do not answer this question.

१४५२. (C) The character list is clear: Dhanesr, Ramua (Lalita's father), four villagers, Sahdev (Kishan's father), Master Sahib, the Panch Pramukh, three Panchas, a Jamadar, Kishan; and women: Dhanesr's wife, Geeta (his daughter), Kishan's mother. — Chapter 60 treats Master Sahib as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the character list is clear: Dhanesr, Ramua (Lalita's father), four villagers, Sahdev (Kishan's father), Master Sahib, the Panch Pramukh, three Panchas, a Jamadar, Kishan; and women: Dhanesr's wife, Geeta (his daughter), Kishan's mother. The remaining options point to different concerns and therefore do not answer this question.

१४५३. (B) The dramatic action: Kishan and Geeta (from different castes) are in love and have apparently eloped or been found together. — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the dramatic action: Kishan and Geeta (from different castes) are in love and have apparently eloped or been found together. The remaining options point to different concerns and therefore do not answer this question.

१४५४. (C) The village panchayat is convened to adjudicate. — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the village panchayat is convened to adjudicate. The remaining options point to different concerns and therefore do not answer this question.

१४५५. (D) The crucial dramatic moment arrives when Sahdev tells Kishan to send Geeta home: 'If you want your own good, send her back to her home, or they will make your life miserable.' Kishan responds with a remarkable statement: 'What should I say? — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the crucial dramatic moment arrives when Sahdev tells Kishan to send Geeta home: 'If you want your own good, send her back to her home, or they will make your life miserable.' Kishan responds with a remarkable statement: 'What should I say? The remaining options point to different concerns and therefore do not answer this question.

१४५६. (B) The chapter notes that i have the right to marry by law.' This assertion of legal rights against caste custom, the appeal to the constitutional right to inter-caste marriage against the authority of the panchayat, is the play's key dramatic action. — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the chapter notes that i have the right to marry by law.' This assertion of legal rights against caste custom, the appeal to the constitutional right to inter-caste

marriage against the authority of the panchayat, is the play's key dramatic action. The remaining options point to different concerns and therefore do not answer this question.

१४५७. (A) Mandal's dramatisation of this conflict by way of the medium of a village panchayat scene gives it both legal weight (the appeal to constitutional rights) and local specificity (the recognisable social dynamics of Mithila village governance). — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that mandal's dramatisation of this conflict by way of the medium of a village panchayat scene gives it both legal weight (the appeal to constitutional rights) and local specificity (the recognisable social dynamics of Mithila village governance). The remaining options point to different concerns and therefore do not answer this question.

१४५८. (C) The chapter notes that from Aristotle's Poetics, the play employs 'anagnorisis' (recognition/discovery), the moment when a character or the audience recognises a truth previously hidden. — Chapter 60 treats Aristotle's Poetics as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the chapter notes that from Aristotle's Poetics, the play employs 'anagnorisis' (recognition/discovery), the moment when a character or the audience recognises a truth previously hidden. The remaining options point to different concerns and therefore do not answer this question.

१४५९. (C) The discovery in Panchaiti is not of individual identity but of social truth: the discovery that caste-based panchayat authority is illegitimate when it conflicts with the constitutional right to marry; and the recognition that two young people in love... — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the discovery in Panchaiti is not of individual identity but of social truth: the discovery that caste-based panchayat authority is illegitimate when it conflicts with the constitutional right to marry; and the recognition that two young people in love... The remaining options point to different concerns and therefore do not answer this question.

१४६०. (C) The title, 'Colours of the Triveni', suggests a collection that brings together multiple narrative strands, each distinct in colour (tone, theme, mood) but flowing toward a common confluence. — Chapter 60 treats Rajdeo Mandal as part of its larger discussion of Rajdeo Mandal — Poet, Novelist, Dramatist, Screenplay Writer and Short-Story Writer. Put in fresh wording, the relevant point is that the title, 'Colours of the Triveni', suggests a collection that brings together multiple narrative strands, each distinct in colour (tone, theme, mood) but flowing toward a common confluence. The remaining options point to different concerns and therefore do not answer this question.

१४६१. (C) The sheer number and diversity of these testimonies constitute a rich, multi-perspectival portrait of a man who was, in the words of one contributor, 'Maithilaak Dadhichi', the Dadhichi of Mithila, who sacrificed everything for his language. — Chapter 61 treats Maithilaak Dadhichi' as part of its larger discussion of Rajnandan Lal Das — Devoted Servant of the Maithili Language. Put in fresh wording, the relevant point is that the sheer number and diversity of these testimonies constitute a rich, multi-perspectival portrait of a man who was, in the words of one contributor, 'Maithilaak Dadhichi', the Dadhichi of Mithila, who sacrificed everything for his language. The remaining options point to different concerns and therefore do not answer this question.

१४६२. (C) His ancestral (patrik) village was Gonoun (Gonon) in Ghanshyampur, Darbhanga, the cultural heartland of Mithila. — Chapter 61 treats Rajnandan Lal Das as part of its larger discussion of Rajnandan Lal Das — Devoted Servant of the Maithili Language. Put in fresh wording, the relevant point is that his ancestral (patrik) village was Gonoun (Gonon) in Ghanshyampur, Darbhanga, the cultural heartland of Mithila. The remaining options point to different concerns and therefore do not answer this question.

१४६३. (A) The chapter notes that on every trip to any city, he would visit Maithili-speaking diaspora communities, cultivate interest in Maithili literature, and secure new subscribers. — Chapter 61 treats Rajnandan Lal Das as part of its larger discussion of Rajnandan Lal Das — Devoted Servant of the Maithili Language. Put in fresh wording, the relevant point is that the chapter notes that on every trip to any city, he would visit Maithili-speaking diaspora communities, cultivate interest in

Maithili literature, and secure new subscribers. The remaining options point to different concerns and therefore do not answer this question.

१४६४. (A) In 1958, he enrolled as a volunteer (swayamsevak) in the then Mithila Lok Sangh. — Chapter 61 treats Rajnandan Lal Das as part of its larger discussion of Rajnandan Lal Das — Devoted Servant of the Maithili Language. Put in fresh wording, the relevant point is that in 1958, he enrolled as a volunteer (swayamsevak) in the then Mithila Lok Sangh. The remaining options point to different concerns and therefore do not answer this question.

१४६५. (B) The chapter notes that rajnandan Lal Das served as Secretary of the Akhil Bharatiya Mithila Sangh, 1962 onward. — Chapter 61 treats Lal Das as part of its larger discussion of Rajnandan Lal Das — Devoted Servant of the Maithili Language. Put in fresh wording, the relevant point is that the chapter notes that rajnandan Lal Das served as Secretary of the Akhil Bharatiya Mithila Sangh, 1962 onward. The remaining options point to different concerns and therefore do not answer this question.

१४६६. (D) Mithila Darshan Company and Akhar Journal He served as Secretary of Mithila Darshan Pra. — Chapter 61 treats Akhar Journal He as part of its larger discussion of Rajnandan Lal Das — Devoted Servant of the Maithili Language. Put in fresh wording, the relevant point is that mithila Darshan Company and Akhar Journal He served as Secretary of Mithila Darshan Pra. The remaining options point to different concerns and therefore do not answer this question.

१४६७. (A) Akhar ran for approximately one year, the Visheshank notes it was 'very popular for a while, but like most Maithili journals, it was short-lived.' This experience taught Rajnandan Lal Das that the survival of a Maithili journal required extraordinary... — Chapter 61 treats Rajnandan Lal Das as part of its larger discussion of Rajnandan Lal Das — Devoted Servant of the Maithili Language. Put in fresh wording, the relevant point is that akhar ran for approximately one year, the Visheshank notes it was 'very popular for a while, but like most Maithili journals, it was short-lived.' This experience taught Rajnandan Lal Das that the survival of a Maithili journal required extraordinary... The remaining options point to different concerns and therefore do not answer this question.

१४६८. (A) His consistent association with multiple organizations across two decades before founding Karnamrit shows that his commitment to the Maithili cause was deep-rooted and long-standing, not a late-life avocation. — Chapter 61 treats Rajnandan Lal Das as part of its larger discussion of Rajnandan Lal Das — Devoted Servant of the Maithili Language. Put in fresh wording, the relevant point is that his consistent association with multiple organizations across two decades before founding Karnamrit shows that his commitment to the Maithili cause was deep-rooted and long-standing, not a late-life avocation. The remaining options point to different concerns and therefore do not answer this question.

१४६९. (A) The journal also published special thematic issues, issues devoted to folk art, women's writing, drama, children's literature. — Chapter 61 treats Rajnandan Lal Das as part of its larger discussion of Rajnandan Lal Das — Devoted Servant of the Maithili Language. Put in fresh wording, the relevant point is that the journal also published special thematic issues, issues devoted to folk art, women's writing, drama, children's literature. The remaining options point to different concerns and therefore do not answer this question.

१४७०. (B) The Visheshank notes that 'many a writer's first Maithili composition was published in Karnamrit,' and these writers later went on to become major contributors to the language. — Chapter 61 treats Rajnandan Lal Das as part of its larger discussion of Rajnandan Lal Das — Devoted Servant of the Maithili Language. Put in fresh wording, the relevant point is that the Visheshank notes that 'many a writer's first Maithili composition was published in Karnamrit,' and these writers later went on to become major contributors to the language. The remaining options point to different concerns and therefore do not answer this question.

१४७१. (C) A defining feature was the covers: Mithila painting (Madhubani art) consistently graced the cover of Karnamrit, making visual promotion of the traditional art form an intrinsic part of the journal's identity. — Chapter 61 treats Rajnandan Lal Das as part of its larger discussion of Rajnandan Lal Das — Devoted Servant of the Maithili Language. Put in fresh wording, the relevant point is that a defining feature was the covers: Mithila painting (Madhubani art) consistently graced the cover of Karnamrit, making visual promotion of the traditional art form an intrinsic part of the journal's identity. The remaining options point to different concerns and therefore do not answer this question.

१४७२. (B) The chapter notes that sHASHIDHAR KUMAR 'VIDEH' डॉ॰ शशिधर कुमार 'विदेह' Science Writer · Children's Poet · Literary Critic · Multi-Genre Renaissance Figure Archive Presence & Works Sadeha 7: Kī Iēha Kahābaichha Sunnaratā (poetry) | Sadeha 9: Dākṣiṇī Dhruva... — Chapter 62 treats HASHIDHAR KUMAR as part of its larger discussion of Ram Sogarth Yadav, Shashidhar Kumar 'Videh', Shivshankar Singh Thakur, Santosh Kumar Roy 'Batohi', Subodh Kumar Thakur, Subodh Jha and Subhash Kumar Kamat — Critical Appreciations. Put in fresh wording, the relevant point is that the chapter notes that sHASHIDHAR KUMAR 'VIDEH' डॉ॰ शशिधर कुमार 'विदेह' Science Writer · Children's Poet · Literary Critic · Multi-Genre Renaissance Figure Archive Presence & Works Sadeha 7: Kī Iēha Kahābaichha Sunnaratā (poetry) | Sadeha 9: Dākṣiṇī Dhruva... The remaining options point to different concerns and therefore do not answer this question.

१४७३. (A) The chapter notes that benjamin's 'The Storyteller': the tension between oral line of inheritance (Videh's folk-cultural content) and modern information (his science writing) in a single corpus enacts Benjamin's analysis of the two great narrative traditions. — Chapter 62 treats Ram Sogarth Yadav, Shashidhar Kumar 'Videh', Shivshankar Sin as part of its larger discussion of Ram Sogarth Yadav, Shashidhar Kumar 'Videh', Shivshankar Singh Thakur, Santosh Kumar Roy 'Batohi', Subodh Kumar Thakur, Subodh Jha and Subhash Kumar Kamat — Critical Appreciations. Put in fresh wording, the relevant point is that the chapter notes that benjamin's 'The Storyteller': the tension between oral line of inheritance (Videh's folk-cultural content) and modern information (his science writing) in a single corpus enacts Benjamin's analysis of the two great narrative traditions. The remaining options point to different concerns and therefore do not answer this question.

१४७४. (C) His Sadeha 36 contributions are among the most culturally specific in the Parallel History: Kohbaraका Hāla Kahalo Ne Jāya (The State of the Kohbar Cannot Be Told), the kohbar is the ritual wedding chamber of Mithila, decorated with Madhubani paintings of... — Chapter 62 treats Parallel History as part of its larger discussion of Ram Sogarth Yadav, Shashidhar Kumar 'Videh', Shivshankar Singh Thakur, Santosh Kumar Roy 'Batohi', Subodh Kumar Thakur, Subodh Jha and Subhash Kumar Kamat — Critical Appreciations. Put in fresh wording, the relevant point is that his Sadeha 36 contributions are among the most culturally specific in the Parallel History: Kohbaraका Hāla Kahalo Ne Jāya (The State of the Kohbar Cannot Be Told), the kohbar is the ritual wedding chamber of Mithila, decorated with Madhubani paintings of... The remaining options point to different concerns and therefore do not answer this question.

१४७५. (B) His Sadeha 22 reportage on the Kamala-Balan floods (Kamalā-Balānak Mārāla, Killed by the Kamala-Balan Rivers) is the most direct journalistic literary engagement with Mithila's perennial flood crisis. — Chapter 62 treats Kamalā-Balānak Mārāla as part of its larger discussion of Ram Sogarth Yadav, Shashidhar Kumar 'Videh', Shivshankar Singh Thakur, Santosh Kumar Roy 'Batohi', Subodh Kumar Thakur, Subodh Jha and Subhash Kumar Kamat — Critical Appreciations. Put in fresh wording, the relevant point is that his Sadeha 22 reportage on the Kamala-Balan floods (Kamalā-Balānak Mārāla, Killed by the Kamala-Balan Rivers) is the most direct journalistic literary engagement with Mithila's perennial flood crisis. The remaining options point to different concerns and therefore do not answer this question.

१४७६. (C) The chapter notes that its discussion connects Acharya Ramanand Mandal with critical appreciation, literary history and the Videha critical frame. — Chapter 63 treats Acharya Ramanand Mandal as part of its larger discussion of Acharya Ramanand Mandal — Critical Research Report. Put in fresh wording, the relevant point is that the chapter notes that its discussion connects Acharya Ramanand Mandal with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

१४७७. (A) The chapter notes that he writes under the abbreviated name 'Rāmā' in his poetry. — Chapter 63 treats Acharya Ramanand Mandal as part of its larger discussion of Acharya Ramanand Mandal — Critical Research Report. Put in fresh wording, the relevant point is that the chapter notes that he writes under the abbreviated name 'Rāmā' in his poetry. The remaining options point to different concerns and therefore do not answer this question.

१४७८. (D) The title poem, 'Bhāsā Ke Na Bāṁṭiyo' ('Do Not Divide the Language'), is both an aesthetic manifesto and a socio-political protest, a passionate plea against fracturing the Maithili linguistic continuum by treating Bajjika, Angika, and standard Maithili as... — Chapter 63 treats Bhāsā Ke Na Bā as part of its larger discussion of Acharya Ramanand Mandal — Critical Research Report. Put in fresh wording, the relevant point is that the title poem, 'Bhāsā Ke Na Bāṁṭiyo' ('Do Not Divide the Language'), is both an aesthetic manifesto and a socio-political protest, a passionate plea against fracturing the

Maithili linguistic continuum by treating Bajjika, Angika, and standard Maithili as... The remaining options point to different concerns and therefore do not answer this question.

१४७९. (A) The Videha critical frame's critical insight is that Maithili literary canonisation has functioned as a 'sieve' that filters out non-elite voices, regardless of literary merit. — Chapter 63 treats Acharya Ramanand Mandal as part of its larger discussion of Acharya Ramanand Mandal — Critical Research Report. Put in fresh wording, the relevant point is that the Videha critical frame's critical insight is that Maithili literary canonisation has functioned as a 'sieve' that filters out non-elite voices, regardless of literary merit. The remaining options point to different concerns and therefore do not answer this question.

१४८०. (C) The chapter notes that navya-Nyāya Applied: Poetry (Bhāsā Ke Na Bāṃṭiyo) 5.2.1 Pramāṇa and the Validity of the Dialectal Voice In Navya-Nyāya, knowledge is validated not intrinsically (the Mīmāṃsā position) but by way of practical success, 'Paratah Pramāṇya'. — Chapter 63 treats Nyāya Applied as part of its larger discussion of Acharya Ramanand Mandal — Critical Research Report. Put in fresh wording, the relevant point is that the chapter notes that navya-Nyāya Applied: Poetry (Bhāsā Ke Na Bāṃṭiyo) 5.2.1 Pramāṇa and the Validity of the Dialectal Voice In Navya-Nyāya, knowledge is validated not intrinsically (the Mīmāṃsā position) but by way of practical success, 'Paratah Pramāṇya'. The remaining options point to different concerns and therefore do not answer this question.

१४८१. (C) In 'Bhāsā Ke Na Bāṃṭiyo', the logical structure can be formalised thus: Wherever there is language fragmentation (Hetu), there is cultural impoverishment and political subjugation (Sādhya). — Chapter 63 treats Bhāsā Ke Na Bā as part of its larger discussion of Acharya Ramanand Mandal — Critical Research Report. Put in fresh wording, the relevant point is that in 'Bhāsā Ke Na Bāṃṭiyo', the logical structure can be formalised thus: Wherever there is language fragmentation (Hetu), there is cultural impoverishment and political subjugation (Sādhya). The remaining options point to different concerns and therefore do not answer this question.

१४८२. (A) The chapter notes that hetvābhāsa (Fallacy Analysis) in Political Satire Several of Mandal's satirical poems ('Mithilā Rāj Banā Dā', 'Pañcāyat Cunāv', 'Rāj Karaī Chī') expose what Navya-Nyāya calls Savyabhicāra (deviating reason, the middle term does not...) — Chapter 63 treats Fallacy Analysis as part of its larger discussion of Acharya Ramanand Mandal — Critical Research Report. Put in fresh wording, the relevant point is that the chapter notes that hetvābhāsa (Fallacy Analysis) in Political Satire Several of Mandal's satirical poems ('Mithilā Rāj Banā Dā', 'Pañcāyat Cunāv', 'Rāj Karaī Chī') expose what Navya-Nyāya calls Savyabhicāra (deviating reason, the middle term does not...). The remaining options point to different concerns and therefore do not answer this question.

१४८३. (D) The story 'Maithili' is formally a dialogue about mother tongue, a wife initially dismisses the language as irrelevant but gradually discovers its beauty, utility, and identity-forming power. — Chapter 63 treats Acharya Ramanand Mandal as part of its larger discussion of Acharya Ramanand Mandal — Critical Research Report. Put in fresh wording, the relevant point is that the story 'Maithili' is formally a dialogue about mother tongue, a wife initially dismisses the language as irrelevant but gradually discovers its beauty, utility, and identity-forming power. The remaining options point to different concerns and therefore do not answer this question.

१४८४. (D) Mandal thus dramatises epistemological error by way of narrative. — Chapter 63 treats Acharya Ramanand Mandal as part of its larger discussion of Acharya Ramanand Mandal — Critical Research Report. Put in fresh wording, the relevant point is that Mandal thus dramatises epistemological error by way of narrative. The remaining options point to different concerns and therefore do not answer this question.

१४८५. (B) His attraction grows into Savikalpaka cognition only when he applies the caste-limiter (dalitatvāvacchinna), and at that point social conflict begins. — Chapter 63 treats Acharya Ramanand Mandal as part of its larger discussion of Acharya Ramanand Mandal — Critical Research Report. Put in fresh wording, the relevant point is that his attraction grows into Savikalpaka cognition only when he applies the caste-limiter (dalitatvāvacchinna), and at that point social conflict begins. The remaining options point to different concerns and therefore do not answer this question.

१४८६. (C) Mandal's essay 'Babuavādī Saṃskṛti Banam Hāsiye kā Samāj' makes this Spivakian argument explicitly, citing the Bajjika writer who brought her manuscript to the Maithili Sahitya Akademi only to be told it was 'not Maithili'. — Chapter 63 treats Babuavādī Sa as part of its larger discussion of Acharya Ramanand Mandal — Critical Research

Report. Put in fresh wording, the relevant point is that mandal's essay 'Babuavādī Saṃskṛti Banam Hāsiye kā Samāj' makes this Spivakian argument explicitly, citing the Bajjika writer who brought her manuscript to the Maithili Sahitya Akademi only to be told it was 'not Maithili'. The remaining options point to different concerns and therefore do not answer this question.

१४८७. (D) Mandal's best poems operate by way of dhvani of the Rasadhvani type, suggested emotional meaning. — Chapter 63 treats Acharya Ramanand Mandal as part of its larger discussion of Acharya Ramanand Mandal — Critical Research Report. Put in fresh wording, the relevant point is that mandal's best poems operate by way of dhvani of the Rasadhvani type, suggested emotional meaning. The remaining options point to different concerns and therefore do not answer this question.

१४८८. (D) The chapter notes that vakrokti Theory (Kuntaka) Kuntaka's Vakroktijivita (c. — Chapter 63 treats Kuntaka's Vakroktijivita as part of its larger discussion of Acharya Ramanand Mandal — Critical Research Report. Put in fresh wording, the relevant point is that the chapter notes that vakrokti Theory (Kuntaka) Kuntaka's Vakroktijivita (c. The remaining options point to different concerns and therefore do not answer this question.

१४८९. (C) The chapter notes that dalit Aesthetics and Ambedkarian Literary Criticism Contemporary Indian Dalit literary criticism, rooted in B.R. — Chapter 63 treats Ambedkarian Literary Criticism Contemporary Indian as part of its larger discussion of Acharya Ramanand Mandal — Critical Research Report. Put in fresh wording, the relevant point is that the chapter notes that dalit Aesthetics and Ambedkarian Literary Criticism Contemporary Indian Dalit literary criticism, rooted in B.R. The remaining options point to different concerns and therefore do not answer this question.

१४९०. (D) The Videha Parallel History's inclusion of Dalit Telugu, Gujarati, and Odia literature in Maithili translation (Parts 11-15) provides the larger frame inside which Mandal's fiction is a Bihar-specific contribution. — Chapter 63 treats Dalit Telugu as part of its larger discussion of Acharya Ramanand Mandal — Critical Research Report. Put in fresh wording, the relevant point is that the Videha Parallel History's inclusion of Dalit Telugu, Gujarati, and Odia literature in Maithili translation (Parts 11-15) provides the larger frame inside which Mandal's fiction is a Bihar-specific contribution. The remaining options point to different concerns and therefore do not answer this question.

१४९१. (B) The chapter notes that centres on Prof. Dr. Ramawatar Yadav, Linguist, Phonetician, Grammarian and Scholar of Maithili. — Chapter 64 treats Prof. Dr. Ramawatar Yadav as part of its larger discussion of Prof. Dr. Ramawatar Yadav — Linguist, Phonetician, Grammarian and Scholar of Maithili. Put in fresh wording, the relevant point is that the chapter notes that centres on Prof. Dr. Ramawatar Yadav, Linguist, Phonetician, Grammarian and Scholar of Maithili. The remaining options point to different concerns and therefore do not answer this question.

१४९२. (A) The chapter places Prof. Dr. Ramawatar Yadav inside the wider parallel history of Maithili literature. — Chapter 64 treats Prof. Dr. Ramawatar Yadav as part of its larger discussion of Prof. Dr. Ramawatar Yadav — Linguist, Phonetician, Grammarian and Scholar of Maithili. Put in fresh wording, the relevant point is that the chapter places Prof. Dr. Ramawatar Yadav inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

१४९३. (A) The chapter notes that part I: Biographical and Intellectual Profile 1.1 Life and Institutional Trajectory Ramawatar Yadav was born in 1942 in the Mithila region. — Chapter 64 treats Institutional Trajectory Ramawatar Yadav as part of its larger discussion of Prof. Dr. Ramawatar Yadav — Linguist, Phonetician, Grammarian and Scholar of Maithili. Put in fresh wording, the relevant point is that the chapter notes that part I: Biographical and Intellectual Profile 1.1 Life and Institutional Trajectory Ramawatar Yadav was born in 1942 in the Mithila region. The remaining options point to different concerns and therefore do not answer this question.

१४९४. (A) His early academic formation was inside the teaching of English language and literature, which he practiced at the College of Education and Patan College from 1965 to 1973. — Chapter 64 treats Patan College as part of its larger discussion of Prof. Dr. Ramawatar Yadav — Linguist, Phonetician, Grammarian and Scholar of Maithili. Put in fresh wording, the relevant point is that his early academic formation was inside the teaching of English language and literature, which he practiced at the College of Education and Patan College from 1965 to 1973. The remaining options point to different concerns and therefore do not answer this question.

१४९५. (C) The chapter notes that yadav received his MPhil (1977) and PhD (1979) in linguistics from the University of Kansas, Lawrence, USA, where his doctoral dissertation, Maithili Phonetics and Phonology, established him as a leading voice in experimental... — Chapter 64 treats Prof. Dr. Ramawatar Yadav as part of its larger discussion of Prof. Dr. Ramawatar Yadav — Linguist, Phonetician, Grammarian and Scholar of Maithili. Put in fresh wording, the relevant point is that the chapter notes that yadav received his MPhil (1977) and PhD (1979) in linguistics from the University of Kansas, Lawrence, USA, where his doctoral dissertation, Maithili Phonetics and Phonology, established him as a leading voice in experimental... The remaining options point to different concerns and therefore do not answer this question.

१४९६. (B) The chapter notes that stump's engagement with the manuscript of A Reference Grammar of Maithili and his incisive editorial contributions are acknowledged in the grammar's preface as indispensable. — Chapter 64 treats Reference Grammar as part of its larger discussion of Prof. Dr. Ramawatar Yadav — Linguist, Phonetician, Grammarian and Scholar of Maithili. Put in fresh wording, the relevant point is that the chapter notes that stump's engagement with the manuscript of A Reference Grammar of Maithili and his incisive editorial contributions are acknowledged in the grammar's preface as indispensable. The remaining options point to different concerns and therefore do not answer this question.

१४९७. (D) As early as 1976, Yadav had applied this critical frame to the question of aspirated consonants in colloquial Maithili, arguing against the 'unit' interpretation in favour of a cluster interpretation, a position elaborated in a series of papers (1976, 1979... — Chapter 64 treats Prof. Dr. Ramawatar Yadav as part of its larger discussion of Prof. Dr. Ramawatar Yadav — Linguist, Phonetician, Grammarian and Scholar of Maithili. Put in fresh wording, the relevant point is that as early as 1976, Yadav had applied this critical frame to the question of aspirated consonants in colloquial Maithili, arguing against the 'unit' interpretation in favour of a cluster interpretation, a position elaborated in a series of papers (1976, 1979... The remaining options point to different concerns and therefore do not answer this question.

१४९८. (A) The chapter notes that nasalization in Maithili operates at the phonemic level, a distinction between oral and nasal vowels is grammatically major, and Yadav's acoustic evidence (1982) demonstrated that nasal coarticulation patterns in Maithili differ... — Chapter 64 treats Prof. Dr. Ramawatar Yadav as part of its larger discussion of Prof. Dr. Ramawatar Yadav — Linguist, Phonetician, Grammarian and Scholar of Maithili. Put in fresh wording, the relevant point is that the chapter notes that nasalization in Maithili operates at the phonemic level, a distinction between oral and nasal vowels is grammatically major, and Yadav's acoustic evidence (1982) demonstrated that nasal coarticulation patterns in Maithili differ... The remaining options point to different concerns and therefore do not answer this question.

१४९९. (D) The chapter notes that while Sanskrit has three genders (masculine, feminine, neuter) and Hindi retains two (masculine, feminine), modern Maithili's gender system is, as Yadav documents, 'governed mainly by the sex of the animate object; it is not... — Chapter 64 treats Prof. Dr. Ramawatar Yadav as part of its larger discussion of Prof. Dr. Ramawatar Yadav — Linguist, Phonetician, Grammarian and Scholar of Maithili. Put in fresh wording, the relevant point is that the chapter notes that while Sanskrit has three genders (masculine, feminine, neuter) and Hindi retains two (masculine, feminine), modern Maithili's gender system is, as Yadav documents, 'governed mainly by the sex of the animate object; it is not... The remaining options point to different concerns and therefore do not answer this question.

१५००. (A) His treatment of the 'dative subject' construction, wherein an experiencing subject takes what looks like accusative-dative case marking, while the verb agrees with a non-nominative argument, is particularly sophisticated, and anticipates later work in... — Chapter 64 treats Prof. Dr. Ramawatar Yadav as part of its larger discussion of Prof. Dr. Ramawatar Yadav — Linguist, Phonetician, Grammarian and Scholar of Maithili. Put in fresh wording, the relevant point is that his treatment of the 'dative subject' construction, wherein an experiencing subject takes what looks like accusative-dative case marking, while the verb agrees with a non-nominative argument, is particularly sophisticated, and anticipates later work in... The remaining options point to different concerns and therefore do not answer this question.

१५०१. (C) The chapter notes that this analysis contributed to the growing comparative literature on South Asian 'light verb' constructions, and aligns with the general typological insight, made explicit in Haspelmath (1993) and Butt (2003), that complex predicates... — Chapter 64 treats South Asian as part of its larger discussion of Prof. Dr. Ramawatar Yadav — Linguist, Phonetician, Grammarian and Scholar of Maithili. Put in fresh wording, the relevant point is that the chapter

notes that this analysis contributed to the growing comparative literature on South Asian 'light verb' constructions, and aligns with the general typological insight, made explicit in Haspelmath (1993) and Butt (2003), that complex predicates... The remaining options point to different concerns and therefore do not answer this question.

१५०२. (B) The chapter notes that yadav's data on Maithili conditionals shows that the language encodes this logical distinction morphologically, by way of the presence or absence of the conditional mood marker providing empirical material for the Naiyāyika's analysis... — Chapter 64 treats Prof. Dr. Ramawatar Yadav as part of its larger discussion of Prof. Dr. Ramawatar Yadav — Linguist, Phonetician, Grammarian and Scholar of Maithili. Put in fresh wording, the relevant point is that the chapter notes that yadav's data on Maithili conditionals shows that the language encodes this logical distinction morphologically, by way of the presence or absence of the conditional mood marker providing empirical material for the Naiyāyika's analysis... The remaining options point to different concerns and therefore do not answer this question.

१५०३. (D) The chapter notes that biographical Introduction: The Farmer-Bard of Mithila III. — Chapter 65 treats Ramdeo Prasad Mandal 'Jharudar' as part of its larger discussion of Ramdeo Prasad Mandal 'Jharudar' — Jan Kavi and Inventor of the Jharu Literary Form. Put in fresh wording, the relevant point is that the chapter notes that biographical Introduction: The Farmer-Bard of Mithila III. The remaining options point to different concerns and therefore do not answer this question.

१५०४. (B) The chapter notes that), has titled him 'Mithila's Bhikhari Thakur', invoking the legendary Bhojpuri playwright-poet Bhikhari Thakur (1887-1971), the low-caste barber who became the most celebrated voice of Bhojpuri folk theatre. — Chapter 65 treats Mithila's Bhikhari Thakur' as part of its larger discussion of Ramdeo Prasad Mandal 'Jharudar' — Jan Kavi and Inventor of the Jharu Literary Form. Put in fresh wording, the relevant point is that the chapter notes that), has titled him 'Mithila's Bhikhari Thakur', invoking the legendary Bhojpuri playwright-poet Bhikhari Thakur (1887-1971), the low-caste barber who became the most celebrated voice of Bhojpuri folk theatre. The remaining options point to different concerns and therefore do not answer this question.

१५०५. (B) The collection contains a Prārthanā (prayer), a Jhaṇḍā Gīt (flag song celebrating Indian national identity by way of Mithila's perspective), multiple gīt, and numerous jhārū poems. — Chapter 65 treats Ramdeo Prasad Mandal 'Jharudar' as part of its larger discussion of Ramdeo Prasad Mandal 'Jharudar' — Jan Kavi and Inventor of the Jharu Literary Form. Put in fresh wording, the relevant point is that the collection contains a Prārthanā (prayer), a Jhaṇḍā Gīt (flag song celebrating Indian national identity by way of Mithila's perspective), multiple gīt, and numerous jhārū poems. The remaining options point to different concerns and therefore do not answer this question.

१५०६. (A) The chapter notes that it inverts the hierarchy of Mithila's classical literary culture, in which the world derives meaning from the king's patronage, the Brahmin's learning, or the deity's grace. — Chapter 65 treats Ramdeo Prasad Mandal 'Jharudar' as part of its larger discussion of Ramdeo Prasad Mandal 'Jharudar' — Jan Kavi and Inventor of the Jharu Literary Form. Put in fresh wording, the relevant point is that the chapter notes that it inverts the hierarchy of Mithila's classical literary culture, in which the world derives meaning from the king's patronage, the Brahmin's learning, or the deity's grace. The remaining options point to different concerns and therefore do not answer this question.

१५०७. (D) The chapter notes that environmental Consciousness: The Poet as Ecological Activist One of Jharudar's most distinctive contributions is his sustained attention to environmental degradation. — Chapter 65 treats Ecological Activist One as part of its larger discussion of Ramdeo Prasad Mandal 'Jharudar' — Jan Kavi and Inventor of the Jharu Literary Form. Put in fresh wording, the relevant point is that the chapter notes that environmental Consciousness: The Poet as Ecological Activist One of Jharudar's most distinctive contributions is his sustained attention to environmental degradation. The remaining options point to different concerns and therefore do not answer this question.

१५०८. (C) The chapter notes that gramsci: The Organic Intellectual and Folk Culture Antonio Gramsci's concept of the 'organic intellectual' (Prison Notebooks, 1929-35), the intellectual who emerges from inside a subaltern class and develops the class's own... — Chapter 65 treats Folk Culture Antonio Gramsci's as part of its larger discussion of Ramdeo Prasad Mandal 'Jharudar' — Jan Kavi and Inventor of the Jharu Literary Form. Put in fresh wording, the relevant point is that the chapter notes that gramsci: The Organic Intellectual and Folk Culture Antonio Gramsci's concept of the 'organic intellectual'

(Prison Notebooks, 1929-35), the intellectual who emerges from inside a subaltern class and develops the class's own... The remaining options point to different concerns and therefore do not answer this question.

१५०९. (A) Jharudar's identity as a farmer who composes poetry on his buffalo's back, on field boundaries, and on village paths, is not incidental to his literary authority but constitutive of it. — Chapter 65 treats Ramdeo Prasad Mandal 'Jharudar' as part of its larger discussion of Ramdeo Prasad Mandal 'Jharudar' — Jan Kavi and Inventor of the Jharu Literary Form. Put in fresh wording, the relevant point is that jharudar's identity as a farmer who composes poetry on his buffalo's back, on field boundaries, and on village paths, is not incidental to his literary authority but constitutive of it. The remaining options point to different concerns and therefore do not answer this question.

१५१०. (D) The chapter notes that gramsci also wrote extensively on folklore as a 'conception of the world' of the subaltern classes, not a merely decorative survival but a coherent (if fragmentary and unsystematic) worldview that exists in tension with the dominant... — Chapter 65 treats Ramdeo Prasad Mandal 'Jharudar' as part of its larger discussion of Ramdeo Prasad Mandal 'Jharudar' — Jan Kavi and Inventor of the Jharu Literary Form. Put in fresh wording, the relevant point is that the chapter notes that gramsci also wrote extensively on folklore as a 'conception of the world' of the subaltern classes, not a merely decorative survival but a coherent (if fragmentary and unsystematic) worldview that exists in tension with the dominant... The remaining options point to different concerns and therefore do not answer this question.

१५११. (A) The chapter notes that bertolt Brecht and the Didactic Function of Folk Art Bertolt Brecht's theory of Epic Theatre, with its insistence on the pedagogical function of drama, its Verfremdungseffekt (estrangement effect), and its direct address to the... — Chapter 65 treats Didactic Function as part of its larger discussion of Ramdeo Prasad Mandal 'Jharudar' — Jan Kavi and Inventor of the Jharu Literary Form. Put in fresh wording, the relevant point is that the chapter notes that bertolt Brecht and the Didactic Function of Folk Art Bertolt Brecht's theory of Epic Theatre, with its insistence on the pedagogical function of drama, its Verfremdungseffekt (estrangement effect), and its direct address to the... The remaining options point to different concerns and therefore do not answer this question.

१५१२. (B) The chapter notes that brecht wanted theatre to make the audience think, not merely feel; to see the social world as changeable rather than natural. — Chapter 65 treats Ramdeo Prasad Mandal 'Jharudar' as part of its larger discussion of Ramdeo Prasad Mandal 'Jharudar' — Jan Kavi and Inventor of the Jharu Literary Form. Put in fresh wording, the relevant point is that the chapter notes that brecht wanted theatre to make the audience think, not merely feel; to see the social world as changeable rather than natural. The remaining options point to different concerns and therefore do not answer this question.

१५१३. (B) The Videha Parallel History critical frame, articulated by Gajendra Thakur in the ongoing Parallel History section of the Videha eJournal, provides the historiographical context inside which Ramesh's position as part of the 'parallel stream' of Maithili... — Chapter 66 treats Gajendra Thakur as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the Videha Parallel History critical frame, articulated by Gajendra Thakur in the ongoing Parallel History section of the Videha eJournal, provides the historiographical context inside which Ramesh's position as part of the 'parallel stream' of Maithili... The remaining options point to different concerns and therefore do not answer this question.

१५१४. (B) The chapter notes that this dual practice of creative writing and serious criticism connects Ramesh to the great line of inheritance of poet-critics in Indian letters, from Kuntaka and Abhinavagupta in the classical period to Ramvilas Sharma and Nagarjuna... — Chapter 66 treats Ramvilas Sharma as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that this dual practice of creative writing and serious criticism connects Ramesh to the great line of inheritance of poet-critics in Indian letters, from Kuntaka and Abhinavagupta in the classical period to Ramvilas Sharma and Nagarjuna... The remaining options point to different concerns and therefore do not answer this question.

१५१५. (A) The book serves as a "meaningful intervention" into the male-dominated Maithili canon, documenting the "half population" of Mithila whose creative output was historically marginalized. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the

relevant point is that the book serves as a "meaningful intervention" into the male-dominated Maithili canon, documenting the "half population" of Mithila whose creative output was historically marginalized. The remaining options point to different concerns and therefore do not answer this question.

१५१६. (C) The chapter notes that any printing event in Maithili is the result of a "literary persistence" (jidda) and personal financial sacrifice, often occurring in a social environment where the wealthy elite are indifferent to cultural production. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that any printing event in Maithili is the result of a "literary persistence" (jidda) and personal financial sacrifice, often occurring in a social environment where the wealthy elite are indifferent to cultural production. The remaining options point to different concerns and therefore do not answer this question.

१५१७. (D) The chapter notes that by providing the management and financial support for projects like Mala Jha's, Ramesh ensures that the "parallel stream" remains viable. — Chapter 66 treats Mala Jha's as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that by providing the management and financial support for projects like Mala Jha's, Ramesh ensures that the "parallel stream" remains viable. The remaining options point to different concerns and therefore do not answer this question.

१५१८. (B) The poets often reject the "refined" Maithili of the Sahitya Akademi in favour of a "Deshi" flavour and a "Gamaroo" (rural) dialect that more accurately captures the lived reality of the marginalized. — Chapter 66 treats Sahitya Akademi as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the poets often reject the "refined" Maithili of the Sahitya Akademi in favour of a "Deshi" flavour and a "Gamaroo" (rural) dialect that more accurately captures the lived reality of the marginalized. The remaining options point to different concerns and therefore do not answer this question.

१५१९. (A) The main thing is, when the second updated and enlarged edition is being published, the printing arrangement is being managed in Maithili by way of literary and linguistic stubbornness and personal financial sacrifice by cutting 'family happiness'. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the main thing is, when the second updated and enlarged edition is being published, the printing arrangement is being managed in Maithili by way of literary and linguistic stubbornness and personal financial sacrifice by cutting 'family happiness'. The remaining options point to different concerns and therefore do not answer this question.

१५२०. (D) The chapter notes that neither are the wealthy ones of Mithila becoming Maithili film-production producers-distributors, nor is support or sponsorship being provided to Maithili drama-staging. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that neither are the wealthy ones of Mithila becoming Maithili film-production producers-distributors, nor is support or sponsorship being provided to Maithili drama-staging. The remaining options point to different concerns and therefore do not answer this question.

१५२१. (C) In the languages, culture, and social events of Mithila-Maithili, the wealthy class is performing a criminal silence and building their own official history. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that in the languages, culture, and social events of Mithila-Maithili, the wealthy class is performing a criminal silence and building their own official history. The remaining options point to different concerns and therefore do not answer this question.

१५२२. (D) In the Maithili movement, in the Mithila state movement, they come only for the platform's 'Khurpujai' (small gains) and the selfishness of the 'Paag' (honorary cap). — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that in the Maithili movement, in the Mithila state movement, they come only for the platform's 'Khurpujai' (small gains) and the selfishness of the 'Paag' (honorary cap). The remaining options point to different concerns and therefore do not answer this question.

१५२३. (B) The chapter notes that those rootless wealthobsessed people will not care for any movement, but in their own speed, in their own style, uninterruptedly, they will continue to do the work of the mother tongue and Maithili literature. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that those rootless wealthobsessed people will not care for any movement, but in their own speed, in their own style, uninterruptedly, they will continue to do the work of the mother tongue and Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

१५२४. (C) The chapter notes that originality of the new generation can appear only in Maithili, the mother tongue and literature; in (other) foreign-language literature, its artificiality will surely come, this is necessary to understand. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that originality of the new generation can appear only in Maithili, the mother tongue and literature; in (other) foreign-language literature, its artificiality will surely come, this is necessary to understand. The remaining options point to different concerns and therefore do not answer this question.

१५२५. (C) In that society, women of all caste-classes have become (neglected). — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that in that society, women of all caste-classes have become (neglected). The remaining options point to different concerns and therefore do not answer this question.

१५२६. (C) In the world-travel-exposure, the 'flightspeed' of women's society has increased. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that in the world-travel-exposure, the 'flightspeed' of women's society has increased. The remaining options point to different concerns and therefore do not answer this question.

१५२७. (C) The first collection of representative female-poetry of Maithili women poets, which is in your hands, from 2004 AD, how much representation of Mithila's female-voice did it do, and in 2022 AD, how much representation is it doing, its evaluation is in the... — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the first collection of representative female-poetry of Maithili women poets, which is in your hands, from 2004 AD, how much representation of Mithila's female-voice did it do, and in 2022 AD, how much representation is it doing, its evaluation is in the... The remaining options point to different concerns and therefore do not answer this question.

१५२८. (D) The chapter notes that nor wrote any independent review, what a terrible situation it is for Maithili review-circles! — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that nor wrote any independent review, what a terrible situation it is for Maithili review-circles! The remaining options point to different concerns and therefore do not answer this question.

१५२९. (D) The chapter notes that today, if Mithila's 'matriarchal family system' (of Maithila script) like Bengal had been applicable in Mithila, then the history of Mithila would have been different. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that today, if Mithila's 'matriarchal family system' (of Maithila script) like Bengal had been applicable in Mithila, then the history of Mithila would have been different. The remaining options point to different concerns and therefore do not answer this question.

१५३०. (D) The wise-line of inheritance of Gargi, Maitreyi, Lopamudra of the Veda-Upanishadic period will not be permanent and continuous; a very heavy burden fell on the Mithila-woman society, family, and marriage institution. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the wise-line of inheritance of Gargi, Maitreyi, Lopamudra of the Veda-Upanishadic period will not be permanent and continuous; a very heavy burden fell on the Mithila-woman society, family, and marriage institution. The remaining options point to different concerns and therefore do not answer this question.

१५३१. (D) The power was given by the end-time of the Mughal era and active in the British era, the Naiyayika-Dharmashastris of the Navya-Nyaya stream, which is the family basis of today's Hindu Succession Act. — Chapter 66 treats Hindu Succession Act as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the power was given by the end-time of the Mughal era and active in the British era, the Naiyayika-Dharmashastris of the Navya-Nyaya stream, which is the family basis of today's Hindu Succession Act. The remaining options point to different concerns and therefore do not answer this question.

१५३२. (C) At that time, femalepoetry was limited to opposition against the male-system. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that at that time, femalepoetry was limited to opposition against the male-system. The remaining options point to different concerns and therefore do not answer this question.

१५३३. (D) The disappointing thing is also that some of the new women poets of the first edition, like Vandana Jha, Mausumi Mukherjee (Banerjee), Nutan Chandra Jha, Mukta, Kumari Vidya, etc., have completely disappeared from the poetry-writing scene. — Chapter 66 treats Vandana Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the disappointing thing is also that some of the new women poets of the first edition, like Vandana Jha, Mausumi Mukherjee (Banerjee), Nutan Chandra Jha, Mukta, Kumari Vidya, etc., have completely disappeared from the poetry-writing scene. The remaining options point to different concerns and therefore do not answer this question.

१५३४. (B) The wait for women poets in Muslim-Maithili is still ongoing. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the wait for women poets in Muslim-Maithili is still ongoing. The remaining options point to different concerns and therefore do not answer this question.

१५३५. (B) The chapter notes that muslim poets are writing about the sorrow-pain of Muslim life, and male poets of Dalit castes are writing about the life of the deprived class. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that muslim poets are writing about the sorrow-pain of Muslim life, and male poets of Dalit castes are writing about the life of the deprived class. The remaining options point to different concerns and therefore do not answer this question.

१५३६. (C) In such a situation, should the presentation of Maithili femalepoetry remain limited only to high-caste female society or high-caste society? — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that in such a situation, should the presentation of Maithili femalepoetry remain limited only to high-caste female society or high-caste society? The remaining options point to different concerns and therefore do not answer this question.

१५३७. (A) The chapter notes that due to some women poets currently being in a construction stage, from subjectivity towards objectivity, they are on the path of the journey. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that due to some women poets currently being in a construction stage, from subjectivity towards objectivity, they are on the path of the journey. The remaining options point to different concerns and therefore do not answer this question.

१५३८. (C) The chapter notes that from traditional ideological and traditional poetry-writing, it is not possible. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that from traditional ideological and traditional poetry-writing, it is not possible. The remaining options point to different concerns and therefore do not answer this question.

१५३९. (A) The first edition was published in 2004 by Kisun Sankalp Lok, Supaul, and was launched at a ceremony in Darbhanga by the renowned storyteller Ashok. — Chapter 66 treats Kisun Sankalp Lok as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the first edition was published in 2004 by Kisun Sankalp Lok, Supaul, and was launched at a ceremony in Darbhanga by the renowned storyteller Ashok. The remaining options point to different concerns and therefore do not answer this question.

१५४०. (C) The "Intellectual": While wealthy individuals in Mithila invest in films, theater, and crime-related activities, they rarely support literature. — Chapter 66 treats Ramesh and Mala Jha as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the "Intellectual": While wealthy individuals in Mithila invest in films, theater, and crime-related activities, they rarely support literature. The remaining options point to different concerns and therefore do not answer this question.

१५४१. (C) The chapter notes that selfless Dedication: The progress of Maithili literature rests solely on the "bone-giving" sacrifice (likened to Sage Dadhichi) of authors who write out of sheer literary persistence. — Chapter 66 treats Sage Dadhichi as part of its larger discussion of Ramesh and Mala Jha — Research and Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that selfless Dedication: The progress of Maithili literature rests solely on the "bone-giving" sacrifice (likened to Sage Dadhichi) of authors who write out of sheer literary persistence. The remaining options point to different concerns and therefore do not answer this question.

१५४२. (A) The chapter notes that cE) and his Dhvanyāloka commentary on Ānandavardhana's dhvani ('resonance') theory together form the most sophisticated pre-modern theory of aesthetic experience. — Chapter 67 treats Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha as part of its larger discussion of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha — Four Maithili Masters of the Parallel Tradition. Put in fresh wording, the relevant point is that the chapter notes that cE) and his Dhvanyāloka commentary on Ānandavardhana's dhvani ('resonance') theory together form the most sophisticated pre-modern theory of aesthetic experience. The remaining options point to different concerns and therefore do not answer this question.

१५४३. (D) The chapter notes that vijaynath Jha's ghazals in Ahīnk Lel and the sustained metre of his Kāmāyanī translation summon śānta rasa by way of philosophical equipoise. — Chapter 67 treats Ahīnk Lel as part of its larger discussion of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha — Four Maithili Masters of the Parallel Tradition. Put in fresh wording, the relevant point is that the chapter notes that vijaynath Jha's ghazals in Ahīnk Lel and the sustained metre of his Kāmāyanī translation summon śānta rasa by way of philosophical equipoise. The remaining options point to different concerns and therefore do not answer this question.

१५४४. (B) The chapter notes that ramesh Narayan's flash-fiction 'Pāṭharak Nāo' ('The Reader's Boat') derives much of its force from dhvani: the boat figure resonates as a symbol of the reader's vulnerability and the text's power to carry or capsize. — Chapter 67 treats Pāṭharak Nāo' as part of its larger discussion of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha — Four Maithili Masters of the Parallel Tradition. Put in fresh wording, the relevant point is that the chapter notes that ramesh Narayan's flash-fiction 'Pāṭharak Nāo' ('The Reader's Boat') derives much of its force from dhvani: the boat figure resonates as a symbol of the reader's vulnerability and the text's power to carry or capsize. The remaining options point to different concerns and therefore do not answer this question.

१५४५. (B) The chapter notes that gopesh's condensed drama Gumm Bhelaṭhāṛh Chhī ('Suddenly it became silent') operates almost entirely by way of a sustained vakrokti, colloquial surprise structures that conceal philosophical freight. — Chapter 67 treats Gumm Bhelaṭhāṛh Chhī as part of its larger discussion of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha — Four Maithili Masters of the Parallel Tradition. Put in fresh wording, the relevant point is that the chapter notes that gopesh's condensed drama Gumm Bhelaṭhāṛh Chhī ('Suddenly it became silent') operates almost entirely by way of a sustained vakrokti, colloquial surprise structures that conceal philosophical freight. The remaining options point to different concerns and therefore do not answer this question.

१५४६. (D) The chapter notes that navya Nyāya Epistemology as Literary Method Gaṅgeśa Upādhyāya and the Tattvacintāmaṇi Gaṅgeśa Upādhyāya (first half of the 14th century), a native of the Mithilā region born in Karion village near Darbhanga, founded the Navya Nyāya... — Chapter 67 treats Nyāya Epistemology as part of its larger discussion of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha — Four Maithili Masters of the Parallel Tradition. Put in fresh wording, the relevant point is that the chapter notes that navya Nyāya Epistemology as Literary Method Gaṅgeśa Upādhyāya and the Tattvacintāmaṇi Gaṅgeśa Upādhyāya (first half of the 14th century), a native of the Mithilā region

born in Karion village near Darbhanga, founded the Navya Nyāya... The remaining options point to different concerns and therefore do not answer this question.

१५४७. (B) The chapter notes that gopesh's verse drama gives voice to female characters caught between line of inheritance and modernity. — Chapter 67 treats Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vij as part of its larger discussion of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha — Four Maithili Masters of the Parallel Tradition. Put in fresh wording, the relevant point is that the chapter notes that gopesh's verse drama gives voice to female characters caught between line of inheritance and modernity. The remaining options point to different concerns and therefore do not answer this question.

१५४८. (B) The chapter notes that such representations must be read against the erasure of women writers catalogued in the Videha Parallel History. — Chapter 67 treats Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vij as part of its larger discussion of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha — Four Maithili Masters of the Parallel Tradition. Put in fresh wording, the relevant point is that the chapter notes that such representations must be read against the erasure of women writers catalogued in the Videha Parallel History. The remaining options point to different concerns and therefore do not answer this question.

१५४९. (A) The chapter notes that translation theorists Venuti and Berman help frame the tension between domestication (translating for fluency) and foreignisation (preserving alien textual strangeness): Jha's method is predominantly domesticating, yet he preserves... — Chapter 67 treats Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vij as part of its larger discussion of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha — Four Maithili Masters of the Parallel Tradition. Put in fresh wording, the relevant point is that the chapter notes that translation theorists Venuti and Berman help frame the tension between domestication (translating for fluency) and foreignisation (preserving alien textual strangeness): Jha's method is predominantly domesticating, yet he preserves... The remaining options point to different concerns and therefore do not answer this question.

१५५०. (D) The chapter notes that rechristened and formalised 2008), edited by Gajendra Thakur, serves as the most ambitious counter-archival project in modern Maithili literary history. — Chapter 67 treats Gajendra Thakur as part of its larger discussion of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha — Four Maithili Masters of the Parallel Tradition. Put in fresh wording, the relevant point is that the chapter notes that rechristened and formalised 2008), edited by Gajendra Thakur, serves as the most ambitious counter-archival project in modern Maithili literary history. The remaining options point to different concerns and therefore do not answer this question.

१५५१. (D) His dual identity as administrator and literary creator mirrors a wider pattern in Parallel line of inheritance writing: the bureaucrat-author who uses official privilege to circulate work outside mainstream academic channels. — Chapter 67 treats Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vij as part of its larger discussion of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha — Four Maithili Masters of the Parallel Tradition. Put in fresh wording, the relevant point is that his dual identity as administrator and literary creator mirrors a wider pattern in Parallel line of inheritance writing: the bureaucrat-author who uses official privilege to circulate work outside mainstream academic channels. The remaining options point to different concerns and therefore do not answer this question.

१५५२. (B) The chapter notes that gopalji Jha 'Gopesh', whose Gumm Bhelaṭhāṛh Chhī was published by Thudha Parivar, Kazipura, Patna, wrote both drama and poetry. — Chapter 67 treats Gumm Bhelaṭhāṛh Chhī as part of its larger discussion of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha — Four Maithili Masters of the Parallel Tradition. Put in fresh wording, the relevant point is that the chapter notes that gopalji Jha 'Gopesh', whose Gumm Bhelaṭhāṛh Chhī was published by Thudha Parivar, Kazipura, Patna, wrote both drama and poetry. The remaining options point to different concerns and therefore do not answer this question.

१५५३. (B) The chapter notes that ratnanath Jha, former head of the Department of Eastern Philosophy at Banaras Hindu University) occupies a major node in the Parallel History. — Chapter 67 treats Eastern Philosophy as part of its larger discussion of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha — Four Maithili Masters of the Parallel Tradition. Put in fresh wording, the relevant point is that the chapter notes that ratnanath Jha, former head of the

Department of Eastern Philosophy at Banaras Hindu University) occupies a major node in the Parallel History. The remaining options point to different concerns and therefore do not answer this question.

१५५४. (B) His journalism background and connection to the Patna press situate him inside the literate but non-academic layer of the Parallel line of inheritance. — Chapter 67 treats Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vij as part of its larger discussion of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha — Four Maithili Masters of the Parallel Tradition. Put in fresh wording, the relevant point is that his journalism background and connection to the Patna press situate him inside the literate but non-academic layer of the Parallel line of inheritance. The remaining options point to different concerns and therefore do not answer this question.

१५५५. (B) The chapter notes that), narrative of domestic gathering RAMESH NARAYAN Ramesh Narayan- "Patharak Nav" (The Boat of Stone) This is a collection of Maithili short stories that delve into the emotional landscapes of middle-class struggles, rural labor, and... — Chapter 67 treats RAMESH NARAYAN Ramesh Narayan as part of its larger discussion of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha — Four Maithili Masters of the Parallel Tradition. Put in fresh wording, the relevant point is that the chapter notes that), narrative of domestic gathering RAMESH NARAYAN Ramesh Narayan- "Patharak Nav" (The Boat of Stone) This is a collection of Maithili short stories that delve into the emotional landscapes of middle-class struggles, rural labor, and... The remaining options point to different concerns and therefore do not answer this question.

१५५६. (D) The Resilience of Women: Characters like Rekha and Sulekha are portrayed as deeply aware of their social burdens, showing a strength that often surpasses the men around them. "The Scorching Sun" (तेजि गेल बिदेस) Protagonist: Budhna and Buchni, members of... — Chapter 67 treats Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vij as part of its larger discussion of Ramesh Narayan, Nagendra Kumar, Gopalji Jha 'Gopesh' and Vijay Nath Jha — Four Maithili Masters of the Parallel Tradition. Put in fresh wording, the relevant point is that the Resilience of Women: Characters like Rekha and Sulekha are portrayed as deeply aware of their social burdens, showing a strength that often surpasses the men around them. "The Scorching Sun" (तेजि गेल बिदेस) Protagonist: Budhna and Buchni, members of... The remaining options point to different concerns and therefore do not answer this question.

१५५७. (A) The chapter places Gajendra Thakur inside the wider parallel history of Maithili literature. — Chapter 68 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — Original Poem in Maithili, Translated into English. Put in fresh wording, the relevant point is that the chapter places Gajendra Thakur inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

१५५८. (C) A related reading in the chapter is that the chapter notes that its discussion connects Gajendra Thakur with critical appreciation, literary history and the Videha critical frame. — Chapter 68 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — Original Poem in Maithili, Translated into English. Put in fresh wording, the relevant point is that a related reading in the chapter is that the chapter notes that its discussion connects Gajendra Thakur with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

१५५९. (D) A related reading in the chapter is that the chapter notes that its discussion connects Gajendra Thakur with critical appreciation, literary history and the Videha critical frame. — Chapter 68 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — Original Poem in Maithili, Translated into English. Put in fresh wording, the relevant point is that a related reading in the chapter is that the chapter notes that its discussion connects Gajendra Thakur with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

१५६०. (C) A related reading in the chapter is that the chapter notes that its discussion connects Gajendra Thakur with critical appreciation, literary history and the Videha critical frame. — Chapter 68 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — Original Poem in Maithili, Translated into English. Put in fresh wording, the relevant point is that a related reading in the chapter is that the chapter notes that its discussion connects Gajendra Thakur with critical

appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

१५६१. (A) The chapter notes that centres on Gajendra Thakur, Original Poem in Maithili, Translated into English. —

Chapter 68 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — Original Poem in Maithili, Translated into English. Put in fresh wording, the relevant point is that the chapter notes that centres on Gajendra Thakur, Original Poem in Maithili, Translated into English. The remaining options point to different concerns and therefore do not answer this question.

१५६२. (A) A related reading in the chapter is that the chapter notes that its discussion connects Gajendra Thakur with critical appreciation, literary history and the Videha critical frame. — Chapter 68 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — Original Poem in Maithili, Translated into English. Put in fresh wording, the relevant point is that a related reading in the chapter is that the chapter notes that its discussion connects Gajendra Thakur with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

१५६३. (B) The chapter notes that centres on Gajendra Thakur, Original Poem in Maithili, Translated into English. —

Chapter 68 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — Original Poem in Maithili, Translated into English. Put in fresh wording, the relevant point is that the chapter notes that centres on Gajendra Thakur, Original Poem in Maithili, Translated into English. The remaining options point to different concerns and therefore do not answer this question.

१५६४. (D) The chapter notes that centres on Gajendra Thakur, Original Poem in Maithili, Translated into English. —

Chapter 68 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — Original Poem in Maithili, Translated into English. Put in fresh wording, the relevant point is that the chapter notes that centres on Gajendra Thakur, Original Poem in Maithili, Translated into English. The remaining options point to different concerns and therefore do not answer this question.

१५६५. (B) The chapter also returns to this idea: the chapter places Gajendra Thakur inside the wider parallel history of Maithili literature. —

Chapter 68 treats Gajendra Thakur as part of its larger discussion of Gajendra Thakur — Original Poem in Maithili, Translated into English. Put in fresh wording, the relevant point is that the chapter also returns to this idea: the chapter places Gajendra Thakur inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

१५६६. (D) The chapter notes that western Literary Criticism: Existentialism and Didacticism The text exhibits strong parallels with Christian Existentialism and Memento Mori traditions. — Chapter 69 treats Literary Criticism as part of its larger discussion of Pandit Ramji Chaudhary and Acharya Ramlochan Sharan — Rudrapur Recensions and Maithil Devotion. Put in fresh wording, the relevant point is that the chapter notes that western Literary Criticism: Existentialism and Didacticism The text exhibits strong parallels with Christian Existentialism and Memento Mori traditions. The remaining options point to different concerns and therefore do not answer this question.

१५६७. (B) The chapter notes that notable Historical Figures Gautama Muni: Author of the Nyaya Shastra, lived in Brahmpur, Darbhanga. — Chapter 69 treats Historical Figures Gautama Muni as part of its larger discussion of Pandit Ramji Chaudhary and Acharya Ramlochan Sharan — Rudrapur Recensions and Maithil Devotion. Put in fresh wording, the relevant point is that the chapter notes that notable Historical Figures Gautama Muni: Author of the Nyaya Shastra, lived in Brahmpur, Darbhanga. The remaining options point to different concerns and therefore do not answer this question.

१५६८. (B) The chapter notes that mandana Misra: A supreme scholar of Nyaya and Mimamsa who debated Adi Shankaracharya. — Chapter 69 treats Adi Shankaracharya as part of its larger discussion of Pandit Ramji Chaudhary and Acharya Ramlochan Sharan — Rudrapur Recensions and Maithil Devotion. Put in fresh wording, the relevant point is that the chapter notes that mandana Misra: A supreme scholar of Nyaya and Mimamsa who debated Adi Shankaracharya. The remaining options point to different concerns and therefore do not answer this question.

१५६९. (D) The chapter notes that vidyapati Thakur: The world-famous Maithili poet and scholar under King Shiv Singh. — Chapter 69 treats King Shiv Singh as part of its larger discussion of Pandit Ramji Chaudhary and Acharya Ramlochan Sharan — Rudrapur Recensions and Maithil Devotion. Put in fresh wording, the relevant point is that the chapter notes that vidyapati

Thakur: The world-famous Maithili poet and scholar under King Shiv Singh. The remaining options point to different concerns and therefore do not answer this question.

१५७०. (C) The chapter notes that commemorative Poems (Pages 46-49) "At the Door of the Past" by 'Dinkar': A poem calling upon the gods and heroes of Bihar's history (Magadha, Nalanda, Vaishali) to awaken and bring light to the darkness of the present. "Word Tribute" ... — Chapter 69 treats Word Tribute as part of its larger discussion of Pandit Ramji Chaudhary and Acharya Ramlochan Sharan — Rudrapur Recensions and Maithil Devotion. Put in fresh wording, the relevant point is that the chapter notes that commemorative Poems (Pages 46-49) "At the Door of the Past" by 'Dinkar': A poem calling upon the gods and heroes of Bihar's history (Magadha, Nalanda, Vaishali) to awaken and bring light to the darkness of the present. "Word Tribute" ... The remaining options point to different concerns and therefore do not answer this question.

१५७१. (C) The chapter notes that cultural Resistance: Published in 1948 (Samvat 2004), the text asserts a traditional spiritual identity immediately following Indian independence, emphasizing internal liberation over political shifts. — Chapter 69 treats Pandit Ramji Chaudhary and Acharya Ramlochan Sharan as part of its larger discussion of Pandit Ramji Chaudhary and Acharya Ramlochan Sharan — Rudrapur Recensions and Maithil Devotion. Put in fresh wording, the relevant point is that the chapter notes that cultural Resistance: Published in 1948 (Samvat 2004), the text asserts a traditional spiritual identity immediately following Indian independence, emphasizing internal liberation over political shifts. The remaining options point to different concerns and therefore do not answer this question.

१५७२. (B) The chapter notes that bhajan Kirtan Biographical Sketch Ramji Chaudhary (1878-1952) Birthplace: Village-Rudrapur, Police Station-Andhra Tharhi, District-Madhubani. — Chapter 69 treats Kirtan Biographical Sketch Ramji Chaudhary as part of its larger discussion of Pandit Ramji Chaudhary and Acharya Ramlochan Sharan — Rudrapur Recensions and Maithil Devotion. Put in fresh wording, the relevant point is that the chapter notes that bhajan Kirtan Biographical Sketch Ramji Chaudhary (1878-1952) Birthplace: Village-Rudrapur, Police Station-Andhra Tharhi, District-Madhubani. The remaining options point to different concerns and therefore do not answer this question.

१५७३. (A) The poet's grandfather was a celebrated singer (gavayya) whose primary domain was devotional songs (bhakti geet) to Yuguala Sarkar, Sita-Ram, and this musical inheritance was decisive for the grandson. — Chapter 69 treats Yuguala Sarkar as part of its larger discussion of Pandit Ramji Chaudhary and Acharya Ramlochan Sharan — Rudrapur Recensions and Maithil Devotion. Put in fresh wording, the relevant point is that the poet's grandfather was a celebrated singer (gavayya) whose primary domain was devotional songs (bhakti geet) to Yuguala Sarkar, Sita-Ram, and this musical inheritance was decisive for the grandson. The remaining options point to different concerns and therefore do not answer this question.

१५७४. (B) The chapter notes that centres on Ramlochan Thakur, Critical Study of Works. — Chapter 70 treats Ramlochan Thakur as part of its larger discussion of Ramlochan Thakur — Critical Study of Works. Put in fresh wording, the relevant point is that the chapter notes that centres on Ramlochan Thakur, Critical Study of Works. The remaining options point to different concerns and therefore do not answer this question.

१५७५. (A) The chapter notes that b I O G R A P H I C A L P R O F I L E Ramlochan Thakur (रामलोचन ठाकुर) stands as one of the most distinguished and quietly luminous literary figures of modern Maithili literature. — Chapter 70 treats Ramlochan Thakur as part of its larger discussion of Ramlochan Thakur — Critical Study of Works. Put in fresh wording, the relevant point is that the chapter notes that b I O G R A P H I C A L P R O F I L E Ramlochan Thakur (रामलोचन ठाकुर) stands as one of the most distinguished and quietly luminous literary figures of modern Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

१५७६. (B) Awards and Recognition Bhasha-Bharati Samman (2003-04) by CIIL (key Institute of Indian Languages, Mysore) for translation Videha Samman 2012 (equivalent of a parallel Sahitya Akademi award), translation prizeconferred by Videha Journal Prabodh Sahitya... — Chapter 70 treats Recognition Bhasha-Bharati Samman as part of its larger discussion of Ramlochan Thakur — Critical Study of Works. Put in fresh wording, the relevant point is that awards and Recognition Bhasha-Bharati Samman (2003-04) by CIIL (key Institute of Indian Languages, Mysore) for translation Videha Samman 2012 (equivalent of a parallel Sahitya Akademi award), translation prizeconferred by Videha Journal Prabodh Sahitya... The remaining options point to different concerns and therefore do not answer this question.

१५७७. (B) His poem 'Ja Sakai Chhi Kintu Kiye Jao' ('I can go, but why should I go') whose title itself is the work's key Dhvani, stages the impossible predicament of the diaspora intellectual: the capacity to leave (literally: to go to the city, to assimilate, to... — Chapter 70 treats Ja Sakai Chhi Kintu Kiye as part of its larger discussion of Ramlochan Thakur — Critical Study of Works. Put in fresh wording, the relevant point is that his poem 'Ja Sakai Chhi Kintu Kiye Jao' ('I can go, but why should I go') whose title itself is the work's key Dhvani, stages the impossible predicament of the diaspora intellectual: the capacity to leave (literally: to go to the city, to assimilate, to... The remaining options point to different concerns and therefore do not answer this question.

१५७८. (A) The chapter notes that this technique, using the old to speak the new, using fantasy to expose reality, is Vakrokti's most sophisticated literary-critical operation. — Chapter 70 treats Ramlochan Thakur as part of its larger discussion of Ramlochan Thakur — Critical Study of Works. Put in fresh wording, the relevant point is that the chapter notes that this technique, using the old to speak the new, using fantasy to expose reality, is Vakrokti's most sophisticated literary-critical operation. The remaining options point to different concerns and therefore do not answer this question.

१५७९. (A) Alamkara Shastra (Doctrine of Figures of Speech) Classical Sanskrit's Alamkara line of inheritance (analysed by critics from Bhamaha in the 6th century to Mammata in the 11th) classifies the figures of speech (alamkaras) that constitute literary beauty... — Chapter 70 treats Alamkara Shastra as part of its larger discussion of Ramlochan Thakur — Critical Study of Works. Put in fresh wording, the relevant point is that alamkara Shastra (Doctrine of Figures of Speech) Classical Sanskrit's Alamkara line of inheritance (analysed by critics from Bhamaha in the 6th century to Mammata in the 11th) classifies the figures of speech (alamkaras) that constitute literary beauty... The remaining options point to different concerns and therefore do not answer this question.

१५८०. (C) The chapter notes that from a Loka Sahitya perspective, this act of collection is itself a critical act: it defines what belongs to the line of inheritance, how it should be transmitted, and what its literary value is. — Chapter 70 treats Loka Sahitya as part of its larger discussion of Ramlochan Thakur — Critical Study of Works. Put in fresh wording, the relevant point is that the chapter notes that from a Loka Sahitya perspective, this act of collection is itself a critical act: it defines what belongs to the line of inheritance, how it should be transmitted, and what its literary value is. The remaining options point to different concerns and therefore do not answer this question.

१५८१. (A) The chapter notes that centres on Ram Vilas Sahu, Complete Critical Appreciation. — Chapter 71 treats Ram Vilas Sahu as part of its larger discussion of Ram Vilas Sahu — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that centres on Ram Vilas Sahu, Complete Critical Appreciation. The remaining options point to different concerns and therefore do not answer this question.

१५८२. (A) The chapter notes that he acknowledges both Jagdish Prasad Mandal (as mentor) and Gajendra Thakur (as literary patron and enabler) as the two figures most responsible for his emergence as a writer. — Chapter 71 treats Jagdish Prasad Mandal as part of its larger discussion of Ram Vilas Sahu — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that he acknowledges both Jagdish Prasad Mandal (as mentor) and Gajendra Thakur (as literary patron and enabler) as the two figures most responsible for his emergence as a writer. The remaining options point to different concerns and therefore do not answer this question.

१५८३. (B) The chapter notes that th century CE) holds that poetry achieves its highest power by way of vyañjanā, suggestion, resonance, the meaning that vibrates beneath the expressed meaning. — Chapter 71 treats Ram Vilas Sahu as part of its larger discussion of Ram Vilas Sahu — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that th century CE) holds that poetry achieves its highest power by way of vyañjanā, suggestion, resonance, the meaning that vibrates beneath the expressed meaning. The remaining options point to different concerns and therefore do not answer this question.

१५८४. (A) The title of the first collection, Rathak Cakkā Ulait Cale Bāṭ, operates at multiple dhvani levels simultaneously. — Chapter 71 treats Rathak Cakkā Ulait Cale Bāṭ as part of its larger discussion of Ram Vilas Sahu — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the title of the first collection, Rathak Cakkā Ulait

Cale Bāṭ, operates at multiple dhvani levels simultaneously. The remaining options point to different concerns and therefore do not answer this question.

१५८५. (C) The chapter places Ravibhushan Pathak and Kumar Manoj Kashyap inside the wider parallel history of Maithili literature. — Chapter 72 treats Ravibhushan Pathak as part of its larger discussion of Ravibhushan Pathak and Kumar Manoj Kashyap — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter places Ravibhushan Pathak and Kumar Manoj Kashyap inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

१५८६. (C) The chapter notes that first, historiographical recovery: voices systematically excluded from canonical literary surveys, such as the Siddha poets of the Buddhist Charyapadas (8th-12th cent.), famine poets like Faturilal, Dalit dramatists like Bechan... — Chapter 72 treats Buddhist Charyapadas as part of its larger discussion of Ravibhushan Pathak and Kumar Manoj Kashyap — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that first, historiographical recovery: voices systematically excluded from canonical literary surveys, such as the Siddha poets of the Buddhist Charyapadas (8th-12th cent.), famine poets like Faturilal, Dalit dramatists like Bechan... The remaining options point to different concerns and therefore do not answer this question.

१५८७. (A) The chapter notes that pathak and Kashyap inherit this line of inheritance and develop it in their own distinctive registers, Pathak by way of translation, drama, and discursive prose; Kashyap by way of the concentrated form of the Maithili laghu-katha... — Chapter 72 treats Ravibhushan Pathak and Kumar Manoj Kashyap as part of its larger discussion of Ravibhushan Pathak and Kumar Manoj Kashyap — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that pathak and Kashyap inherit this line of inheritance and develop it in their own distinctive registers, Pathak by way of translation, drama, and discursive prose; Kashyap by way of the concentrated form of the Maithili laghu-katha... The remaining options point to different concerns and therefore do not answer this question.

१५८८. (C) The Videha Parallel History makes a striking claim about Gangesa: that panji (genealogical) research preserved in Videha's archives reveals that he was born of a Charmkarini (leather-tanning caste woman) and was born five years after his father's death, a... — Chapter 72 treats Ravibhushan Pathak and Kumar Manoj Kashyap as part of its larger discussion of Ravibhushan Pathak and Kumar Manoj Kashyap — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the Videha Parallel History makes a striking claim about Gangesa: that panji (genealogical) research preserved in Videha's archives reveals that he was born of a Charmkarini (leather-tanning caste woman) and was born five years after his father's death, a... The remaining options point to different concerns and therefore do not answer this question.

१५८९. (B) In literary analysis, Navya Nyaya's most fruitful contribution is its theory of meaning and reference. — Chapter 72 treats Ravibhushan Pathak and Kumar Manoj Kashyap as part of its larger discussion of Ravibhushan Pathak and Kumar Manoj Kashyap — Critical Research and Appreciation. Put in fresh wording, the relevant point is that in literary analysis, Navya Nyaya's most fruitful contribution is its theory of meaning and reference. The remaining options point to different concerns and therefore do not answer this question.

१५९०. (B) The chapter notes that th cent.) proposed dhvani (resonance or suggestion) as the soul of poetry: the power of language to evoke meanings beyond what is explicitly stated. — Chapter 72 treats Ravibhushan Pathak and Kumar Manoj Kashyap as part of its larger discussion of Ravibhushan Pathak and Kumar Manoj Kashyap — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that th cent.) proposed dhvani (resonance or suggestion) as the soul of poetry: the power of language to evoke meanings beyond what is explicitly stated. The remaining options point to different concerns and therefore do not answer this question.

१५९१. (D) The chapter notes that kuntaka's Vakroktijivita introduced vakrokti (oblique or 'crooked' speech) as the differentia of poetic language. — Chapter 72 treats Ravibhushan Pathak and Kumar Manoj Kashyap as part of its larger discussion of Ravibhushan Pathak and Kumar Manoj Kashyap — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that kuntaka's Vakroktijivita introduced vakrokti (oblique or 'crooked' speech) as the differentia of poetic language. The remaining options point to different concerns and therefore do not answer this question.

१५९२. (B) The chapter notes that for Ravibhushan Pathak's play Riharsal, the dominant rasa is karuna (the tragicpathetic), inflected with a persistent undertone of raudra (the wrathful) directed at caste discrimination. — Chapter 72 treats Ravibhushan Pathak's as part of its larger discussion of Ravibhushan Pathak and Kumar Manoj Kashyap — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that for Ravibhushan Pathak's play Riharsal, the dominant rasa is karuna (the tragicpathetic), inflected with a persistent undertone of raudra (the wrathful) directed at caste discrimination. The remaining options point to different concerns and therefore do not answer this question.

१५९३. (B) The play's treatment of the theatre troupe's internal conflicts, between the Brahmin director Hemchandra and the low-caste aspiring actor Ramapravesh, generates a sustained dhvani of social critique: the surface-level theatrical dispute resonates with... — Chapter 72 treats Ravibhushan Pathak and Kumar Manoj Kashyap as part of its larger discussion of Ravibhushan Pathak and Kumar Manoj Kashyap — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the play's treatment of the theatre troupe's internal conflicts, between the Brahmin director Hemchandra and the low-caste aspiring actor Ramapravesh, generates a sustained dhvani of social critique: the surface-level theatrical dispute resonates with... The remaining options point to different concerns and therefore do not answer this question.

१५९४. (D) The chapter notes that western Critical Theories Applied From Western criticism, The analysis draws selectively on several traditions. — Chapter 72 treats Ravibhushan Pathak and Kumar Manoj Kashyap as part of its larger discussion of Ravibhushan Pathak and Kumar Manoj Kashyap — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that western Critical Theories Applied From Western criticism, The analysis draws selectively on several traditions. The remaining options point to different concerns and therefore do not answer this question.

१५९५. (C) The chapter notes that lukacs's distinction between naturalism (mere surface description) and realism (the revelation of underlying social totality by way of typical characters) is illuminating for Kashyap's laghu-kathas: figures like Baitha the washerman... — Chapter 72 treats Ravibhushan Pathak and Kumar Manoj Kashyap as part of its larger discussion of Ravibhushan Pathak and Kumar Manoj Kashyap — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that lukacs's distinction between naturalism (mere surface description) and realism (the revelation of underlying social totality by way of typical characters) is illuminating for Kashyap's laghu-kathas: figures like Baitha the washerman... The remaining options point to different concerns and therefore do not answer this question.

१५९६. (D) The drama stages a genuine heteroglossia: high-caste Sanskrit theatrical culture, subaltern folk performance, political sloganeering, and vernacular gossip all collide in an incommensurable dialogue. — Chapter 72 treats Ravibhushan Pathak and Kumar Manoj Kashyap as part of its larger discussion of Ravibhushan Pathak and Kumar Manoj Kashyap — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the drama stages a genuine heteroglossia: high-caste Sanskrit theatrical culture, subaltern folk performance, political sloganeering, and vernacular gossip all collide in an incommensurable dialogue. The remaining options point to different concerns and therefore do not answer this question.

१५९७. (A) The chapter notes that roman Jakobson's poetic function, the dominance of the message over other functions, helps explain the formal concentration of Kashyap's prose. — Chapter 72 treats Ravibhushan Pathak and Kumar Manoj Kashyap as part of its larger discussion of Ravibhushan Pathak and Kumar Manoj Kashyap — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that roman Jakobson's poetic function, the dominance of the message over other functions, helps explain the formal concentration of Kashyap's prose. The remaining options point to different concerns and therefore do not answer this question.

१५९८. (D) The chapter notes that pA R T I I : R A V I B H U S H A N P A T H A K , L I F E , W O R K S , A N D C R I T I C A L S T U D Y 2.1 Biography and Literary Context Ravibhushan Pathak was born in 1973, in Karyan village, Samastipur district, Bihar, with family... — Chapter 72 treats Literary Context Ravibhushan Pathak as part of its larger discussion of Ravibhushan Pathak and Kumar Manoj Kashyap — Critical Research and Appreciation. Put in fresh wording, the relevant point is that the chapter notes that pA R T I I : R A V I B H U S H A N P A T H A K , L I F E , W O R K S , A N D C R I T I C A L S T U D Y 2.1 Biography and Literary Context Ravibhushan Pathak was born in 1973, in Karyan village, Samastipur district, Bihar, with family... The remaining options point to different concerns and therefore do not answer this question.

१५९९. (A) The chapter notes that months illness) Last Rites Haridwar, Uttarakhand Family Three sons, two daughters; son Avindr Thakur, music educator Primary Languages Maithili, Hindi, Sanskrit Pen Name / Title ‘Abhinav Vidyapati’ (conferred by Baba Nagarjuna... — Chapter 73 treats Last Rites Haridwar as part of its larger discussion of Ravindra Nath Thakur — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that months illness) Last Rites Haridwar, Uttarakhand Family Three sons, two daughters; son Avindr Thakur, music educator Primary Languages Maithili, Hindi, Sanskrit Pen Name / Title ‘Abhinav Vidyapati’ (conferred by Baba Nagarjuna... The remaining options point to different concerns and therefore do not answer this question.

१६००. (C) The chapter notes that over six decades of sustained creative work, he transformed the landscape of Maithili song, drama, and verse, reaching audiences that no literary text could have reached on its own. — Chapter 73 treats Ravindra Nath Thakur as part of its larger discussion of Ravindra Nath Thakur — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that over six decades of sustained creative work, he transformed the landscape of Maithili song, drama, and verse, reaching audiences that no literary text could have reached on its own. The remaining options point to different concerns and therefore do not answer this question.

१६०१. (C) The chapter notes that this role was of particular significance given the long campaign for Maithili's recognition. — Chapter 73 treats Ravindra Nath Thakur as part of its larger discussion of Ravindra Nath Thakur — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that this role was of particular significance given the long campaign for Maithili's recognition. The remaining options point to different concerns and therefore do not answer this question.

१६०२. (B) The chapter notes that bihar's Chief Minister Nitish Kumar issued a formal condolence message on his passing, stating that Ravindra Nath Thakur was widely popular among Maithili-speaking people for his stage singing, that he composed many books in Maithili... — Chapter 73 treats Chief Minister Nitish Kumar as part of its larger discussion of Ravindra Nath Thakur — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that bihar's Chief Minister Nitish Kumar issued a formal condolence message on his passing, stating that Ravindra Nath Thakur was widely popular among Maithili-speaking people for his stage singing, that he composed many books in Maithili... The remaining options point to different concerns and therefore do not answer this question.

१६०३. (B) His family includes his journalist son Avindr Thakur, who brought the news of his passing to public attention. — Chapter 73 treats Avindr Thakur as part of its larger discussion of Ravindra Nath Thakur — Critical Appreciation. Put in fresh wording, the relevant point is that his family includes his journalist son Avindr Thakur, who brought the news of his passing to public attention. The remaining options point to different concerns and therefore do not answer this question.

१६०४. (C) The chapter notes that chief Minister Nitish Kumar on Thakur's passing: 'Ravindra Nath Thakur was very popular among Maithili speakers for his stage singing (manchīya gāyan). — Chapter 73 treats Minister Nitish Kumar as part of its larger discussion of Ravindra Nath Thakur — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that chief Minister Nitish Kumar on Thakur's passing: 'Ravindra Nath Thakur was very popular among Maithili speakers for his stage singing (manchīya gāyan). The remaining options point to different concerns and therefore do not answer this question.

१६०५. (C) The ghazal collection Lekhani Ek Rang Anek is sometimes dated to 1978 in other sources, but the preface (written by Thakur himself, dated 15 August 1985) establishes the correct year of first publication as 1985. — Chapter 73 treats Lekhani Ek Rang Anek as part of its larger discussion of Ravindra Nath Thakur — Critical Appreciation. Put in fresh wording, the relevant point is that the ghazal collection Lekhani Ek Rang Anek is sometimes dated to 1978 in other sources, but the preface (written by Thakur himself, dated 15 August 1985) establishes the correct year of first publication as 1985. The remaining options point to different concerns and therefore do not answer this question.

१६०६. (D) The 111 compositions in this collection, 109 ghazals and some qit'a (fragment poems), constituted a bold empirical refutation of that claim. — Chapter 73 treats Ravindra Nath Thakur as part of its larger discussion of Ravindra Nath Thakur — Critical Appreciation. Put in fresh wording, the relevant point is that the 111 compositions in this collection, 109

ghazals and some qit'a (fragment poems), constituted a bold empirical refutation of that claim. The remaining options point to different concerns and therefore do not answer this question.

१६०७. (A) The chapter notes that jagdish Chandra Thakur 'Anil', one of the foremost critics of Maithili ghazal writing in Videha Issue 348, undertook a systematic technical analysis of the collection thirty-two years after its publication. — Chapter 73 treats Chandra Thakur as part of its larger discussion of Ravindra Nath Thakur — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that jagdish Chandra Thakur 'Anil', one of the foremost critics of Maithili ghazal writing in Videha Issue 348, undertook a systematic technical analysis of the collection thirty-two years after its publication. The remaining options point to different concerns and therefore do not answer this question.

१६०८. (B) Ashish Anchinhar's analysis in the same issue is more categorical: he designates Thakur's compositions as 'kath-it ghazal' (so-called ghazal) rather than ghazals in the technical sense, precisely because the bahr (prosodic metre) is not maintained. — Chapter 73 treats Ashish Anchinhar's as part of its larger discussion of Ravindra Nath Thakur — Critical Appreciation. Put in fresh wording, the relevant point is that ashish Anchinhar's analysis in the same issue is more categorical: he designates Thakur's compositions as 'kath-it ghazal' (so-called ghazal) rather than ghazals in the technical sense, precisely because the bahr (prosodic metre) is not maintained. The remaining options point to different concerns and therefore do not answer this question.

१६०९. (A) The chapter notes that radio Dramas and Serials Thakur wrote and produced extensively for All India Radio Patna and Darbhanga. — Chapter 73 treats Serials Thakur as part of its larger discussion of Ravindra Nath Thakur — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that radio Dramas and Serials Thakur wrote and produced extensively for All India Radio Patna and Darbhanga. The remaining options point to different concerns and therefore do not answer this question.

१६१०. (A) His radio portfolio included the comedy plays Ghadi, Maalik, Guru Gur Chela Chini, and Pench-Udhar (Akashvani Patna); the devotional and drama serial Singhaasan Battisi (34 episodes, Akashvani Patna); and the Gonujha serial (15 episodes, Doordarshan Guwahati). — Chapter 73 treats Guru Gur Chela Chini as part of its larger discussion of Ravindra Nath Thakur — Critical Appreciation. Put in fresh wording, the relevant point is that his radio portfolio included the comedy plays Ghadi, Maalik, Guru Gur Chela Chini, and Pench-Udhar (Akashvani Patna); the devotional and drama serial Singhaasan Battisi (34 episodes, Akashvani Patna); and the Gonujha serial (15 episodes, Doordarshan Guwahati). The remaining options point to different concerns and therefore do not answer this question.

१६११. (D) Additionally he wrote Hindi musical programmes and a verse drama Uttar Vidyapati for Akashvani Darbhanga. — Chapter 73 treats Uttar Vidyapati as part of its larger discussion of Ravindra Nath Thakur — Critical Appreciation. Put in fresh wording, the relevant point is that additionally he wrote Hindi musical programmes and a verse drama Uttar Vidyapati for Akashvani Darbhanga. The remaining options point to different concerns and therefore do not answer this question.

१६१२. (A) The Sung line of inheritance Ravindra Nath Thakur's identity as both poet and stage singer connects him to the oldest and most continuous thread in Maithili literature: the sung lyric. — Chapter 73 treats Ravindra Nath Thakur's as part of its larger discussion of Ravindra Nath Thakur — Critical Appreciation. Put in fresh wording, the relevant point is that the Sung line of inheritance Ravindra Nath Thakur's identity as both poet and stage singer connects him to the oldest and most continuous thread in Maithili literature: the sung lyric. The remaining options point to different concerns and therefore do not answer this question.

१६१३. (A) The chapter notes that p h a n i s h w a r N a t h R e n u and Mithila & Maithili in His Literature Phanishwar Nath Renu (1921-1977), one of the most towering figures of modern Hindi literature, occupies a singular position in Indian letters for his... — Chapter 74 treats Phanishwar Nath Renu as part of its larger discussion of Phanishwar Nath Renu — Mithila and Maithili in His Literature. Put in fresh wording, the relevant point is that the chapter notes that p h a n i s h w a r N a t h R e n u and Mithila & Maithili in His Literature Phanishwar Nath Renu (1921-1977), one of the most towering figures of modern Hindi literature, occupies a singular position in Indian letters for his... The remaining options point to different concerns and therefore do not answer this question.

१६१४. (C) Introduction: Renu, Mithila, and the Question of Literary Geography 2. — Chapter 74 treats Literary Geography as part of its larger discussion of Phanishwar Nath Renu — Mithila and Maithili in His Literature. Put in fresh wording, the relevant point is that introduction: Renu, Mithila, and the Question of Literary Geography 2. The remaining options point to different concerns and therefore do not answer this question.

१६१५. (A) The chapter notes that 1448 CE), wrote devotional lyrics (padavali) in the voice of Radha and Krishna that continue to be sung across Mithila, Bengal, and Nepal to this day. — Chapter 74 treats Phanishwar Nath Renu as part of its larger discussion of Phanishwar Nath Renu — Mithila and Maithili in His Literature. Put in fresh wording, the relevant point is that the chapter notes that 1448 CE), wrote devotional lyrics (padavali) in the voice of Radha and Krishna that continue to be sung across Mithila, Bengal, and Nepal to this day. The remaining options point to different concerns and therefore do not answer this question.

१६१६. (B) The chapter notes that centres on Sandeep Kumar Safi, First Dalit Autobiography in Maithili. — Chapter 75 treats Sandeep Kumar Safi as part of its larger discussion of Sandeep Kumar Safi — First Dalit Autobiography in Maithili. Put in fresh wording, the relevant point is that the chapter notes that centres on Sandeep Kumar Safi, First Dalit Autobiography in Maithili. The remaining options point to different concerns and therefore do not answer this question.

१६१७. (D) The chapter notes that its discussion connects Sandeep Kumar Safi with critical appreciation, literary history and the Videha critical frame. — Chapter 75 treats Sandeep Kumar Safi as part of its larger discussion of Sandeep Kumar Safi — First Dalit Autobiography in Maithili. Put in fresh wording, the relevant point is that the chapter notes that its discussion connects Sandeep Kumar Safi with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

१६१८. (C) The chapter notes that it universalises before it particularises, refusing the genre convention of Dalit autobiography that begins with the specific wound (the untouchability, the discrimination, the violence) before moving toward universality. — Chapter 75 treats Sandeep Kumar Safi as part of its larger discussion of Sandeep Kumar Safi — First Dalit Autobiography in Maithili. Put in fresh wording, the relevant point is that the chapter notes that it universalises before it particularises, refusing the genre convention of Dalit autobiography that begins with the specific wound (the untouchability, the discrimination, the violence) before moving toward universality. The remaining options point to different concerns and therefore do not answer this question.

१६१९. (A) The chapter notes that this statement, 'I am Dalit, I am a washerman', is the foundational act of the Dalit autobiographical genre: the assertion of a caste identity that social convention, shame, and the fear of stigma have historically suppressed. — Chapter 75 treats Sandeep Kumar Safi as part of its larger discussion of Sandeep Kumar Safi — First Dalit Autobiography in Maithili. Put in fresh wording, the relevant point is that the chapter notes that this statement, 'I am Dalit, I am a washerman', is the foundational act of the Dalit autobiographical genre: the assertion of a caste identity that social convention, shame, and the fear of stigma have historically suppressed. The remaining options point to different concerns and therefore do not answer this question.

१६२०. (A) The chapter notes that this duality of name/identity is not merely a biographical detail but a structural condition of the Dalit subject's social existence: the necessity of navigating between the formal equality promised by education and the constitution... — Chapter 75 treats Sandeep Kumar Safi as part of its larger discussion of Sandeep Kumar Safi — First Dalit Autobiography in Maithili. Put in fresh wording, the relevant point is that the chapter notes that this duality of name/identity is not merely a biographical detail but a structural condition of the Dalit subject's social existence: the necessity of navigating between the formal equality promised by education and the constitution... The remaining options point to different concerns and therefore do not answer this question.

१६२१. (D) The system that produced this situation, in which a First Class degree earner from a Mithila Dalit community cannot find employment, is the subject of Safi's most direct social critique: 'Eteh padhnihar bade afsar hoait achhi muda ham sab kichhu nai ka... — Chapter 75 treats First Class as part of its larger discussion of Sandeep Kumar Safi — First Dalit Autobiography in Maithili. Put in fresh wording, the relevant point is that the system that produced this situation, in which a First Class degree earner from a Mithila Dalit community cannot find employment, is the subject of Safi's most direct social

critique: 'Eteh padhnihar bade afsar hoait achhi muda ham sab kichhu nai ka... The remaining options point to different concerns and therefore do not answer this question.

१६२२. (D) The chapter notes that he does not dramatise the pain; he reports it. — Chapter 75 treats Sandeep Kumar Safi as part of its larger discussion of Sandeep Kumar Safi — First Dalit Autobiography in Maithili. Put in fresh wording, the relevant point is that the chapter notes that he does not dramatise the pain; he reports it. The remaining options point to different concerns and therefore do not answer this question.

१६२३. (D) The chapter notes that jai Mithila, Jai Mithila Dham, Pranam', I am Maithil, I will live in Mithila and survive even on poro saag (a humble wild vegetable). — Chapter 75 treats Jai Mithila Dham as part of its larger discussion of Sandeep Kumar Safi — First Dalit Autobiography in Maithili. Put in fresh wording, the relevant point is that the chapter notes that jai Mithila, Jai Mithila Dham, Pranam', I am Maithil, I will live in Mithila and survive even on poro saag (a humble wild vegetable). The remaining options point to different concerns and therefore do not answer this question.

१६२४. (C) The chapter notes that formally, Safi's verse employs the gamaya (village) register of Maithili, the spoken vernacular of the dhobi and related communities, rather than the literary standard Maithili of the Brahmin-Kayastha line of inheritance. — Chapter 75 treats Sandeep Kumar Safi as part of its larger discussion of Sandeep Kumar Safi — First Dalit Autobiography in Maithili. Put in fresh wording, the relevant point is that the chapter notes that formally, Safi's verse employs the gamaya (village) register of Maithili, the spoken vernacular of the dhobi and related communities, rather than the literary standard Maithili of the Brahmin-Kayastha line of inheritance. The remaining options point to different concerns and therefore do not answer this question.

१६२५. (C) The chapter notes that this linguistic choice is itself a critical statement about who owns the language: the poetry asserts that gamaya Maithili is a literary language capable of carrying any human experience from the comic to the elegiac, from the... — Chapter 75 treats Sandeep Kumar Safi as part of its larger discussion of Sandeep Kumar Safi — First Dalit Autobiography in Maithili. Put in fresh wording, the relevant point is that the chapter notes that this linguistic choice is itself a critical statement about who owns the language: the poetry asserts that gamaya Maithili is a literary language capable of carrying any human experience from the comic to the elegiac, from the... The remaining options point to different concerns and therefore do not answer this question.

१६२६. (D) The chapter notes that vaishakh (April-May) is the hottest month in the Maithili calendar, the month of blazing sun, dried ponds, dust storms, and the grinding summer work of the agricultural cycle. — Chapter 75 treats Sandeep Kumar Safi as part of its larger discussion of Sandeep Kumar Safi — First Dalit Autobiography in Maithili. Put in fresh wording, the relevant point is that the chapter notes that vaishakh (April-May) is the hottest month in the Maithili calendar, the month of blazing sun, dried ponds, dust storms, and the grinding summer work of the agricultural cycle. The remaining options point to different concerns and therefore do not answer this question.

१६२७. (C) The dalan (verandah/courtyard) is the social space of Maithili village lifethe threshold between the domestic interior and the public street, the space where men gather to talk, play cards, rest in the shade. — Chapter 75 treats Sandeep Kumar Safi as part of its larger discussion of Sandeep Kumar Safi — First Dalit Autobiography in Maithili. Put in fresh wording, the relevant point is that the dalan (verandah/courtyard) is the social space of Maithili village lifethe threshold between the domestic interior and the public street, the space where men gather to talk, play cards, rest in the shade. The remaining options point to different concerns and therefore do not answer this question.

१६२८. (A) The tension between line of inheritance and modernity, between sacred iconography and secularised contemporary expression, between eroticspiritual inheritance (as in the Kamasutra-Kohbar line of inheritance) and contemporary censure, runs by way of all... — Chapter 76 treats Contemporary Mithila Artists as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that the tension between line of inheritance and modernity, between sacred iconography and secularised contemporary expression, between eroticspiritual inheritance (as in the Kamasutra-Kohbar line of inheritance) and contemporary censure, runs by way of all... The remaining options point to different concerns and therefore do not answer this question.

१६३९. (A) The Mithila Art line of inheritance: A Brief Theoretical Background Mithila painting (also called Madhubani art) has its roots in ritual wall-painting in the Mithila region of northern Bihar and southern Nepal. — Chapter 76 treats Brief Theoretical Background Mithila as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that the Mithila Art line of inheritance: A Brief Theoretical Background Mithila painting (also called Madhubani art) has its roots in ritual wall-painting in the Mithila region of northern Bihar and southern Nepal. The remaining options point to different concerns and therefore do not answer this question.

१६३०. (D) The chapter notes that she is a graduate and a selftaught painter who began her career in traditional Mithila painting, inspired by her mother Devaki Devi, and transitioned after marriage to the contemporary artist Ravindra Kumar Das to the register of... — Chapter 76 treats Devaki Devi as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that the chapter notes that she is a graduate and a selftaught painter who began her career in traditional Mithila painting, inspired by her mother Devaki Devi, and transitioned after marriage to the contemporary artist Ravindra Kumar Das to the register of... The remaining options point to different concerns and therefore do not answer this question.

१६३१. (B) Her argument aligns with feminist art theory's critique of the objectifying male gaze identified by John Berger (Ways of Seeing, 1972) and Laura Mulvey (Visual Pleasure and Narrative Cinema, 1975). — Chapter 76 treats John Berger as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that her argument aligns with feminist art theory's critique of the objectifying male gaze identified by John Berger (Ways of Seeing, 1972) and Laura Mulvey (Visual Pleasure and Narrative Cinema, 1975). The remaining options point to different concerns and therefore do not answer this question.

१६३२. (D) The chapter notes that if your perspective is pure, everything in the world is pure.", Sanju Das (Videha 368) ■ Representation of Women's Labour and Interiority Das's paintings consciously depict women's labour, desire, aspiration, and agency. — Chapter 76 treats Sanju Das as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that the chapter notes that if your perspective is pure, everything in the world is pure.", Sanju Das (Videha 368) ■ Representation of Women's Labour and Interiority Das's paintings consciously depict women's labour, desire, aspiration, and agency. The remaining options point to different concerns and therefore do not answer this question.

१६३३. (A) The chapter notes that secondary critical frame: The Folk/Fine Art Continuum Das straddles the boundary between Mithila folk line of inheritance and contemporary fine art. — Chapter 76 treats Fine Art Continuum Das as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that the chapter notes that secondary critical frame: The Folk/Fine Art Continuum Das straddles the boundary between Mithila folk line of inheritance and contemporary fine art. The remaining options point to different concerns and therefore do not answer this question.

१६३४. (A) Her critical significance lies in three areas: (1) her challenge to the discourse of obscenity, which has broader implications for debates about artistic freedom and censorship in India; (2) her expansion of the Mithila repertoire to include women's... — Chapter 76 treats Contemporary Mithila Artists as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that her critical significance lies in three areas: (1) her challenge to the discourse of obscenity, which has broader implications for debates about artistic freedom and censorship in India; (2) her expansion of the Mithila repertoire to include women's... The remaining options point to different concerns and therefore do not answer this question.

१६३५. (C) The chapter notes that by insisting that Mithila painting be understood not as decorative handicraft but as a medium of economic empowerment and social transformation, Kashyap anticipates Pierre Bourdieu's analysis of cultural capital (The Rules of Art... — Chapter 76 treats Pierre Bourdieu's as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that the chapter notes that by insisting that Mithila painting be understood not as decorative

handicraft but as a medium of economic empowerment and social transformation, Kashyap anticipates Pierre Bourdieu's analysis of cultural capital (The Rules of Art... The remaining options point to different concerns and therefore do not answer this question.

१६३६. (C) The chapter notes that kashyap's sin, in the eyes of conservative critics, was making this line of inheritance visible, legible, and non-ritual, presenting it to the general public without the protective frame of the marriage ceremony. — Chapter 76 treats Contemporary Mithila Artists as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that the chapter notes that kashyap's sin, in the eyes of conservative critics, was making this line of inheritance visible, legible, and non-ritual, presenting it to the general public without the protective frame of the marriage ceremony. The remaining options point to different concerns and therefore do not answer this question.

१६३७. (C) The joint attribution of their work by the Videha editor is both a scholarly correction and an ethical statement. — Chapter 76 treats Contemporary Mithila Artists as part of its larger discussion of Contemporary Mithila Artists — Sanju Das, Krishna Kumar Kashyap, Shashi Bala, S.C. Suman and Sweta Jha Chaudhary. Put in fresh wording, the relevant point is that the joint attribution of their work by the Videha editor is both a scholarly correction and an ethical statement. The remaining options point to different concerns and therefore do not answer this question.

१६३८. (A) His permanent address is Janakpurdham-7, Jiromile; his temporary address in Kathmandu (Balaju Hiit, Kathmandu) reflects the common pattern of Maithili intellectuals who maintain roots in the Terai while working in the Nepali capital. — Chapter 77 treats Balaju Hiit as part of its larger discussion of Santosh Kumar Mishra — Poet, Short-Story Writer and Cultural Activist. Put in fresh wording, the relevant point is that his permanent address is Janakpurdham-7, Jiromile; his temporary address in Kathmandu (Balaju Hiit, Kathmandu) reflects the common pattern of Maithili intellectuals who maintain roots in the Terai while working in the Nepali capital. The remaining options point to different concerns and therefore do not answer this question.

१६३९. (B) His travel has covered Nepal and Bharat (India), and his publication history spans institutions in both Kathmandu and Janakpurdham. — Chapter 77 treats Santosh Kumar Mishra as part of its larger discussion of Santosh Kumar Mishra — Poet, Short-Story Writer and Cultural Activist. Put in fresh wording, the relevant point is that his travel has covered Nepal and Bharat (India), and his publication history spans institutions in both Kathmandu and Janakpurdham. The remaining options point to different concerns and therefore do not answer this question.

१६४०. (C) The chapter notes that this is Maithili poetry written from the experience of the global youth, familiar with America, SLC exams, engineering certificates, and dowry inflation, not from the court of a Mithila raja. — Chapter 77 treats Santosh Kumar Mishra as part of its larger discussion of Santosh Kumar Mishra — Poet, Short-Story Writer and Cultural Activist. Put in fresh wording, the relevant point is that the chapter notes that this is Maithili poetry written from the experience of the global youth, familiar with America, SLC exams, engineering certificates, and dowry inflation, not from the court of a Mithila raja. The remaining options point to different concerns and therefore do not answer this question.

१६४१. (B) The chapter notes that computer typesetting by Gangangesh Gunjana Jha and Vinit Thakur. — Chapter 77 treats Gangangesh Gunjana Jha as part of its larger discussion of Santosh Kumar Mishra — Poet, Short-Story Writer and Cultural Activist. Put in fresh wording, the relevant point is that the chapter notes that computer typesetting by Gangangesh Gunjana Jha and Vinit Thakur. The remaining options point to different concerns and therefore do not answer this question.

१६४२. (B) The chapter notes that rajendra Prasad Vimal and Mahendra Kumar Mishra, children's poetry by Gurudev Kamat, and poems by authors including Upendra Bhagat Nagavanshi, Ashok Datta, Shyamsundar Shashi, Chandra Narayan Lal Karna 'Sushil,' Narendra Thakur, and... — Chapter 77 treats Prasad Vimal as part of its larger discussion of Santosh Kumar Mishra — Poet, Short-Story Writer and Cultural Activist. Put in fresh wording, the relevant point is that the chapter notes that rajendra Prasad Vimal and Mahendra Kumar Mishra, children's poetry by Gurudev Kamat, and poems by authors including Upendra Bhagat Nagavanshi, Ashok Datta, Shyamsundar Shashi, Chandra Narayan Lal Karna 'Sushil,' Narendra Thakur, and... The remaining options point to different concerns and therefore do not answer this question.

१६४३. (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. — Chapter 77 treats Santosh Kumar Mishra as part of its larger discussion of Santosh Kumar Mishra — Poet, Short-Story Writer and Cultural Activist. Put in fresh wording, the relevant point is that 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 remaining options point to different concerns and therefore do not answer this question.

१६४४. (A) The chapter notes that critical Appreciation: The Ghazal line of inheritance (Shonitayal Payark Nishan) IX. — Chapter 78 treats Shonitayal Payark Nishan as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the chapter notes that critical Appreciation: The Ghazal line of inheritance (Shonitayal Payark Nishan) IX. The remaining options point to different concerns and therefore do not answer this question.

१६४५. (A) The chapter notes that critical Appreciation: Prose Vision (Sonhula Ijotbala Khirki) XII. — Chapter 78 treats Prose Vision as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the chapter notes that critical Appreciation: Prose Vision (Sonhula Ijotbala Khirki) XII. The remaining options point to different concerns and therefore do not answer this question.

१६४६. (B) The chapter notes that p r e f a t o r y N o t e o n t h e V i d e h a P a r a l l e l H i s t o r y F r a m e w o r k Any critical study of Siyaram Jha 'Saras' must begin with an honest reckoning of the institutional context in which Maithili literary... — Chapter 78 treats Siyaram Jha as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the chapter notes that p r e f a t o r y N o t e o n t h e V i d e h a P a r a l l e l H i s t o r y F r a m e w o r k Any critical study of Siyaram Jha 'Saras' must begin with an honest reckoning of the institutional context in which Maithili literary... The remaining options point to different concerns and therefore do not answer this question.

१६४७. (C) The original Dooshan Panji (genealogical records) reveal, as documented in the Videha archive, that Gaṅgeśa was born five years after the death of his recognized father and married a Charmkarini (woman of the leather-tanning caste): facts suppressed by... — Chapter 78 treats Dooshan Panji as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the original Dooshan Panji (genealogical records) reveal, as documented in the Videha archive, that Gaṅgeśa was born five years after the death of his recognized father and married a Charmkarini (woman of the leather-tanning caste): facts suppressed by... The remaining options point to different concerns and therefore do not answer this question.

१६४८. (B) The epistemological rigour Gaṅgeśa developed despite, and perhaps because of, this marginalization is methodologically illuminating for the kind of democratic literary criticism the Videha critical frame advocates. — Chapter 78 treats Siyaram Jha 'Saras' as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the epistemological rigour Gaṅgeśa developed despite, and perhaps because of, this marginalization is methodologically illuminating for the kind of democratic literary criticism the Videha critical frame advocates. The remaining options point to different concerns and therefore do not answer this question.

१६४९. (C) The preface situates the collection inside the classical geet line of inheritance while asserting a vernacular, democratic sensibility. — Chapter 78 treats Siyaram Jha 'Saras' as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the preface situates the collection inside the classical geet line of inheritance while asserting a vernacular, democratic sensibility. The remaining options point to different concerns and therefore do not answer this question.

१६५०. (B) The colophon gives contact details for Dr Chandramani Jha (9334724870), confirming the Jharkhand Mithila Manch's role as publisher. — Chapter 78 treats Dr Chandramani Jha as part of its larger discussion of Siyaram Jha 'Saras' — Lyricist, Poet, Ghazal Master and Children's Literature Pioneer. Put in fresh wording, the relevant point is that the colophon gives contact details for Dr Chandramani Jha (9334724870), confirming the Jharkhand Mithila Manch's role as publisher. The remaining options point to different concerns and therefore do not answer this question.

१६५१. (C) The chapter places Dr. Shambhu Kumar Singh inside the wider parallel history of Maithili literature. —

Chapter 79 treats Dr. Shambhu Kumar Singh as part of its larger discussion of Dr. Shambhu Kumar Singh — Scholar, Translator, Critic, Poet and Educator. Put in fresh wording, the relevant point is that the chapter places Dr. Shambhu Kumar Singh inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

१६५२. (B) His doctoral thesis, completed under the supervision of scholars at Tilka Manjhi Bhagalpur University, bears the title ‘Maithili Naatakak Samajik Vivarttan’ (‘The Social Transformation of Maithili Drama’), a comprehensive study in Maithili that analyses... —

Chapter 79 treats Tilka Manjhi Bhagalpur University as part of its larger discussion of Dr. Shambhu Kumar Singh — Scholar, Translator, Critic, Poet and Educator. Put in fresh wording, the relevant point is that his doctoral thesis, completed under the supervision of scholars at Tilka Manjhi Bhagalpur University, bears the title ‘Maithili Naatakak Samajik Vivarttan’ (‘The Social Transformation of Maithili Drama’), a comprehensive study in Maithili that analyses... The remaining options point to different concerns and therefore do not answer this question.

१६५३. (B) The chapter notes that he is first and foremost a scholar-critic rather than a purely creative writer, a figure whose primary contribution is the systematic intellectual labour of documenting, analysing, and interpreting Maithili literary history for... —

Chapter 79 treats Dr. Shambhu Kumar Singh as part of its larger discussion of Dr. Shambhu Kumar Singh — Scholar, Translator, Critic, Poet and Educator. Put in fresh wording, the relevant point is that the chapter notes that he is first and foremost a scholar-critic rather than a purely creative writer, a figure whose primary contribution is the systematic intellectual labour of documenting, analysing, and interpreting Maithili literary history for... The remaining options point to different concerns and therefore do not answer this question.

१६५४. (C) His doctoral research on Maithili drama and social transformation is directly aligned with the Videha critical frame’s interest in literature as a social document. —

Chapter 79 treats Dr. Shambhu Kumar Singh as part of its larger discussion of Dr. Shambhu Kumar Singh — Scholar, Translator, Critic, Poet and Educator. Put in fresh wording, the relevant point is that his doctoral research on Maithili drama and social transformation is directly aligned with the Videha critical frame’s interest in literature as a social document. The remaining options point to different concerns and therefore do not answer this question.

१६५५. (D) The essays published in Videha: Sadeha 26, on poverty in modern Maithili drama, on the woman question in Maithili theatre, on child marriage, dowry, and sexual violence as depicted on the Maithili stage, constitute a systematic sociology of Maithili... —

Chapter 79 treats Dr. Shambhu Kumar Singh as part of its larger discussion of Dr. Shambhu Kumar Singh — Scholar, Translator, Critic, Poet and Educator. Put in fresh wording, the relevant point is that the essays published in Videha: Sadeha 26, on poverty in modern Maithili drama, on the woman question in Maithili theatre, on child marriage, dowry, and sexual violence as depicted on the Maithili stage, constitute a systematic sociology of Maithili... The remaining options point to different concerns and therefore do not answer this question.

१६५६. (B) The chapter notes that singh’s critical engagement with these positions is not merely descriptive but analytically independent. —

Chapter 79 treats Dr. Shambhu Kumar Singh as part of its larger discussion of Dr. Shambhu Kumar Singh — Scholar, Translator, Critic, Poet and Educator. Put in fresh wording, the relevant point is that the chapter notes that singh’s critical engagement with these positions is not merely descriptive but analytically independent. The remaining options point to different concerns and therefore do not answer this question.

१६५७. (A) His own synthesis proposes a three-part division: the Giti-Kaavya Yug (lyric poetry age), the Naatak Yug (drama age), and the Gadya Yug (prose age), which in spiritual-aesthetic terms correspond to Shringaar Yug, Bhakti Yug, and Aadhunik Yug respectively. —

Chapter 79 treats Giti-Kaavya Yug as part of its larger discussion of Dr. Shambhu Kumar Singh — Scholar, Translator, Critic, Poet and Educator. Put in fresh wording, the relevant point is that his own synthesis proposes a three-part division: the Giti-Kaavya Yug (lyric poetry age), the Naatak Yug (drama age), and the Gadya Yug (prose age), which in spiritual-aesthetic terms correspond to Shringaar Yug, Bhakti Yug, and Aadhunik Yug respectively. The remaining options point to different concerns and therefore do not answer this question.

१६५८. (A) The recurring identification of upAdhi (limiting conditions that invalidate the inference), such as Jayakant Mishra's neglect of pre-1300 CE material, serves as a classically Navya-Nyaya move: showing that the vyapti (universal concomitance between the... — Chapter 79 treats Jayakant Mishra's as part of its larger discussion of Dr. Shambhu Kumar Singh — Scholar, Translator, Critic, Poet and Educator. Put in fresh wording, the relevant point is that the recurring identification of upAdhi (limiting conditions that invalidate the inference), such as Jayakant Mishra's neglect of pre-1300 CE material, serves as a classically Navya-Nyaya move: showing that the vyapti (universal concomitance between the... The remaining options point to different concerns and therefore do not answer this question.

१६५९. (C) Aadhhunik Maithili Naatakme Chitrit: Nirdhanataak Samasya (The Problem of Poverty in Modern Maithili Drama) This research essay, drawn from Dr. — Chapter 79 treats Aadhhunik Maithili Naatakme Chitrit as part of its larger discussion of Dr. Shambhu Kumar Singh — Scholar, Translator, Critic, Poet and Educator. Put in fresh wording, the relevant point is that aadhhunik Maithili Naatakme Chitrit: Nirdhanataak Samasya (The Problem of Poverty in Modern Maithili Drama) This research essay, drawn from Dr. The remaining options point to different concerns and therefore do not answer this question.

१६६०. (A) The chapter notes that singh's doctoral thesis and published in Videha: Sadeha 26, deploys the methodology of social criticism inside the critical frame of Maithili dramatic literature. — Chapter 79 treats Dr. Shambhu Kumar Singh as part of its larger discussion of Dr. Shambhu Kumar Singh — Scholar, Translator, Critic, Poet and Educator. Put in fresh wording, the relevant point is that the chapter notes that singh's doctoral thesis and published in Videha: Sadeha 26, deploys the methodology of social criticism inside the critical frame of Maithili dramatic literature. The remaining options point to different concerns and therefore do not answer this question.

१६६१. (B) 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... — Chapter 79 treats Dr. Shambhu Kumar Singh as part of its larger discussion of Dr. Shambhu Kumar Singh — Scholar, Translator, Critic, Poet and Educator. Put in fresh wording, the relevant point is that the 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... The remaining options point to different concerns and therefore do not answer this question.

१६६२. (C) The rasa theory application here is one of sustained Karuna-rasa (sorrow): the essay recognises the dominant emotional register of the poverty-drama corpus as the elicitation of compassion and grief in the audience, combined with what Bharatamuni's... — Chapter 79 treats Dr. Shambhu Kumar Singh as part of its larger discussion of Dr. Shambhu Kumar Singh — Scholar, Translator, Critic, Poet and Educator. Put in fresh wording, the relevant point is that the rasa theory application here is one of sustained Karuna-rasa (sorrow): the essay recognises the dominant emotional register of the poverty-drama corpus as the elicitation of compassion and grief in the audience, combined with what Bharatamuni's... The remaining options point to different concerns and therefore do not answer this question.

१६६३. (D) The chapter notes that from a Marxist-materialist perspective, the essay situates Maithili drama inside the structural contradictions of Bihar's agrarian economy: the landless labourer's dependence on the monsoon, the contractor's exploitation of migrant... — Chapter 79 treats Dr. Shambhu Kumar Singh as part of its larger discussion of Dr. Shambhu Kumar Singh — Scholar, Translator, Critic, Poet and Educator. Put in fresh wording, the relevant point is that the chapter notes that from a Marxist-materialist perspective, the essay situates Maithili drama inside the structural contradictions of Bihar's agrarian economy: the landless labourer's dependence on the monsoon, the contractor's exploitation of migrant... The remaining options point to different concerns and therefore do not answer this question.

१६६४. (D) Maithili Samajik Naatakak Mul Kendra Bindu: Naari Samasya (The Woman Question as the Core of Maithili Social Drama) This companion essay surveys the representation of women's oppression in modern Maithili social drama, covering the domains of physical... — Chapter 79 treats Naari Samasya as part of its larger discussion of Dr. Shambhu Kumar Singh — Scholar, Translator, Critic, Poet and Educator. Put in fresh wording, the relevant point is that maithili Samajik Naatakak Mul Kendra Bindu: Naari Samasya (The Woman Question as the Core of Maithili Social Drama) This companion

essay surveys the representation of women's oppression in modern Maithili social drama, covering the domains of physical... The remaining options point to different concerns and therefore do not answer this question.

१६६५. (B) The essay then moves by way of a sequence of dramatic texts, quoting from each to illustrate its chosen theme.

— Chapter 79 treats Dr. Shambhu Kumar Singh as part of its larger discussion of Dr. Shambhu Kumar Singh — Scholar, Translator, Critic, Poet and Educator. Put in fresh wording, the relevant point is that the essay then moves by way of a sequence of dramatic texts, quoting from each to illustrate its chosen theme. The remaining options point to different concerns and therefore do not answer this question.

१६६६. (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). —

Chapter 79 treats Dr. Shambhu Kumar Singh as part of its larger discussion of Dr. Shambhu Kumar Singh — Scholar, Translator, Critic, Poet and Educator. Put in fresh wording, the relevant point is that 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 remaining options point to different concerns and therefore do not answer this question.

१६६७. (D) The essay's consistent return to the specific social conditions of Mithila, the taamasik pati (oppressive husband), the saas-sasur (in-laws), the baal-vaivya (child widowhood), insists on the situatedness of the theoretical claim. — Chapter 79 treats Dr. Shambhu Kumar Singh as part of its larger discussion of Dr. Shambhu Kumar Singh — Scholar, Translator, Critic, Poet and Educator. Put in fresh wording, the relevant point is that the essay's consistent return to the specific social conditions of Mithila, the taamasik pati (oppressive husband), the saas-sasur (in-laws), the baal-vaivya (child widowhood), insists on the situatedness of the theoretical claim. The remaining options point to different concerns and therefore do not answer this question.

१६६८. (D) The chapter notes that 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 line of inheritance that has been underrecognised. — Chapter 79 treats Dr. Shambhu Kumar Singh as part of its larger discussion of Dr. Shambhu Kumar Singh — Scholar, Translator, Critic, Poet and Educator. Put in fresh wording, the relevant point is that the chapter notes that 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 line of inheritance that has been underrecognised. The remaining options point to different concerns and therefore do not answer this question.

१६६९. (C) The chapter notes that 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. — Chapter 79 treats Snehil Aasheervacan as part of its larger discussion of Dr. Shambhu Kumar Singh — Scholar, Translator, Critic, Poet and Educator. Put in fresh wording, the relevant point is that the chapter notes that 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. The remaining options point to different concerns and therefore do not answer this question.

१६७०. (D) Anima Singh in her striped saree with food-stained hands; her torrent of questions about Maithili life in Mysore, about the health of Prof. — Chapter 79 treats Anima Singh as part of its larger discussion of Dr. Shambhu Kumar Singh — Scholar, Translator, Critic, Poet and Educator. Put in fresh wording, the relevant point is that anima Singh in her striped saree with food-stained hands; her torrent of questions about Maithili life in Mysore, about the health of Prof. The remaining options point to different concerns and therefore do not answer this question.

१६७१. (A) The name Shanti Lakshmi (Peace + the goddess of prosperity) encodes the traditional Maithili dual naming practice, but her literary work systematically interrogates the social assumptions embedded in such traditional identities.

— Chapter 80 treats Shanti Lakshmi as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that the name Shanti Lakshmi (Peace + the goddess of prosperity) encodes the traditional Maithili dual naming practice, but her literary work

systematically interrogates the social assumptions embedded in such traditional identities. The remaining options point to different concerns and therefore do not answer this question.

१६७२. (A) Videha Sadeha 9 (Prelim_9): Bāla Ghazal 1-4 / Kumhar / Barkha Rānī. — Chapter 80 treats Bāla Ghazal as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that videha Sadeha 9 (Prelim_9): Bāla Ghazal 1-4 / Kumhar / Barkha Rānī. The remaining options point to different concerns and therefore do not answer this question.

१६७३. (D) Videha Sadeha 15 (Prelim_15): Lesbian Continuum (लेस्बि यन कॉन्टिन्युअम) / Mātr̥tva (Motherhood) / Netājī (The Leader), pp. — Chapter 80 treats Lesbian Continuum as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that videha Sadeha 15 (Prelim_15): Lesbian Continuum (लेस्बि यन कॉन्टिन्युअम) / Mātr̥tva (Motherhood) / Netājī (The Leader), pp. The remaining options point to different concerns and therefore do not answer this question.

१६७४. (D) The 'Lesbian Continuum' Essay: A Landmark in Maithili Feminist Criticism Shanti Lakshmi Chaudhary's 'Lesbian Continuum' (लेस्बि यन कॉन्टिन्युअम), published in Videha Sadeha 15 alongside 'Mātr̥tva' (Motherhood) and 'Netājī', is among the most theoretically... — Chapter 80 treats 'Lesbian Continuum' Essay as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that the 'Lesbian Continuum' Essay: A Landmark in Maithili Feminist Criticism Shanti Lakshmi Chaudhary's 'Lesbian Continuum' (लेस्बि यन कॉन्टिन्युअम), published in Videha Sadeha 15 alongside 'Mātr̥tva' (Motherhood) and 'Netājī', is among the most theoretically... The remaining options point to different concerns and therefore do not answer this question.

१६७५. (A) The chapter notes that rich's 'lesbian continuum' was developed in a Western feminist context but has broad cross-cultural applicability: its key argument is that heterosexuality is a compulsory social institution rather than a natural or inevitable... — Chapter 80 treats Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that the chapter notes that rich's 'lesbian continuum' was developed in a Western feminist context but has broad cross-cultural applicability: its key argument is that heterosexuality is a compulsory social institution rather than a natural or inevitable... The remaining options point to different concerns and therefore do not answer this question.

१६७६. (C) The chapter notes that 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). — Chapter 80 treats Style Her as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that the chapter notes that 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 remaining options point to different concerns and therefore do not answer this question.

१६७७. (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 major essay. — Chapter 80 treats Adrienne Rich as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that adrienne Rich and Feminist Continuum Theory Adrienne Rich's 'Compulsory Heterosexuality and Lesbian Existence' (1980) is the direct theoretical source for Chaudhary's most major essay. The remaining options point to different concerns and therefore do not answer this question.

१६७८. (B) The chapter notes that elaine Showalter's gynocriticism (A Literature of Their Own, 1977) provides a complementary critical frame: the project of recovering and theorising women's literary line of inheritance as a distinct body with its own aesthetic... — Chapter 80 treats Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that the chapter notes that elaine Showalter's gynocriticism (A Literature of

Their Own, 1977) provides a complementary critical frame: the project of recovering and theorising women's literary line of inheritance as a distinct body with its own aesthetic... The remaining options point to different concerns and therefore do not answer this question.

१६७९. (D) The chapter notes that haiku/Prose Poetry/Tilakora, Bathuā ka Tīmana, Ghazal 1-8. — Chapter 80 treats Prose Poetry as part of its larger discussion of Shanti Lakshmi Chaudhary and Rajeev Ranjan Mishra — Feminist Poet-Essayist, Ghazal Poet and Devotional Composer. Put in fresh wording, the relevant point is that the chapter notes that haiku/Prose Poetry/Tilakora, Bathuā ka Tīmana, Ghazal 1-8. The remaining options point to different concerns and therefore do not answer this question.

१६८०. (D) The chapter notes that 106 ongoing Editorials of Samay-Sal Periodical editorials Analysed by Ajit Kumar Jha, Videha 358 pp. — Chapter 81 treats Samay-Sal Periodical as part of its larger discussion of Shardindu Chaudhary — Writer, Linguist, Satirist, Editor and Cultural Activist. Put in fresh wording, the relevant point is that the chapter notes that 106 ongoing Editorials of Samay-Sal Periodical editorials Analysed by Ajit Kumar Jha, Videha 358 pp. The remaining options point to different concerns and therefore do not answer this question.

१६८१. (D) They represent the sustained deployment of a comic-critical worldview across a major body of work. — Chapter 81 treats Shardindu Chaudhary as part of its larger discussion of Shardindu Chaudhary — Writer, Linguist, Satirist, Editor and Cultural Activist. Put in fresh wording, the relevant point is that they represent the sustained deployment of a comic-critical worldview across a major body of work. The remaining options point to different concerns and therefore do not answer this question.

१६८२. (D) The title Bad Ajagut Dekhal, 'I saw a great/big absurdity', announces the satirist's stance from the outset: the writer as observer, astonished by social, cultural and institutional absurdities. — Chapter 81 treats Bad Ajagut Dekhal as part of its larger discussion of Shardindu Chaudhary — Writer, Linguist, Satirist, Editor and Cultural Activist. Put in fresh wording, the relevant point is that the title Bad Ajagut Dekhal, 'I saw a great/big absurdity', announces the satirist's stance from the outset: the writer as observer, astonished by social, cultural and institutional absurdities. The remaining options point to different concerns and therefore do not answer this question.

१६८३. (B) The chapter notes that this title frames the collection as a series of portraits of such figures in contemporary Maithili and broader Indian social life. — Chapter 81 treats Shardindu Chaudhary as part of its larger discussion of Shardindu Chaudhary — Writer, Linguist, Satirist, Editor and Cultural Activist. Put in fresh wording, the relevant point is that the chapter notes that this title frames the collection as a series of portraits of such figures in contemporary Maithili and broader Indian social life. The remaining options point to different concerns and therefore do not answer this question.

१६८४. (B) Ajit Kumar Jha holds 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... — Chapter 81 treats Ajit Kumar Jha as part of its larger discussion of Shardindu Chaudhary — Writer, Linguist, Satirist, Editor and Cultural Activist. Put in fresh wording, the relevant point is that ajit Kumar Jha holds 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... The remaining options point to different concerns and therefore do not answer this question.

१६८५. (B) The history of Maithili literature has always been bound up with periodical culture. — Chapter 81 treats Shardindu Chaudhary as part of its larger discussion of Shardindu Chaudhary — Writer, Linguist, Satirist, Editor and Cultural Activist. Put in fresh wording, the relevant point is that the history of Maithili literature has always been bound up with periodical culture. The remaining options point to different concerns and therefore do not answer this question.

१६८६. (D) The chapter notes that samay-Sal occupies a place in this line of inheritance. — Chapter 81 treats Shardindu Chaudhary as part of its larger discussion of Shardindu Chaudhary — Writer, Linguist, Satirist, Editor and Cultural Activist. Put in fresh wording, the relevant point is that the chapter notes that samay-Sal occupies a place in this line of inheritance. The remaining options point to different concerns and therefore do not answer this question.

१६८७. (C) The use of the familial address 'Bhaiya' (elder brother) by a younger writer indicates the way Shardindu Chaudhary has functioned as a mentor and elder inside the Maithili literary world, offering encouragement, guidance, and intellectual companionship. — Chapter 81 treats Shardindu Chaudhary as part of its larger discussion of Shardindu Chaudhary — Writer, Linguist, Satirist, Editor and Cultural Activist. Put in fresh wording, the relevant point is that the use of the familial address 'Bhaiya' (elder brother) by a younger writer indicates the way Shardindu Chaudhary has functioned as a mentor and elder inside the Maithili literary world, offering encouragement, guidance, and intellectual companionship. The remaining options point to different concerns and therefore do not answer this question.

१६८८. (C) The Linguistic Identity: Servant of the Language, Not Just the Literature The most theoretically major characterisation of Shardindu Chaudhary in the special issue is Kalpana Jha's: 'Maithili Sahityak Sewak Nahin, Maithili Bhasak Sewak', 'Not a servant of... — Chapter 81 treats Not Just as part of its larger discussion of Shardindu Chaudhary — Writer, Linguist, Satirist, Editor and Cultural Activist. Put in fresh wording, the relevant point is that the Linguistic Identity: Servant of the Language, Not Just the Literature The most theoretically major characterisation of Shardindu Chaudhary in the special issue is Kalpana Jha's: 'Maithili Sahityak Sewak Nahin, Maithili Bhasak Sewak', 'Not a servant of... The remaining options point to different concerns and therefore do not answer this question.

१६८९. (C) The chapter notes that he served as an Assistant Professor (Selection Grade) in the Hindi Department at Hariprashad Sah Mahavidyalaya (Nirmali College), Nirmali, Supaul, a region in the heart of Mithilanchal, Bihar. — Chapter 82 treats Assistant Professor as part of its larger discussion of Dr. Shiv Kumar Prasad — Poet, Short Story Writer, Literary Critic and Translator. Put in fresh wording, the relevant point is that the chapter notes that he served as an Assistant Professor (Selection Grade) in the Hindi Department at Hariprashad Sah Mahavidyalaya (Nirmali College), Nirmali, Supaul, a region in the heart of Mithilanchal, Bihar. The remaining options point to different concerns and therefore do not answer this question.

१६९०. (A) The chapter notes that edited by Gajendra Thakur, Videha has published 438+ issues by way of April 2026. — Chapter 82 treats Gajendra Thakur as part of its larger discussion of Dr. Shiv Kumar Prasad — Poet, Short Story Writer, Literary Critic and Translator. Put in fresh wording, the relevant point is that the chapter notes that edited by Gajendra Thakur, Videha has published 438+ issues by way of April 2026. The remaining options point to different concerns and therefore do not answer this question.

१६९१. (D) The chapter notes that prasad has been a contributor across multiple decades of this archive, appearing in issues as early as Issue 14 and continuing by way of Issue 37 and the broader 438-issue run. — Chapter 82 treats Dr. Shiv Kumar Prasad as part of its larger discussion of Dr. Shiv Kumar Prasad — Poet, Short Story Writer, Literary Critic and Translator. Put in fresh wording, the relevant point is that the chapter notes that prasad has been a contributor across multiple decades of this archive, appearing in issues as early as Issue 14 and continuing by way of Issue 37 and the broader 438-issue run. The remaining options point to different concerns and therefore do not answer this question.

१६९२. (B) The chapter notes that 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. — Chapter 82 treats Karuna Rasa as part of its larger discussion of Dr. Shiv Kumar Prasad — Poet, Short Story Writer, Literary Critic and Translator. Put in fresh wording, the relevant point is that the chapter notes that prasad's 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 remaining options point to different concerns and therefore do not answer this question.

१६९३. (B) The chapter notes that cE) establishes dhvani, the resonant, suggested meaning (vyangya) beyond the literal (vacya), as the soul (atma) of poetry. — Chapter 82 treats Dr. Shiv Kumar Prasad as part of its larger discussion of Dr. Shiv Kumar Prasad — Poet, Short Story Writer, Literary Critic and Translator. Put in fresh wording, the relevant point is that the chapter notes that cE) establishes dhvani, the resonant, suggested meaning (vyangya) beyond the literal (vacya), as the soul (atma) of poetry. The remaining options point to different concerns and therefore do not answer this question.

१६९४. (A) His taxonomy recognises vivaksita-anyaparavacya dhvani as the highest form: where the primary meaning is fully intended but retreats behind the luminous suggested meaning. — Chapter 82 treats Dr. Shiv Kumar Prasad as part of

its larger discussion of Dr. Shiv Kumar Prasad — Poet, Short Story Writer, Literary Critic and Translator. Put in fresh wording, the relevant point is that his taxonomy recognises vivaksita-anyaparavacya dhvani as the highest form: where the primary meaning is fully intended but retreats behind the luminous suggested meaning. The remaining options point to different concerns and therefore do not answer this question.

१६९५. (C) In Khebaiyan, the 'boatman' (khebaiyan) and 'boat' (naav) operate as pure dhvani-vehicles. — Chapter 82 treats Dr. Shiv Kumar Prasad as part of its larger discussion of Dr. Shiv Kumar Prasad — Poet, Short Story Writer, Literary Critic and Translator. Put in fresh wording, the relevant point is that in Khebaiyan, the 'boatman' (khebaiyan) and 'boat' (naav) operate as pure dhvani-vehicles. The remaining options point to different concerns and therefore do not answer this question.

१६९६. (A) The chapter notes that vakrokti Siddhanta (Theory of Oblique Expression) Vakrokti Siddhanta, Kuntaka Kuntaka's Vakroktijivita (c. — Chapter 82 treats Oblique Expression as part of its larger discussion of Dr. Shiv Kumar Prasad — Poet, Short Story Writer, Literary Critic and Translator. Put in fresh wording, the relevant point is that the chapter notes that vakrokti Siddhanta (Theory of Oblique Expression) Vakrokti Siddhanta, Kuntaka Kuntaka's Vakroktijivita (c. The remaining options point to different concerns and therefore do not answer this question.

१६९७. (A) The chapter notes that prasad's critical essay on Sakhaaree-Petaaree is itself a demonstration of vakrokti at the compositional level (prasanga-vakrata). — Chapter 82 treats Dr. Shiv Kumar Prasad as part of its larger discussion of Dr. Shiv Kumar Prasad — Poet, Short Story Writer, Literary Critic and Translator. Put in fresh wording, the relevant point is that the chapter notes that prasad's critical essay on Sakhaaree-Petaaree is itself a demonstration of vakrokti at the compositional level (prasanga-vakrata). The remaining options point to different concerns and therefore do not answer this question.

१६९८. (A) The chapter notes that prasad's use of Maithili's folk idiom, its colloquialisms, its regional imagery (the sakhaaree-petaaree, the nirmali, the kosi), shows a consistent auchitya. — Chapter 82 treats Dr. Shiv Kumar Prasad as part of its larger discussion of Dr. Shiv Kumar Prasad — Poet, Short Story Writer, Literary Critic and Translator. Put in fresh wording, the relevant point is that the chapter notes that prasad's use of Maithili's folk idiom, its colloquialisms, its regional imagery (the sakhaaree-petaaree, the nirmali, the kosi), shows a consistent auchitya. The remaining options point to different concerns and therefore do not answer this question.

१६९९. (B) The chapter notes that terry Eagleton (Marxism and Literary Criticism, 1976) emphasises literature's ideological encoding and decoding. — Chapter 82 treats Literary Criticism as part of its larger discussion of Dr. Shiv Kumar Prasad — Poet, Short Story Writer, Literary Critic and Translator. Put in fresh wording, the relevant point is that the chapter notes that terry Eagleton (Marxism and Literary Criticism, 1976) emphasises literature's ideological encoding and decoding. The remaining options point to different concerns and therefore do not answer this question.

१७००. (B) His critical essay on Dalit literature explicitly interrogates the political economy of language and canon-formation. — Chapter 82 treats Dr. Shiv Kumar Prasad as part of its larger discussion of Dr. Shiv Kumar Prasad — Poet, Short Story Writer, Literary Critic and Translator. Put in fresh wording, the relevant point is that his critical essay on Dalit literature explicitly interrogates the political economy of language and canon-formation. The remaining options point to different concerns and therefore do not answer this question.

१७०१. (C) The chapter notes that prasad's 'Shahar O Gel' is a Lukácsian critical-realist poem. — Chapter 82 treats Dr. Shiv Kumar Prasad as part of its larger discussion of Dr. Shiv Kumar Prasad — Poet, Short Story Writer, Literary Critic and Translator. Put in fresh wording, the relevant point is that the chapter notes that prasad's 'Shahar O Gel' is a Lukácsian critical-realist poem. The remaining options point to different concerns and therefore do not answer this question.

१७०२. (C) The chapter notes that jakobson's 'poetic function', the projection of the principle of equivalence from the axis of selection onto the axis of combination, is visibly operative in Khebaiyan's refrain structure. — Chapter 82 treats Dr. Shiv Kumar Prasad as part of its larger discussion of Dr. Shiv Kumar Prasad — Poet, Short Story Writer, Literary Critic and Translator. Put in fresh wording, the relevant point is that the chapter notes that jakobson's 'poetic function', the projection of the principle of equivalence from the axis of selection onto the axis of combination, is visibly operative in Khebaiyan's refrain structure. The remaining options point to different concerns and therefore do not answer this question.

१७०३. (C) The chapter notes that by writing in Maithili, a language that has long struggled for institutional recognition despite its ancient literary heritage, he is making an explicitly postcolonial choice. — Chapter 82 treats Dr. Shiv Kumar Prasad as part of its larger discussion of Dr. Shiv Kumar Prasad — Poet, Short Story Writer, Literary Critic and Translator. Put in fresh wording, the relevant point is that the chapter notes that by writing in Maithili, a language that has long struggled for institutional recognition despite its ancient literary heritage, he is making an explicitly postcolonial choice. The remaining options point to different concerns and therefore do not answer this question.

१७०४. (C) The chapter notes that yet it is precisely this honest, un-inflated self-presentation that distinguishes him from the pretensions of official literary culture, and that places him, unmistakably, inside the Videha Parallel History line of inheritance of... — Chapter 83 treats Shiv Kumar Jha 'Tillu' as part of its larger discussion of Shiv Kumar Jha 'Tillu' — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that yet it is precisely this honest, un-inflated self-presentation that distinguishes him from the pretensions of official literary culture, and that places him, unmistakably, inside the Videha Parallel History line of inheritance of... The remaining options point to different concerns and therefore do not answer this question.

१७०५. (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. — Chapter 83 treats As Tillu as part of its larger discussion of Shiv Kumar Jha 'Tillu' — Critical Appreciation. Put in fresh wording, the relevant point is that 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 remaining options point to different concerns and therefore do not answer this question.

१७०६. (B) The chapter notes that typesetting of Aṃśu was carried out by Umesh Mandal personally, a detail that, again, reflects the self-reliant, community-embedded institutional practice of the parallel literary world. — Chapter 83 treats Umesh Mandal as part of its larger discussion of Shiv Kumar Jha 'Tillu' — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that 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 remaining options point to different concerns and therefore do not answer this question.

१७०७. (D) The chapter notes that this formal range is itself major: it suggests a poet who is testing the limits of available Maithili verse forms rather than settling into a single mode. — Chapter 83 treats Shiv Kumar Jha 'Tillu' as part of its larger discussion of Shiv Kumar Jha 'Tillu' — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that this formal range is itself major: it suggests a poet who is testing the limits of available Maithili verse forms rather than settling into a single mode. The remaining options point to different concerns and therefore do not answer this question.

१७०८. (D) The haiku sequence in Kṣaṇaprabhā is another site of dhvani-practice. — Chapter 83 treats Shiv Kumar Jha 'Tillu' as part of its larger discussion of Shiv Kumar Jha 'Tillu' — Critical Appreciation. Put in fresh wording, the relevant point is that the haiku sequence in Kṣaṇaprabhā is another site of dhvani-practice. The remaining options point to different concerns and therefore do not answer this question.

१७०९. (D) 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 line of inheritance's refusal of... — Chapter 83 treats Shiv Kumar Jha 'Tillu' as part of its larger discussion of Shiv Kumar Jha 'Tillu' — Critical Appreciation. Put in fresh wording, the relevant point is that the 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 line of inheritance's refusal of... The remaining options point to different concerns and therefore do not answer this question.

१७१०. (B) The chapter notes that tillu's signature in the maqtā ('Tillu' appearing in the final couplet) follows the classical convention while localising it in the Maithili context. — Chapter 83 treats Shiv Kumar Jha 'Tillu' as part of its larger discussion of Shiv Kumar Jha 'Tillu' — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that tillu's signature in the maqtā ('Tillu' appearing in the final couplet) follows the classical convention while localising it in the Maithili context. The remaining options point to different concerns and therefore do not answer this question.

१७११. (C) The chapter notes that centres on Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Anil Mallik, Amrendra Yadav and Pranav Jha, Critical Appreciations. — Chapter 84 treats Srijan Shekhar as part of its larger discussion of Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Anil Mallik, Amrendra Yadav and Pranav Jha — Critical Appreciations. Put in fresh wording, the relevant point is that the chapter notes that centres on Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Anil Mallik, Amrendra Yadav and Pranav Jha, Critical Appreciations. The remaining options point to different concerns and therefore do not answer this question.

१७१२. (B) The chapter notes that 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 line of inheritance. — Chapter 84 treats Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Ani as part of its larger discussion of Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Anil Mallik, Amrendra Yadav and Pranav Jha — Critical Appreciations. Put in fresh wording, the relevant point is that the chapter notes that 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 line of inheritance. The remaining options point to different concerns and therefore do not answer this question.

१७१३. (C) The chapter notes that 284) Anamika Raj (अनामिका राज) writes under a pen-name whose components are both major: Anamika (अनामिका) means 'nameless' or 'ring-finger', a name that encodes anonymity and the feminine. — Chapter 84 treats Anamika Raj as part of its larger discussion of Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Anil Mallik, Amrendra Yadav and Pranav Jha — Critical Appreciations. Put in fresh wording, the relevant point is that the chapter notes that 284) Anamika Raj (अनामिका राज) writes under a pen-name whose components are both major: Anamika (अनामिका) means 'nameless' or 'ring-finger', a name that encodes anonymity and the feminine. The remaining options point to different concerns and therefore do not answer this question.

१७१४. (D) Her Sadeha 15 contributions, Sīmā (Boundary/Limit) and Kṣamatāvāna (The Powerful/The Capable One), extend this thematic: 'Sīmā' explores the limits placed on women's lives; 'Kṣamatāvāna' asserts women's capacity and power in defiance of those limits. — Chapter 84 treats Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Ani as part of its larger discussion of Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Anil Mallik, Amrendra Yadav and Pranav Jha — Critical Appreciations. Put in fresh wording, the relevant point is that her Sadeha 15 contributions, Sīmā (Boundary/Limit) and Kṣamatāvāna (The Powerful/The Capable One), extend this thematic: 'Sīmā' explores the limits placed on women's lives; 'Kṣamatāvāna' asserts women's capacity and power in defiance of those limits. The remaining options point to different concerns and therefore do not answer this question.

१७१५. (C) His Sadeha 7 contribution establishes his range immediately: Gīta (song), Āzād Ghazal 1-3 (three free ghazals), Hama Kahi Daita Chī (I Will/Do Say It, an assertion of voice), and Svīkārokti. — Chapter 84 treats Hama Kahi Daita Chī as part of its larger discussion of Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Anil Mallik, Amrendra Yadav and Pranav Jha — Critical Appreciations. Put in fresh wording, the relevant point is that his Sadeha 7 contribution establishes his range immediately: Gīta (song), Āzād Ghazal 1-3 (three free ghazals), Hama Kahi Daita Chī (I Will/Do Say It, an assertion of voice), and Svīkārokti. The remaining options point to different concerns and therefore do not answer this question.

१७१६. (D) Thematic & Critical Analysis Anil Mallik's sustained presence across eight Sadeha volumes, combined with Hama Deha Ā Videha (I, Body and Non-Body/Videha) in Sadeha 10, whose title is a philosophical-literary triple pun, marks him as one of the most... — Chapter 84 treats Hama Deha as part of its larger discussion of Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Anil Mallik, Amrendra Yadav and Pranav Jha — Critical Appreciations. Put in fresh wording, the relevant point is that thematic & Critical Analysis Anil Mallik's sustained presence across eight Sadeha volumes, combined with Hama Deha Ā Videha (I, Body and Non-Body/Videha) in Sadeha 10, whose title is a philosophical-literary triple pun, marks him as one of the most... The remaining options point to different concerns and therefore do not answer this question.

१७१७. (A) The Videha Parallel History: Mallik's eight-volume presence makes him the archive's most consistent early ghazal voice. — Chapter 84 treats Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Ani as part of its larger discussion

of Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Anil Mallik, Amrendra Yadav and Pranav Jha — Critical Appreciations. Put in fresh wording, the relevant point is that the Videha Parallel History: Mallik's eight-volume presence makes him the archive's most consistent early ghazal voice. The remaining options point to different concerns and therefore do not answer this question.

१७१८. (D) His Sadeha 34 piece 'Ripōṛṭa' (Report), a Maithili short fiction piece with an English/Hindi-origin title, is formally innovative in using the bureaucratic-journalistic genre ('report') as a literary frame for fiction, creating a documentary-fictional hybrid. — Chapter 84 treats Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Ani as part of its larger discussion of Srijan Shekhar 'Ajneya', Achhe Lal Shastri, Anamika Raj, Anil Mallik, Amrendra Yadav and Pranav Jha — Critical Appreciations. Put in fresh wording, the relevant point is that his Sadeha 34 piece 'Ripōṛṭa' (Report), a Maithili short fiction piece with an English/Hindi-origin title, is formally innovative in using the bureaucratic-journalistic genre ('report') as a literary frame for fiction, creating a documentary-fictional hybrid. The remaining options point to different concerns and therefore do not answer this question.

१७१९. (A) The study applies both Western critical frameworks, including New Criticism, narratology, postcolonial theory, and feminist criticism, and Indian theoretical traditions, foremost among them Rasa-dhvani aesthetics and, centrally, the Navya Nyaya... — Chapter 85 treats New Criticism as part of its larger discussion of Shivshankar Srinivas — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the study applies both Western critical frameworks, including New Criticism, narratology, postcolonial theory, and feminist criticism, and Indian theoretical traditions, foremost among them Rasa-dhvani aesthetics and, centrally, the Navya Nyaya... The remaining options point to different concerns and therefore do not answer this question.

१७२०. (C) The chapter notes that ram Pyari Devi, to whom he attributes his earliest story-listening and storytelling instincts. — Chapter 85 treats Pyari Devi as part of its larger discussion of Shivshankar Srinivas — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that ram Pyari Devi, to whom he attributes his earliest story-listening and storytelling instincts. The remaining options point to different concerns and therefore do not answer this question.

१७२१. (A) The chapter notes that he completed his M.A. and Ph.D. and went on to serve as a lecturer in Maithili. — Chapter 85 treats Shivshankar Srinivas as part of its larger discussion of Shivshankar Srinivas — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that he completed his M.A. and Ph.D. and went on to serve as a lecturer in Maithili. The remaining options point to different concerns and therefore do not answer this question.

१७२२. (A) His editorial work includes Maithili Katha Sanchayan (published by National Book Trust, New Delhi, 2004), a landmark anthology of Maithili short stories in Hindi translation, as well as Katek Dinak Baad and Parichy Shatak (on Madhupji). — Chapter 85 treats National Book Trust as part of its larger discussion of Shivshankar Srinivas — Complete Critical Appreciation. Put in fresh wording, the relevant point is that his editorial work includes Maithili Katha Sanchayan (published by National Book Trust, New Delhi, 2004), a landmark anthology of Maithili short stories in Hindi translation, as well as Katek Dinak Baad and Parichy Shatak (on Madhupji). The remaining options point to different concerns and therefore do not answer this question.

१७२३. (B) The chapter notes that contains the widely-discussed story "Sinurhar," translated by Gajendra Thakur into English. — Chapter 85 treats Gajendra Thakur as part of its larger discussion of Shivshankar Srinivas — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that contains the widely-discussed story "Sinurhar," translated by Gajendra Thakur into English. The remaining options point to different concerns and therefore do not answer this question.

१७२४. (C) Maithili Upanyas ki Aalochana (2021), A systematic criticism of Maithili novels. — Chapter 85 treats Shivshankar Srinivas as part of its larger discussion of Shivshankar Srinivas — Complete Critical Appreciation. Put in fresh wording, the relevant point is that maithili Upanyas ki Aalochana (2021), A systematic criticism of Maithili novels. The remaining options point to different concerns and therefore do not answer this question.

१७२५. (C) Maithili Katha Sanchayan (ed., 2004), National Book Trust publication; 38 selected Maithili stories translated into Hindi. — Chapter 85 treats National Book Trust as part of its larger discussion of Shivshankar Srinivas — Complete Critical Appreciation. Put in fresh wording, the relevant point is that Maithili Katha Sanchayan (ed., 2004), National Book Trust publication; 38 selected Maithili stories translated into Hindi. The remaining options point to different concerns and therefore do not answer this question.

१७२६. (A) The chapter notes that 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). "Mati" ("Soil") was translated by Ashutosh Kumar... — Chapter 85 treats Putting Vermilion as part of its larger discussion of Shivshankar Srinivas — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that 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). "Mati" ("Soil") was translated by Ashutosh Kumar... The remaining options point to different concerns and therefore do not answer this question.

१७२७. (D) The story is not melodramatic; the mother's psychology is registered with extraordinary sensitivity. — Chapter 85 treats Shivshankar Srinivas as part of its larger discussion of Shivshankar Srinivas — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the story is not melodramatic; the mother's psychology is registered with extraordinary sensitivity. The remaining options point to different concerns and therefore do not answer this question.

१७२८. (D) The chapter notes that Kailash Kumar Mishra reads this as a story that probes caste patriarchy, widowhood stigma, and female solidarity; Katrina Jha praises it as still relevant in 2025; Dr. — Chapter 85 treats Kumar Mishra as part of its larger discussion of Shivshankar Srinivas — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that Kailash Kumar Mishra reads this as a story that probes caste patriarchy, widowhood stigma, and female solidarity; Katrina Jha praises it as still relevant in 2025; Dr. The remaining options point to different concerns and therefore do not answer this question.

१७२९. (B) The story shows Srinivas working across communal boundaries, Sootradhaar and his wife, the key observers, represent one consciousness, while Salma's grief and resilience represent another. — Chapter 85 treats Shivshankar Srinivas as part of its larger discussion of Shivshankar Srinivas — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the story shows Srinivas working across communal boundaries, Sootradhaar and his wife, the key observers, represent one consciousness, while Salma's grief and resilience represent another. The remaining options point to different concerns and therefore do not answer this question.

१७३०. (C) The chapter notes that c Guna Katha (2014), Story of Qualities / Merit This collection explores what it means to have and to lose moral qualities (guna) in a marketised world. — Chapter 85 treats Guna Katha as part of its larger discussion of Shivshankar Srinivas — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that c Guna Katha (2014), Story of Qualities / Merit This collection explores what it means to have and to lose moral qualities (guna) in a marketised world. The remaining options point to different concerns and therefore do not answer this question.

१७३१. (A) The chapter notes that its discussion connects Subhash Chandra Yadav with critical appreciation, literary history and the Videha critical frame. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that its discussion connects Subhash Chandra Yadav with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

१७३२. (C) Maithili Story Science (Maithila Kathashastra) and Subhash Chandra Yadav The target of Michel Foucault's "Disciplinary Institution" and the psychological "Gaslighting" of Barton and Whitehead is the same. — Chapter 86 treats Maithila Kathashastra as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that Maithili Story Science (Maithila Kathashastra) and Subhash Chandra Yadav The target of Michel Foucault's "Disciplinary Institution" and the psychological "Gaslighting" of Barton and Whitehead is the same. The remaining options point to different concerns and therefore do not answer this question.

১৩৩৩. (A) The chapter notes that so Subhash Chandra Yadav's writer's block was not ordinary writer's block, it was "gaslighting". — Chapter 86 treats Subhash Chandra Yadav's as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that so Subhash Chandra Yadav's writer's block was not ordinary writer's block, it was "gaslighting". The remaining options point to different concerns and therefore do not answer this question.

১৩৩৪. (D) The chapter notes that but the techniques of gaslighting of all of Michel Foucault's disciplinary institutions and the mainstream, the technique of offering to be a guardian, have been ended by Story Science. — Chapter 86 treats Michel Foucault's as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that but the techniques of gaslighting of all of Michel Foucault's disciplinary institutions and the mainstream, the technique of offering to be a guardian, have been ended by Story Science. The remaining options point to different concerns and therefore do not answer this question.

১৩৩৫. (B) And this is the reason why the Sahitya Akademi attempted to suppress the story-listening event "All Night the Lamp Burns", and when it failed, Ramanand Jha 'Raman' and other mainstream people could not maintain their mental balance. — Chapter 86 treats Sahitya Akademi as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that and this is the reason why the Sahitya Akademi attempted to suppress the story-listening event "All Night the Lamp Burns", and when it failed, Ramanand Jha 'Raman' and other mainstream people could not maintain their mental balance. The remaining options point to different concerns and therefore do not answer this question.

১৩৩৬. (B) The collection of folk tales done so far is incomplete. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the collection of folk tales done so far is incomplete. The remaining options point to different concerns and therefore do not answer this question.

১৩৩৭. (C) The chapter notes that now that the transmission of folk literature from one generation to the next is becoming increasingly endangered, its preservation is essential. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that now that the transmission of folk literature from one generation to the next is becoming increasingly endangered, its preservation is essential. The remaining options point to different concerns and therefore do not answer this question.

১৩৩৮. (C) The chapter notes that studies on folk literature have mainly focused on determining place and time. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that studies on folk literature have mainly focused on determining place and time. The remaining options point to different concerns and therefore do not answer this question.

১৩৩৯. (A) In the Maithili folk tales compiled by Ramlochan Thakur, which we have made the basis of this very brief study, there are very few authentic Maithili folk tales. — Chapter 86 treats Ramlochan Thakur as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that in the Maithili folk tales compiled by Ramlochan Thakur, which we have made the basis of this very brief study, there are very few authentic Maithili folk tales. The remaining options point to different concerns and therefore do not answer this question.

১৩৪০. (D) The atmosphere of both these tales is purely Maithili. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the atmosphere of both these tales is purely Maithili. The remaining options point to different concerns and therefore do not answer this question.

১৩৪১. (B) The chapter notes that bezbarua of Assamese, Fakir Mohan Senapati of Odia, Apparao of Telugu, Kedarnath Banerjee of Bengali, these writers sometimes came out in support of women, and sometimes against the moneylenders of society. — Chapter 86 treats Fakir Mohan Senapati as part of its larger discussion of Subhash Chandra Yadav — Nit Naval

Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that bezbarua of Assamese, Fakir Mohan Senapati of Odia, Apparao of Telugu, Kedarnath Banerjee of Bengali, these writers sometimes came out in support of women, and sometimes against the moneylenders of society. The remaining options point to different concerns and therefore do not answer this question.

१७४२. (C) The chapter notes that today's story encompasses all these things and moves forward towards the creation of an enlightened and humane society. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that today's story encompasses all these things and moves forward towards the creation of an enlightened and humane society. The remaining options point to different concerns and therefore do not answer this question.

१७४३. (C) And only then can the analysis and criticism of the story become a reader's necessity. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that and only then can the analysis and criticism of the story become a reader's necessity. The remaining options point to different concerns and therefore do not answer this question.

१७४४. (B) The chapter notes that so should a story be idealistic, naturalistic, or realistic? — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that so should a story be idealistic, naturalistic, or realistic? The remaining options point to different concerns and therefore do not answer this question.

१७४५. (C) The chapter notes that when a storyteller starts a dialogue, then an atmosphere of freedom is created, and the participating reader gets relief from passivity. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that when a storyteller starts a dialogue, then an atmosphere of freedom is created, and the participating reader gets relief from passivity. The remaining options point to different concerns and therefore do not answer this question.

१७४६. (B) The chapter notes that quantum theory and the uncertainty principle have also influenced modern thought. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that quantum theory and the uncertainty principle have also influenced modern thought. The remaining options point to different concerns and therefore do not answer this question.

१७४७. (B) The chapter notes that what other example is needed of the role of information and computers in Mithila's society? — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that what other example is needed of the role of information and computers in Mithila's society? The remaining options point to different concerns and therefore do not answer this question.

१७४८. (A) History is not ending, but traditional history has ended. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that history is not ending, but traditional history has ended. The remaining options point to different concerns and therefore do not answer this question.

१७४९. (B) There is a need to expose this truth of Maithili literature. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that there is a need to expose this truth of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

१७५०. (D) The chapter notes that disciples and sycophants of editors of story, poetry, drama, essay collections easily get a place in the all-time collection of Maithili. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes

that disciples and sycophants of editors of story, poetry, drama, essay collections easily get a place in the all-time collection of Maithili. The remaining options point to different concerns and therefore do not answer this question.

१७५१. (C) The chapter notes that sincere Maithili storytellers and readers who are ready to go into the dust and dirt, who create literature for children and women, and who invest their energy only in keeping Maithili alive, they are creating a category. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that sincere Maithili storytellers and readers who are ready to go into the dust and dirt, who create literature for children and women, and who invest their energy only in keeping Maithili alive, they are creating a category. The remaining options point to different concerns and therefore do not answer this question.

१७५२. (B) The chapter notes that language is dynamic, and the writing line of inheritance brings stability inside it. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that language is dynamic, and the writing line of inheritance brings stability inside it. The remaining options point to different concerns and therefore do not answer this question.

१७५३. (D) The chapter notes that 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. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that 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 remaining options point to different concerns and therefore do not answer this question.

१७५४. (C) The chapter notes that but Derrida is accused of wanting to appropriate the voice of women by men; with such effort for women that nonsense has been said, he wants to snatch that right to speak for themselves from them. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that but Derrida is accused of wanting to appropriate the voice of women by men; with such effort for women that nonsense has been said, he wants to snatch that right to speak for themselves from them. The remaining options point to different concerns and therefore do not answer this question.

१७५५. (C) The chapter notes that why did the novel Gulo begin with Riniya, not with Gulo's son? — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that why did the novel Gulo begin with Riniya, not with Gulo's son? The remaining options point to different concerns and therefore do not answer this question.

१७५६. (D) The chapter notes that i have an aversion to this unique and first word, and its remedy I see in the "Videha" e-magazine's Maithili literature movement against the slow-poisoning given to Maithili. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that i have an aversion to this unique and first word, and its remedy I see in the "Videha" e-magazine's Maithili literature movement against the slow-poisoning given to Maithili. The remaining options point to different concerns and therefore do not answer this question.

१७५७. (C) The chapter notes that some (Maithili) literary figures call our emphasis on this point an attempt to fragment literature, but our priority is Maithili, the Maithili literature movement; if this language is dying, then what is the use of the destructive... — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that some (Maithili) literary figures call our emphasis on this point an attempt to fragment literature, but our priority is Maithili, the Maithili literature movement; if this language is dying, then what is the use of the destructive... The remaining options point to different concerns and therefore do not answer this question.

१७५८. (C) And here it is also relevant that the rereading of Subhashchandra Yadavji's fiction and language continues to come. — Chapter 86 treats Subhashchandra Yadavji's as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that and here it is also relevant that the rereading of

Subhashchandra Yadavji's fiction and language continues to come. The remaining options point to different concerns and therefore do not answer this question.

१७५९. (A) The chapter notes that three Maujis (women), three Musaharnis (women of Musahar caste), among them an old woman. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the chapter notes that three Maujis (women), three Musaharnis (women of Musahar caste), among them an old woman. The remaining options point to different concerns and therefore do not answer this question.

१७६०. (C) The men spend their days selling gājā, and the women at night. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that the men spend their days selling gājā, and the women at night. The remaining options point to different concerns and therefore do not answer this question.

१७६१. (B) And in the final situation of the story, the road is called 'prostitute road', perhaps because its trampling happens. — Chapter 86 treats Subhash Chandra Yadav as part of its larger discussion of Subhash Chandra Yadav — Nit Naval Subhash Chandra Yadav. Put in fresh wording, the relevant point is that and in the final situation of the story, the road is called 'prostitute road', perhaps because its trampling happens. The remaining options point to different concerns and therefore do not answer this question.

१७६२. (C) The chapter notes that) marks an institutional recognition of precisely the kind the Videha Parallel History has long advocated. — Chapter 87 treats Sujit Kumar Jha as part of its larger discussion of Sujit Kumar Jha — Journalist, Storyteller, Children's Writer and Memoirist. Put in fresh wording, the relevant point is that the chapter notes that) marks an institutional recognition of precisely the kind the Videha Parallel History has long advocated. The remaining options point to different concerns and therefore do not answer this question.

१७६३. (D) The chapter notes that he holds an MA in Maithili and is pursuing a second year of postgraduate study in Sociology, a dual academic formation that combines the humanistic study of language and literature with the social-scientific analysis of community... — Chapter 87 treats Sujit Kumar Jha as part of its larger discussion of Sujit Kumar Jha — Journalist, Storyteller, Children's Writer and Memoirist. Put in fresh wording, the relevant point is that the chapter notes that he holds an MA in Maithili and is pursuing a second year of postgraduate study in Sociology, a dual academic formation that combines the humanistic study of language and literature with the social-scientific analysis of community... The remaining options point to different concerns and therefore do not answer this question.

१७६४. (A) The chapter notes that cE, Karion village near Darbhanga, Mithilā) composed the Tattvacintāmaṇi ('The Jewel of Thought on the Nature of Things'), founding the Navya Nyāya ('New Logic') school. — Chapter 87 treats New Logic' as part of its larger discussion of Sujit Kumar Jha — Journalist, Storyteller, Children's Writer and Memoirist. Put in fresh wording, the relevant point is that the chapter notes that cE, Karion village near Darbhanga, Mithilā) composed the Tattvacintāmaṇi ('The Jewel of Thought on the Nature of Things'), founding the Navya Nyāya ('New Logic') school. The remaining options point to different concerns and therefore do not answer this question.

१७६५. (B) The chapter notes that rājendra Vimal in the Jiddī foreword, is what Vimal calls 'karaṇṭ' (current): a story that begins from seemingly ordinary events and gathers, by way of the middle, an unstoppable momentum before arriving at a 'shocking yet... — Chapter 87 treats Sujit Kumar Jha as part of its larger discussion of Sujit Kumar Jha — Journalist, Storyteller, Children's Writer and Memoirist. Put in fresh wording, the relevant point is that the chapter notes that rājendra Vimal in the Jiddī foreword, is what Vimal calls 'karaṇṭ' (current): a story that begins from seemingly ordinary events and gathers, by way of the middle, an unstoppable momentum before arriving at a 'shocking yet... The remaining options point to different concerns and therefore do not answer this question.

१७६६. (C) The internal critical essay on Chiṛai (by Chandresh, included as a preface) notes that 'most stories in Gandha are women-centred, based on love and desire', and cautions that the author must be careful not to let the romantic surface obscure the deeper... — Chapter 87 treats Sujit Kumar Jha as part of its larger discussion of Sujit Kumar Jha — Journalist, Storyteller, Children's Writer and Memoirist. Put in fresh wording, the relevant point is that the internal critical

essay on Chirai (by Chandresh, included as a preface) notes that 'most stories in Gandha are women-centred, based on love and desire', and cautions that the author must be careful not to let the romantic surface obscure the deeper... The remaining options point to different concerns and therefore do not answer this question.

१७६७. (C) The chapter notes that its discussion connects Sushil with critical appreciation, literary history and the Videha critical frame. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that its discussion connects Sushil with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

१७६८. (D) The chapter notes that nita Naval Sushil (Introduction) Sushil Chandra Jha, famously known as Sushil Village + Post- Dulaha, District- Madhubani (Bihar, India). — Chapter 88 treats Naval Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that nita Naval Sushil (Introduction) Sushil Chandra Jha, famously known as Sushil Village + Post- Dulaha, District- Madhubani (Bihar, India). The remaining options point to different concerns and therefore do not answer this question.

१७६९. (A) The chapter notes that sushil's Literary World: His literary works include- Gharārī (novel) (1973), Gāmbālī (novel) (1982), Bhāmatī (drama) (first staging 1991, publication 2013) and Asmitā (short story collection) (2016). — Chapter 88 treats Literary World as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that sushil's Literary World: His literary works include- Gharārī (novel) (1973), Gāmbālī (novel) (1982), Bhāmatī (drama) (first staging 1991, publication 2013) and Asmitā (short story collection) (2016). The remaining options point to different concerns and therefore do not answer this question.

१७७०. (D) The chapter notes that even before the novel begins, in the very first line, Sushil writes about 'Gāmbālī': "In support of widow marriage and inter-caste marriage." And the novel begins. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that even before the novel begins, in the very first line, Sushil writes about 'Gāmbālī': "In support of widow marriage and inter-caste marriage." And the novel begins. The remaining options point to different concerns and therefore do not answer this question.

१७७१. (B) The society and the people of Mithila, adorned with the so-called term 'Jaivār', have been more liberal and adaptable from ancient times compared to other civilizations and cultures of India. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the society and the people of Mithila, adorned with the so-called term 'Jaivār', have been more liberal and adaptable from ancient times compared to other civilizations and cultures of India. The remaining options point to different concerns and therefore do not answer this question.

१७७२. (B) In this Dushan Panji, there were written records of Brahmins marrying other castes, especially Dalits and Muslims, or marrying after the husband's death. — Chapter 88 treats Dushan Panji as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that 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 remaining options point to different concerns and therefore do not answer this question.

१७७३. (A) The chapter notes that this research is by Dinesh Kumar Mishra, who has a B. — Chapter 88 treats Dinesh Kumar Mishra as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that this research is by Dinesh Kumar Mishra, who has a B. The remaining options point to different concerns and therefore do not answer this question.

१७७४. (C) The chapter notes that tech. in Structural Engineering in 1970, and is qualified for that research. — Chapter 88 treats Structural Engineering as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that tech. in Structural Engineering in 1970, and is qualified for that research. The remaining options point to different concerns and therefore do not answer this question.

१७७५. (A) The chapter notes that this author was also 'saved' by Taranand Viyogi about ten-twelve years ago, who used to write that he was influenced by poetry and inadvertently used someone else's content in his own work, and so on. — Chapter 88 treats Taranand Viyogi as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that this author was also 'saved' by Taranand Viyogi about ten-twelve years ago, who used to write that he was influenced by poetry and inadvertently used someone else's content in his own work, and so on. The remaining options point to different concerns and therefore do not answer this question.

१७७६. (B) The chapter notes that similarly, in Videha Petar, we will continue to enrich it despite the risk, because the rotten fish in the parallel stream do not spoil all the fish in the pond; the Mallahs keep picking out the rotten fish one by one, they keep picking. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that similarly, in Videha Petar, we will continue to enrich it despite the risk, because the rotten fish in the parallel stream do not spoil all the fish in the pond; the Mallahs keep picking out the rotten fish one by one, they keep picking. The remaining options point to different concerns and therefore do not answer this question.

१७७७. (C) After setting up all the arrangements, the novelist introduces Ratan, a military man. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that after setting up all the arrangements, the novelist introduces Ratan, a military man. The remaining options point to different concerns and therefore do not answer this question.

१७७८. (D) The chapter notes that but the reader has to guess the plot; Abhiram Jha talks about a forgotten story. — Chapter 88 treats Abhiram Jha as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that but the reader has to guess the plot; Abhiram Jha talks about a forgotten story. The remaining options point to different concerns and therefore do not answer this question.

१७७९. (A) The chapter notes that he goes to Muzaffarpur for the court date but does not go to the village. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that he goes to Muzaffarpur for the court date but does not go to the village. The remaining options point to different concerns and therefore do not answer this question.

१७८०. (D) The chapter notes that for Durga Puja, three plays are staged: two in Maithili and one in Hindi. — Chapter 88 treats Durga Puja as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that for Durga Puja, three plays are staged: two in Maithili and one in Hindi. The remaining options point to different concerns and therefore do not answer this question.

१७८१. (B) The promotion of calling her Gāmbālī started from the Goar Toli and spread throughout the village. — Chapter 88 treats Goar Toli as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the promotion of calling her Gāmbālī started from the Goar Toli and spread throughout the village. The remaining options point to different concerns and therefore do not answer this question.

१७८२. (C) The chapter notes that he would address women as 'Dai', 'Kaki', 'Bahan', 'Bachiya' until his mouth was sore. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that he would address women as 'Dai', 'Kaki', 'Bahan', 'Bachiya' until his mouth was sore. The remaining options point to different concerns and therefore do not answer this question.

१७८३. (D) The chapter notes that he was very fond of foreign dances and nautanki (folk theatre), which was considered an art form for the young, but the noble and the new-generation gentlemen would sit in the front. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that he was very fond of foreign dances and nautanki (folk theatre), which was considered an art form for the young, but the noble and the new-generation gentlemen would sit in the front. The remaining options point to different concerns and therefore do not answer this question.

१७८४. (A) The chapter notes that no one understood Gāmbālī's story in such detail; everyone hears about her after her death. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that no one understood Gāmbālī's story in such detail; everyone hears about her after her death. The remaining options point to different concerns and therefore do not answer this question.

१७८५. (A) The chapter notes that bhāmatī (Drama) (First staging 1991, Publication 2013) Preface: Sangita Menon writes: Two major sub-schools of Advaita Vedanta emerged after Shankar: Bhāmatī and Vivarana. — Chapter 88 treats Sangita Menon as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that 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 remaining options point to different concerns and therefore do not answer this question.

१७८६. (B) The Drama Bhāmatī Thus, it is established that the elderly Vachaspati was inclusive. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the Drama Bhāmatī Thus, it is established that the elderly Vachaspati was inclusive. The remaining options point to different concerns and therefore do not answer this question.

१७८७. (B) Therefore, the aggressive and eccentric portrayal of him in the drama Bhāmatī at some point does not align with his philosophy. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that therefore, the aggressive and eccentric portrayal of him in the drama Bhāmatī at some point does not align with his philosophy. The remaining options point to different concerns and therefore do not answer this question.

१७८८. (B) There are descriptions of the scene, costumes, and stage setting. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that there are descriptions of the scene, costumes, and stage setting. The remaining options point to different concerns and therefore do not answer this question.

१७८९. (B) The second act also begins with descriptions of costumes, stage setting, and scene. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the second act also begins with descriptions of costumes, stage setting, and scene. The remaining options point to different concerns and therefore do not answer this question.

१७९०. (A) The chapter notes that mainstream story writers, who do not even understand the meaning of a short story, kept wandering in literature devoid of readers, and Sushil was forgotten. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that mainstream story writers, who do not even understand the meaning of a short story, kept wandering in literature devoid of readers, and Sushil was forgotten. The remaining options point to different concerns and therefore do not answer this question.

१७९१. (A) And after the Colgate toothpaste model, describing pomegranate seeds with such finesse can only be done by a story writer of Sushil's caliber. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that and after the Colgate toothpaste model, describing pomegranate seeds with such finesse can only be done by a story writer of Sushil's caliber. The remaining options point to different concerns and therefore do not answer this question.

१७९२. (A) The chapter notes that you are right, this excerpt is from the best Maithili love story, 'Prem Ne Baḍi Upajay'. — Chapter 88 treats Prem Ne Baḍi Upajay' as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that you are right, this excerpt is from the best Maithili love story, 'Prem Ne Baḍi Upajay'. The remaining options point to different concerns and therefore do not answer this question.

१७९३. (B) The chapter notes that ṣaḍak (The Road) A road is being built in the village. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that ṣaḍak (The Road) A road is being built in the village. The remaining options point to different concerns and therefore do not answer this question.

१७९४. (D) The chapter notes that post-modernist thinker Jacques Derrida fragmented language and established that the fragmented parts are dependent on many different bases, and without understanding them, we cannot grasp the meaning of language. — Chapter 88 treats Jacques Derrida as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the chapter notes that post-modernist thinker Jacques Derrida fragmented language and established that the fragmented parts are dependent on many different bases, and without understanding them, we cannot grasp the meaning of language. The remaining options point to different concerns and therefore do not answer this question.

१७९५. (D) The new left-wing movement emerged in France. — Chapter 88 treats Sushil as part of its larger discussion of Sushil — Ever New / Nita Naval Sushil. Put in fresh wording, the relevant point is that the new left-wing movement emerged in France. The remaining options point to different concerns and therefore do not answer this question.

१७९६. (D) The chapter notes that western Critical Traditions: Aristotle, Marx, Gramsci, Spivak (Subaltern), Foucault, Iser. — Chapter 89 treats Taranand Viyogi as part of its larger discussion of Taranand Viyogi — Beyond the Rhetoric: The Fractured Voice. Put in fresh wording, the relevant point is that the chapter notes that western Critical Traditions: Aristotle, Marx, Gramsci, Spivak (Subaltern), Foucault, Iser. The remaining options point to different concerns and therefore do not answer this question.

१७९७. (C) Videha Parallel History critical frame: Gajendra Thakur's anti-establishment revisionist historiography. — Chapter 89 treats Gajendra Thakur's as part of its larger discussion of Taranand Viyogi — Beyond the Rhetoric: The Fractured Voice. Put in fresh wording, the relevant point is that videha Parallel History critical frame: Gajendra Thakur's anti-establishment revisionist historiography. The remaining options point to different concerns and therefore do not answer this question.

१७९८. (A) History Maithili Kavitaḥ Hazar Varṣa (2 vols) A monumental attempt to recover "history-excluded poets" (itihāsa-vañcit kavī). — Chapter 89 treats History Maithili Kavitaḥ Hazar Varṣa as part of its larger discussion of Taranand Viyogi — Beyond the Rhetoric: The Fractured Voice. Put in fresh wording, the relevant point is that history Maithili Kavitaḥ Hazar Varṣa (2 vols) A monumental attempt to recover "history-excluded poets" (itihāsa-vañcit kavī). The remaining options point to different concerns and therefore do not answer this question.

१७९९. (B) The chapter notes that western Critical Theory Gramsci & Spivak: Viyogi challenges Brahminical cultural hegemony. — Chapter 89 treats Taranand Viyogi as part of its larger discussion of Taranand Viyogi — Beyond the Rhetoric: The Fractured Voice. Put in fresh wording, the relevant point is that the chapter notes that western Critical Theory Gramsci & Spivak: Viyogi challenges Brahminical cultural hegemony. The remaining options point to different concerns and therefore do not answer this question.

१८००. (B) His name signifies authority even when his work lacks evidence, constructed by institutional "monastery heads." Wolfgang Iser (Act of Reading): Viyogi fails the primary act of reading (e.g., misreading Dhumketu's story), violating the phenomenology of... — Chapter 89 treats Wolfgang Iser as part of its larger discussion of Taranand Viyogi — Beyond the Rhetoric: The Fractured Voice. Put in fresh wording, the relevant point is that his name signifies authority even when his work lacks evidence, constructed by institutional "monastery heads." Wolfgang Iser (Act of Reading): Viyogi fails the primary act of reading (e.g., misreading Dhumketu's story), violating the phenomenology of... The remaining options point to different concerns and therefore do not answer this question.

१८०१. (A) The Maithili Ghazal (Apan Yudhak Sākṣya) Viyogi is a founding theorist of the Maithili ghazal. — Chapter 89 treats Apan Yudhak Sākṣya as part of its larger discussion of Taranand Viyogi — Beyond the Rhetoric: The Fractured Voice. Put in fresh wording, the relevant point is that the Maithili Ghazal (Apan Yudhak Sākṣya) Viyogi is a founding theorist of the Maithili ghazal. The remaining options point to different concerns and therefore do not answer this question.

१८०२. (C) Institutional "Mathadheesh" Behavior Critics argue Viyogi has become a "mathadheesh" (monastery head) of Maithili criticism. — Chapter 89 treats Behavior Critics as part of its larger discussion of Taranand Viyogi — Beyond the Rhetoric: The Fractured Voice. Put in fresh wording, the relevant point is that institutional "Mathadheesh" Behavior Critics argue Viyogi has become a "mathadheesh" (monastery head) of Maithili criticism. The remaining options point to different concerns and therefore do not answer this question.

१८०३. (A) The chapter notes that he evaluated Dhumketu's story "Namaje Shukrana" as communal harmony, but the story describes communal bigotry (a parrot thrown against a wall). — Chapter 89 treats Namaje Shukrana as part of its larger discussion of Taranand Viyogi — Beyond the Rhetoric: The Fractured Voice. Put in fresh wording, the relevant point is that the chapter notes that he evaluated Dhumketu's story "Namaje Shukrana" as communal harmony, but the story describes communal bigotry (a parrot thrown against a wall). The remaining options point to different concerns and therefore do not answer this question.

१८०४. (C) The chapter notes that this breadth, from lyric poetry to scholarly criticism to lexicography to digital organisation makes him a figure of unusual range and seriousness. — Chapter 90 treats Dr. Umesh Mandal as part of its larger discussion of Dr. Umesh Mandal — The Act of Naming the Unnamed. Put in fresh wording, the relevant point is that the chapter notes that this breadth, from lyric poetry to scholarly criticism to lexicography to digital organisation makes him a figure of unusual range and seriousness. The remaining options point to different concerns and therefore do not answer this question.

१८०५. (C) The chapter notes that se rahi-rahi kachotai chhathi kavikañ' ('Migration from Mithila keeps happening). — Chapter 90 treats Dr. Umesh Mandal as part of its larger discussion of Dr. Umesh Mandal — The Act of Naming the Unnamed. Put in fresh wording, the relevant point is that the chapter notes that se rahi-rahi kachotai chhathi kavikañ' ('Migration from Mithila keeps happening). The remaining options point to different concerns and therefore do not answer this question.

१८०६. (A) The village threshold (munhathir) itself becomes jungle; the familiar landscape of the gam is defamiliarised by way of absence. — Chapter 90 treats Dr. Umesh Mandal as part of its larger discussion of Dr. Umesh Mandal — The Act of Naming the Unnamed. Put in fresh wording, the relevant point is that the village threshold (munhathir) itself becomes jungle; the familiar landscape of the gam is defamiliarised by way of absence. The remaining options point to different concerns and therefore do not answer this question.

१८०७. (C) The chapter notes that 3 Subaltern Consciousness and the Politics of the Lyric Voice From a postcolonial and subaltern studies perspective, particularly in the wake of Spivak's reformulation of the question 'Can the Subaltern Speak?', Mandal's poetry... — Chapter 90 treats Subaltern Consciousness as part of its larger discussion of Dr. Umesh Mandal — The Act of Naming the Unnamed. Put in fresh wording, the relevant point is that the chapter notes that 3 Subaltern Consciousness and the Politics of the Lyric Voice From a postcolonial and subaltern studies perspective, particularly in the wake of Spivak's reformulation of the question 'Can the Subaltern Speak?', Mandal's poetry... The remaining options point to different concerns and therefore do not answer this question.

१८०८. (D) As a writer from an OBC community, he writes from inside Maithili literature while simultaneously contesting its canon. — Chapter 90 treats Dr. Umesh Mandal as part of its larger discussion of Dr. Umesh Mandal — The Act of Naming the Unnamed. Put in fresh wording, the relevant point is that as a writer from an OBC community, he writes from inside Maithili literature while simultaneously contesting its canon. The remaining options point to different concerns and therefore do not answer this question.

१८०९. (B) The haiku and tanka sequences are particularly interesting in this regard: these forms, borrowed from the Japanese line of inheritance but naturalised into Maithili, perform a kind of formal compression that enacts the poet's own situation, a voice... — Chapter 90 treats Dr. Umesh Mandal as part of its larger discussion of Dr. Umesh Mandal — The Act of Naming the Unnamed. Put in fresh wording, the relevant point is that the haiku and tanka sequences are particularly interesting in this regard: these forms, borrowed from the Japanese line of inheritance but naturalised into Maithili, perform a kind of formal compression that enacts the poet's own situation, a voice... The remaining options point to different concerns and therefore do not answer this question.

१८१०. (B) The rasa theory of Bharata's Nāṭyaśāstra recognises nine primary emotional essences (navarasa) that literary art seeks to evoke. — Chapter 90 treats Bharata's Nāṭyaśāstra as part of its larger discussion of Dr. Umesh Mandal — The Act of Naming the Unnamed. Put in fresh wording, the relevant point is that the rasa theory of Bharata's Nāṭyaśāstra recognises nine primary emotional essences (navarasa) that literary art seeks to evoke. The remaining options point to different concerns and therefore do not answer this question.

१८११. (A) The concept of aucitya (propriety, appropriateness), theorised by Kṣemendra in his Aucityavicāracarcā (11th century CE), holds that the highest mark of poetic success is the perfect fit between form and feeling. — Chapter 90 treats Dr. Umesh Mandal as part of its larger discussion of Dr. Umesh Mandal — The Act of Naming the Unnamed. Put in fresh wording, the relevant point is that the concept of aucitya (propriety, appropriateness), theorised by Kṣemendra in his Aucityavicāracarcā (11th century CE), holds that the highest mark of poetic success is the perfect fit between form and feeling. The remaining options point to different concerns and therefore do not answer this question.

१८१२. (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. — Chapter 90 treats Dr. Umesh Mandal as part of its larger discussion of Dr. Umesh Mandal — The Act of Naming the Unnamed. Put in fresh wording, the relevant point is that the 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 remaining options point to different concerns and therefore do not answer this question.

१८१३. (C) The Mithila region, situated between the Himalayas and the Gangetic plain, is one of the most flood-prone areas of the world. — Chapter 90 treats Dr. Umesh Mandal as part of its larger discussion of Dr. Umesh Mandal — The Act of Naming the Unnamed. Put in fresh wording, the relevant point is that the Mithila region, situated between the Himalayas and the Gangetic plain, is one of the most flood-prone areas of the world. The remaining options point to different concerns and therefore do not answer this question.

१८१४. (C) The chapter places Umesh Paswan inside the wider parallel history of Maithili literature. — Chapter 91 treats Umesh Paswan as part of its larger discussion of Umesh Paswan — Poet, Short Story Writer and Dalit Voice of Mithila. Put in fresh wording, the relevant point is that the chapter places Umesh Paswan inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

१८१५. (C) The Outlook India survey of Maithili literature (2024) similarly recognises 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... — Chapter 91 treats Umesh Paswan as part of its larger discussion of Umesh Paswan — Poet, Short Story Writer and Dalit Voice of Mithila. Put in fresh wording, the relevant point is that the Outlook India survey of Maithili literature (2024) similarly recognises 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... The remaining options point to different concerns and therefore do not answer this question.

१८१६. (D) The chapter notes that however, as Umesh Paswan's own poetry and fiction document with great specificity, the structural conditions of caste discrimination, the daily micro-aggressions, the institutional bias, the economic marginalisation, persist in rural... — Chapter 91 treats Umesh Paswan's as part of its larger discussion of Umesh Paswan — Poet, Short Story Writer and Dalit Voice of Mithila. Put in fresh wording, the relevant point is that the chapter notes that however, as Umesh Paswan's own poetry and fiction document with great specificity, the structural conditions of caste discrimination, the daily micro-aggressions, the institutional bias, the economic marginalisation, persist in rural... The remaining options point to different concerns and therefore do not answer this question.

१८१७. (D) They correct the bhrama (false cognition) that 'Maithili literature' exhausts itself in BrahminKayastha literary production, establishing the prama (valid cognition) that Dalit social experience, in all its specific, embodied, community-embedded richness... — Chapter 91 treats Umesh Paswan as part of its larger discussion of Umesh Paswan — Poet, Short Story Writer and Dalit Voice of Mithila. Put in fresh wording, the relevant point is that they correct the bhrama (false cognition) that 'Maithili literature' exhausts itself in BrahminKayastha literary production, establishing the prama (valid cognition) that Dalit social experience, in all its specific, embodied, community-embedded richness... The remaining options point to different concerns and therefore do not answer this question.

१८१८. (C) The chapter notes that gelhe Ghar 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. — Chapter 91 treats Ghar Chhi as part of its larger discussion of Umesh Paswan — Poet, Short Story Writer and Dalit Voice of

Mithila. Put in fresh wording, the relevant point is that the chapter notes that gelhe Ghar 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 remaining options point to different concerns and therefore do not answer this question.

१८१९. (B) The poem then pivots from complaint to aspiration: 'Apan somniya bala raasa aab nai sunab ham' (We will no longer listen to the flowing rasa of our own dream), a refusal of the consoling dream-rasa, the passive aesthetic experience that substitutes... — Chapter 91 treats Umesh Paswan as part of its larger discussion of Umesh Paswan — Poet, Short Story Writer and Dalit Voice of Mithila. Put in fresh wording, the relevant point is that the poem then pivots from complaint to aspiration: 'Apan somniya bala raasa aab nai sunab ham' (We will no longer listen to the flowing rasa of our own dream), a refusal of the consoling dream-rasa, the passive aesthetic experience that substitutes... The remaining options point to different concerns and therefore do not answer this question.

१८२०. (B) Mithilaak Naari (The Woman of Mithila) This poem addresses gender inside the specific cultural context of Mithila, engaging with the complex social position of Mithila's women, celebrated in classical literature and folk song, yet subjected to the same... — Chapter 91 treats Mithilaak Naari as part of its larger discussion of Umesh Paswan — Poet, Short Story Writer and Dalit Voice of Mithila. Put in fresh wording, the relevant point is that mithilaak Naari (The Woman of Mithila) This poem addresses gender inside the specific cultural context of Mithila, engaging with the complex social position of Mithila's women, celebrated in classical literature and folk song, yet subjected to the same... The remaining options point to different concerns and therefore do not answer this question.

१८२१. (C) The chapter notes that this is precisely the move that Dalit aesthetic theory recognises as the defining gesture of Dalit literature: the refusal to accept the dominant culture's assessment of who is guilty, who is criminal, who deserves punishment. — Chapter 91 treats Umesh Paswan as part of its larger discussion of Umesh Paswan — Poet, Short Story Writer and Dalit Voice of Mithila. Put in fresh wording, the relevant point is that the chapter notes that this is precisely the move that Dalit aesthetic theory recognises as the defining gesture of Dalit literature: the refusal to accept the dominant culture's assessment of who is guilty, who is criminal, who deserves punishment. The remaining options point to different concerns and therefore do not answer this question.

१८२२. (D) The village gossip machinedramatically rendered by way of the voices of 'Bhutwali' and 'Rupauliwali', two neighbour women who carry and amplify the slander, drives both the social condemnation and (eventually) the revelation of truth. — Chapter 91 treats Umesh Paswan as part of its larger discussion of Umesh Paswan — Poet, Short Story Writer and Dalit Voice of Mithila. Put in fresh wording, the relevant point is that the village gossip machinedramatically rendered by way of the voices of 'Bhutwali' and 'Rupauliwali', two neighbour women who carry and amplify the slander, drives both the social condemnation and (eventually) the revelation of truth. The remaining options point to different concerns and therefore do not answer this question.

१८२३. (B) The chapter notes that v O I C E S F R O M M I T H I L A A Critical Research Appreciation of the Works of Vibha Rani | Bindeshwar Thakur | Anmol Jha by way of Indian & Western Critical Theories, Theatre Studies, Nāṭyaśāstra, Videha critical frame, and... — Chapter 92 treats Vibha Rani as part of its larger discussion of Voices from Mithila — Vibha Rani, Bindeshwar Thakur and Anmol Jha. Put in fresh wording, the relevant point is that the chapter notes that v O I C E S F R O M M I T H I L A A Critical Research Appreciation of the Works of Vibha Rani | Bindeshwar Thakur | Anmol Jha by way of Indian & Western Critical Theories, Theatre Studies, Nāṭyaśāstra, Videha critical frame, and... The remaining options point to different concerns and therefore do not answer this question.

१८२४. (B) The chapter notes that 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... — Chapter 92 treats Bhāg Rau as part of its larger discussion of Voices from Mithila — Vibha Rani, Bindeshwar Thakur and Anmol Jha. Put in fresh wording, the relevant point is that the chapter notes that 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... The remaining options point to different concerns and therefore do not answer this question.

१८२५. (A) The chapter notes that contextual Frameworks: Theories Applied II.A Classical Indian Literary Criticism The foundational text of Indian poetics is Bharata Muni's Nāṭyaśāstra (c. — Chapter 92 treats II.A Classical Indian Literary Criticism as part of its larger discussion of Voices from Mithila — Vibha Rani, Bindeshwar Thakur and Anmol Jha. Put in fresh wording, the relevant point is that the chapter notes that contextual Frameworks: Theories Applied II.A Classical Indian Literary Criticism The foundational text of Indian poetics is Bharata Muni's Nāṭyaśāstra (c. The remaining options point to different concerns and therefore do not answer this question.

१८२६. (C) The chapter notes that BCE-200 CE), a comprehensive treatise on dramatic composition, performance, staging, music, and dance. — Chapter 92 treats Voices from Mithila as part of its larger discussion of Voices from Mithila — Vibha Rani, Bindeshwar Thakur and Anmol Jha. Put in fresh wording, the relevant point is that the chapter notes that BCE-200 CE), a comprehensive treatise on dramatic composition, performance, staging, music, and dance. The remaining options point to different concerns and therefore do not answer this question.

१८२७. (D) A play achieves rasotpatti (production of rasa) when the audience undergoes a kind of generalised, depersonalised affective experience, sādharmaṇīkaraṇa, distinct from private emotion. — Chapter 92 treats Voices from Mithila as part of its larger discussion of Voices from Mithila — Vibha Rani, Bindeshwar Thakur and Anmol Jha. Put in fresh wording, the relevant point is that a play achieves rasotpatti (production of rasa) when the audience undergoes a kind of generalised, depersonalised affective experience, sādharmaṇīkaraṇa, distinct from private emotion. The remaining options point to different concerns and therefore do not answer this question.

१८२८. (D) In Balchandā, Vibha Rani's mono-drama for and about female foeticide and the suppressed feminine, dhvani operates at every level. — Chapter 92 treats Vibha Rani's as part of its larger discussion of Voices from Mithila — Vibha Rani, Bindeshwar Thakur and Anmol Jha. Put in fresh wording, the relevant point is that in Balchandā, Vibha Rani's mono-drama for and about female foeticide and the suppressed feminine, dhvani operates at every level. The remaining options point to different concerns and therefore do not answer this question.

१८२९. (C) An unauitious metaphor or dramatic device destroys aesthetic experience even when technically accomplished. — Chapter 92 treats Voices from Mithila as part of its larger discussion of Voices from Mithila — Vibha Rani, Bindeshwar Thakur and Anmol Jha. Put in fresh wording, the relevant point is that an unauitious metaphor or dramatic device destroys aesthetic experience even when technically accomplished. The remaining options point to different concerns and therefore do not answer this question.

१८३०. (A) The chapter notes that this criterion is especially relevant for evaluating Vibha Rani's decision to stage the politically incendiary content of Bhāg Rau in a Maithili linguistic register that itself carries cultural prestige. — Chapter 92 treats Vibha Rani's as part of its larger discussion of Voices from Mithila — Vibha Rani, Bindeshwar Thakur and Anmol Jha. Put in fresh wording, the relevant point is that the chapter notes that this criterion is especially relevant for evaluating Vibha Rani's decision to stage the politically incendiary content of Bhāg Rau in a Maithili linguistic register that itself carries cultural prestige. The remaining options point to different concerns and therefore do not answer this question.

१८३१. (C) The chapter notes that vibha Rani's theatre practice embodies a productive tension between nāṭyadharmi and lokadharmi. — Chapter 92 treats Voices from Mithila as part of its larger discussion of Voices from Mithila — Vibha Rani, Bindeshwar Thakur and Anmol Jha. Put in fresh wording, the relevant point is that the chapter notes that vibha Rani's theatre practice embodies a productive tension between nāṭyadharmi and lokadharmi. The remaining options point to different concerns and therefore do not answer this question.

१८३२. (D) Her solo performances, she has pioneered what she calls 'room theatre' (ekānt raṅgamanc) under the banner of AVITOKO, the socio-cultural organisation she founded in Mumbai in 2001, collapse the architectural distinction between stage and audience. — Chapter 92 treats Voices from Mithila as part of its larger discussion of Voices from Mithila — Vibha Rani, Bindeshwar Thakur and Anmol Jha. Put in fresh wording, the relevant point is that her solo performances, she has pioneered what she calls 'room theatre' (ekānt raṅgamanc) under the banner of AVITOKO, the socio-cultural organisation she founded in Mumbai in 2001, collapse the architectural distinction between stage and audience. The remaining options point to different concerns and therefore do not answer this question.

१८३३. (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 inside the audience space. — Chapter 92 treats Voices from Mithila as part of its larger discussion of Voices from Mithila — Vibha Rani, Bindeshwar Thakur and Anmol Jha. Put in fresh wording, the relevant point is that 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 inside the audience space. The remaining options point to different concerns and therefore do not answer this question.

१८३४. (B) The chapter notes that this is lokadharmi staging deployed inside a nāṭyadharmi dramaturgy, a Brechtian gesture that, as we argue below, also resonates with the Nāṭyaśāstra's own concept of sāmānyabhinaya (common/general acting) as a bridge between... — Chapter 92 treats Voices from Mithila as part of its larger discussion of Voices from Mithila — Vibha Rani, Bindeshwar Thakur and Anmol Jha. Put in fresh wording, the relevant point is that the chapter notes that this is lokadharmi staging deployed inside a nāṭyadharmi dramaturgy, a Brechtian gesture that, as we argue below, also resonates with the Nāṭyaśāstra's own concept of sāmānyabhinaya (common/general acting) as a bridge between... The remaining options point to different concerns and therefore do not answer this question.

१८३५. (C) The chapter notes that brecht's Epic Theatre Bertolt Brecht's Verfremdungseffekt (alienation effect, V-Effekt) seeks to prevent the audience from identifying emotionally with characters so that they can maintain critical distance and recognise the social... — Chapter 92 treats Epic Theatre Bertolt Brecht's Verfremdungseffekt as part of its larger discussion of Voices from Mithila — Vibha Rani, Bindeshwar Thakur and Anmol Jha. Put in fresh wording, the relevant point is that the chapter notes that brecht's Epic Theatre Bertolt Brecht's Verfremdungseffekt (alienation effect, V-Effekt) seeks to prevent the audience from identifying emotionally with characters so that they can maintain critical distance and recognise the social... The remaining options point to different concerns and therefore do not answer this question.

१८३६. (C) The play's climactic scene, where the actress serially removes garments in an ironic citation of the apsarā metaphor (Rambhā, Urvaśī, Menakā), employs feminist shock-theatre to force a recognition of women as sexual objects in the cultural imaginary. — Chapter 92 treats Voices from Mithila as part of its larger discussion of Voices from Mithila — Vibha Rani, Bindeshwar Thakur and Anmol Jha. Put in fresh wording, the relevant point is that the play's climactic scene, where the actress serially removes garments in an ironic citation of the apsarā metaphor (Rambhā, Urvaśī, Menakā), employs feminist shock-theatre to force a recognition of women as sexual objects in the cultural imaginary. The remaining options point to different concerns and therefore do not answer this question.

१८३७. (A) The term 'Videha' deliberately invokes the ancient kingdom of Videha (Janakpur/Mithila region) whose political boundaries were trans-national, as a counter-symbol to narrow regionalisms. — Chapter 92 treats Voices from Mithila as part of its larger discussion of Voices from Mithila — Vibha Rani, Bindeshwar Thakur and Anmol Jha. Put in fresh wording, the relevant point is that the term 'Videha' deliberately invokes the ancient kingdom of Videha (Janakpur/Mithila region) whose political boundaries were trans-national, as a counter-symbol to narrow regionalisms. The remaining options point to different concerns and therefore do not answer this question.

१८३८. (B) The chapter notes that gajendra Thakur's Panji Prabandh project (deciphering 11,000 palm-leaf genealogical manuscripts) has revealed around 100 inter-caste marriages historically, demonstrating that caste endogamy in Mithila was always more contested and... — Chapter 92 treats Thakur's Panji Prabandh as part of its larger discussion of Voices from Mithila — Vibha Rani, Bindeshwar Thakur and Anmol Jha. Put in fresh wording, the relevant point is that the chapter notes that gajendra Thakur's Panji Prabandh project (deciphering 11,000 palm-leaf genealogical manuscripts) has revealed around 100 inter-caste marriages historically, demonstrating that caste endogamy in Mithila was always more contested and... The remaining options point to different concerns and therefore do not answer this question.

१८३९. (D) All three have their primary publication-and-critical reception by way of the Videha/Shruti Prakashan network, which serves as the 'parallel' literary-publishing ecosystem against the Akademi-centred mainstream. — Chapter 92 treats Shruti Prakashan as part of its larger discussion of Voices from Mithila — Vibha Rani, Bindeshwar Thakur and Anmol Jha. Put in fresh wording, the relevant point is that all three have their primary publication-and-critical reception by way

of the Videha/Shruti Prakashan network, which serves as the 'parallel' literary-publishing ecosystem against the Akademi-centred mainstream. The remaining options point to different concerns and therefore do not answer this question.

१८४०. (A) The chapter notes that by utilizing a multidimensional critical framework integrating the rigorous Navya-Nyāya epistemology of Gaṅgeśa Upādhyāya, the Videha Parallel History critical frame, and a synthesis of Indian and Western literary theories, this... — Chapter 93 treats Gaṅgeśa Upādhyāya as part of its larger discussion of Videha Issues 351–438 — Epistemological and Canonical Transformations. Put in fresh wording, the relevant point is that the chapter notes that by utilizing a multidimensional critical framework integrating the rigorous Navya-Nyāya epistemology of Gaṅgeśa Upādhyāya, the Videha Parallel History critical frame, and a synthesis of Indian and Western literary theories, this... The remaining options point to different concerns and therefore do not answer this question.

१८४१. (D) The Navya-Nyāya Epistemological Technique The Maithili literary line of inheritance is unique in its historical proximity to the Navya-Nyāya school of logic, founded by Gaṅgeśa Upādhyāya in Mithila during the thirteenth century. — Chapter 93 treats Gaṅgeśa Upādhyāya as part of its larger discussion of Videha Issues 351–438 — Epistemological and Canonical Transformations. Put in fresh wording, the relevant point is that the Navya-Nyāya Epistemological Technique The Maithili literary line of inheritance is unique in its historical proximity to the Navya-Nyāya school of logic, founded by Gaṅgeśa Upādhyāya in Mithila during the thirteenth century. The remaining options point to different concerns and therefore do not answer this question.

१८४२. (C) The chapter notes that this critical frame recognises nine distinct layers of historical suppression, including the Buddhist Charyapada foundations and the contributions of the Nepalside Maithili community. — Chapter 93 treats Buddhist Charyapada as part of its larger discussion of Videha Issues 351–438 — Epistemological and Canonical Transformations. Put in fresh wording, the relevant point is that the chapter notes that this critical frame recognises nine distinct layers of historical suppression, including the Buddhist Charyapada foundations and the contributions of the Nepalside Maithili community. The remaining options point to different concerns and therefore do not answer this question.

१८४३. (A) The chapter notes that may 15, 2026 Rangmanch (Theatre): Analyzing the Videha Maithili Parallel Theatre Movement. — Chapter 93 treats Videha Issues 351–438 as part of its larger discussion of Videha Issues 351–438 — Epistemological and Canonical Transformations. Put in fresh wording, the relevant point is that the chapter notes that may 15, 2026 Rangmanch (Theatre): Analyzing the Videha Maithili Parallel Theatre Movement. The remaining options point to different concerns and therefore do not answer this question.

१८४४. (A) Anand Kumar Jha Known for research and critical appreciations that bridge the gap between classical Indian performance theory and contemporary Maithili drama. — Chapter 93 treats Anand Kumar Jha Known as part of its larger discussion of Videha Issues 351–438 — Epistemological and Canonical Transformations. Put in fresh wording, the relevant point is that anand Kumar Jha Known for research and critical appreciations that bridge the gap between classical Indian performance theory and contemporary Maithili drama. The remaining options point to different concerns and therefore do not answer this question.

१८४५. (B) The chapter places The Videha Parallel Audio Video Archive inside the wider parallel history of Maithili literature. — Chapter 94 treats The Videha Parallel Audio Video Archive as part of its larger discussion of The Videha Parallel Audio Video Archive — Digital Remediation and Subaltern Historiography. Put in fresh wording, the relevant point is that the chapter places The Videha Parallel Audio Video Archive inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

१८४६. (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. — Chapter 94 treats The Videha Parallel Audio Video Archive as part of its larger discussion of The Videha Parallel Audio Video Archive — Digital Remediation and Subaltern Historiography. Put in fresh wording, the relevant point is that 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 remaining options point to different concerns and therefore do not answer this question.

१८४७. (B) The chapter notes that 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. — Chapter 94 treats Eighth Schedule as part of its larger discussion of The Videha Parallel Audio Video Archive — Digital Remediation and Subaltern Historiography. Put in fresh wording, the relevant point is that the chapter notes that 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 remaining options point to different concerns and therefore do not answer this question.

१८४८. (D) The Videha movement draws inspiration from the Narashansi referred to in the Vedas as a form of parallel literature, asserting that the true roots of Maithili culture lie in a "foundational democratic-spiritual corpus" rather than in the exclusive... — Chapter 94 treats The Videha Parallel Audio Video Archive as part of its larger discussion of The Videha Parallel Audio Video Archive — Digital Remediation and Subaltern Historiography. Put in fresh wording, the relevant point is that the Videha movement draws inspiration from the Narashansi referred to in the Vedas as a form of parallel literature, asserting that the true roots of Maithili culture lie in a "foundational democratic-spiritual corpus" rather than in the exclusive... The remaining options point to different concerns and therefore do not answer this question.

१८४९. (D) The chapter notes that linguistic Period Developmental Stage Key Characteristics in Parallel History 500 BC, 100 BC Pali (Early Prakrit) Canonical Buddhist language; early vernacular shifts. — Chapter 94 treats Period Developmental Stage Key Characteristics as part of its larger discussion of The Videha Parallel Audio Video Archive — Digital Remediation and Subaltern Historiography. Put in fresh wording, the relevant point is that the chapter notes that linguistic Period Developmental Stage Key Characteristics in Parallel History 500 BC, 100 BC Pali (Early Prakrit) Canonical Buddhist language; early vernacular shifts. The remaining options point to different concerns and therefore do not answer this question.

१८५०. (C) The chapter notes that bC, 500 AD Middle Indo-Aryan Dramatic Prakrits; emergence of popular speech forms. — Chapter 94 treats AD Middle Indo-Aryan Dramatic Prakrits as part of its larger discussion of The Videha Parallel Audio Video Archive — Digital Remediation and Subaltern Historiography. Put in fresh wording, the relevant point is that the chapter notes that bC, 500 AD Middle Indo-Aryan Dramatic Prakrits; emergence of popular speech forms. The remaining options point to different concerns and therefore do not answer this question.

१८५१. (A) The chapter notes that this includes the reclaiming of the 50 Charyapadas of 23 Siddha poets (such as Luipada and Saraha) as the true ancestors of the Maithili lyric, rather than treating them as peripheral curiosities of Old Bengali or Assamese. — Chapter 94 treats Old Bengali as part of its larger discussion of The Videha Parallel Audio Video Archive — Digital Remediation and Subaltern Historiography. Put in fresh wording, the relevant point is that the chapter notes that this includes the reclaiming of the 50 Charyapadas of 23 Siddha poets (such as Luipada and Saraha) as the true ancestors of the Maithili lyric, rather than treating them as peripheral curiosities of Old Bengali or Assamese. The remaining options point to different concerns and therefore do not answer this question.

१८५२. (A) The archive handles a variety of media formats, including digital e-books, graphic novels, audio recordings, and video documentaries. — Chapter 94 treats The Videha Parallel Audio Video Archive as part of its larger discussion of The Videha Parallel Audio Video Archive — Digital Remediation and Subaltern Historiography. Put in fresh wording, the relevant point is that the archive handles a variety of media formats, including digital e-books, graphic novels, audio recordings, and video documentaries. The remaining options point to different concerns and therefore do not answer this question.

१८५३. (B) The chapter notes that by recording and archiving these oral performances, Videha preserves the melodic and rhythmic nuances of the Maithili language that are often lost in purely textual transcriptions. — Chapter 94 treats The Videha Parallel Audio Video Archive as part of its larger discussion of The Videha Parallel Audio Video Archive — Digital Remediation and Subaltern Historiography. Put in fresh wording, the relevant point is that the chapter notes that by recording and archiving these oral performances, Videha preserves the melodic and rhythmic nuances of the Maithili language that are often lost in purely textual transcriptions. The remaining options point to different concerns and therefore do not answer this question.

१८५४. (A) The chapter notes that ravindra Nath Thakur Song/Drama Conferred title "Abhinav Vidyapati"; transformed Maithili performance culture. — Chapter 94 treats Nath Thakur Song as part of its larger discussion of The

Videha Parallel Audio Video Archive — Digital Remediation and Subaltern Historiography. Put in fresh wording, the relevant point is that the chapter notes that Ravindra Nath Thakur Song/Drama Conferred title "Abhinav Vidyapati"; transformed Maithili performance culture. The remaining options point to different concerns and therefore do not answer this question.

१८५५. (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. — Chapter 94 treats Ramesh Ranjan's as part of its larger discussion of The Videha Parallel Audio Video Archive — Digital Remediation and Subaltern Historiography. Put in fresh wording, the relevant point is that the archive 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 remaining options point to different concerns and therefore do not answer this question.

१८५६. (C) The chapter notes that centres on The Videha Maithili Parallel Drama Theatre, Critical Historiography and Epistemological Analysis. — Chapter 95 treats Epistemological Analysis as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the chapter notes that centres on The Videha Maithili Parallel Drama Theatre, Critical Historiography and Epistemological Analysis. The remaining options point to different concerns and therefore do not answer this question.

१८५७. (D) The chapter places The Videha Maithili Parallel Drama Theatre inside the wider parallel history of Maithili literature. — Chapter 95 treats The Videha Maithili Parallel Drama Theatre as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the chapter places The Videha Maithili Parallel Drama Theatre inside the wider parallel history of Maithili literature. The remaining options point to different concerns and therefore do not answer this question.

१८५८. (C) The chapter notes that its discussion connects The Videha Maithili Parallel Drama Theatre with critical appreciation, literary history and the Videha critical frame. — Chapter 95 treats The Videha Maithili Parallel Drama Theatre as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the chapter notes that its discussion connects The Videha Maithili Parallel Drama Theatre with critical appreciation, literary history and the Videha critical frame. The remaining options point to different concerns and therefore do not answer this question.

१८५९. (C) The chapter notes that the Videha Maithili Parallel Drama Theatre: A Critical History and Epistemological Analysis The evolution of Maithili dramatic literature and... — Chapter 95 treats The Videha Maithili Parallel Drama Theatre as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the chapter notes that the Videha Maithili Parallel Drama Theatre: A Critical History and Epistemological Analysis The evolution of Maithili dramatic literature and... The remaining options point to different concerns and therefore do not answer this question.

१८६०. (C) At the heart of this modern cultural landscape is the Videha Maithili Parallel Theatre movement, a decentralized intellectual and artistic initiative that has redefined the boundaries of the Mithila region's cultural identity. — Chapter 95 treats The Videha Maithili Parallel Drama Theatre as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that at the heart of this modern cultural landscape is the Videha Maithili Parallel Theatre movement, a decentralized intellectual and artistic initiative that has redefined the boundaries of the Mithila region's cultural identity. The remaining options point to different concerns and therefore do not answer this question.

१८६१. (A) The chapter notes that this movement does not merely perform plays; it operates inside a rigorous, multi-layered critical frame that synthesizes the formal logical precision of the Navya Nyāya school, the classical performance tenets of Bharata Muni's... — Chapter 95 treats Bharata Muni's as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the chapter notes that this movement does not merely perform plays; it operates inside a rigorous, multi-layered critical frame that

synthesizes the formal logical precision of the Navya Nyāya school, the classical performance tenets of Bharata Muni's... The remaining options point to different concerns and therefore do not answer this question.

१८६३. (B) The chapter notes that by positioning itself as a "parallel" line of inheritance, it systematically challenges the caste-centric, institutionalized narratives that have historically dominated Maithili letters, specifically critiquing the aesthetic and... — Chapter 95 treats The Videha Maithili Parallel Drama Theatre as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the chapter notes that by positioning itself as a "parallel" line of inheritance, it systematically challenges the caste-centric, institutionalized narratives that have historically dominated Maithili letters, specifically critiquing the aesthetic and... The remaining options point to different concerns and therefore do not answer this question.

१८६३. (B) The chapter notes that contextual Foundations: The Concept of Parallel Literature The term "Parallel Maithili Literature" (Samanantar Maithili Sahitya) recognises a stream of creative production that exists independently of traditional patronage networks... — Chapter 95 treats Parallel Literature The as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the chapter notes that contextual Foundations: The Concept of Parallel Literature The term "Parallel Maithili Literature" (Samanantar Maithili Sahitya) recognises a stream of creative production that exists independently of traditional patronage networks... The remaining options point to different concerns and therefore do not answer this question.

१८६४. (C) The chapter notes that this line of inheritance has found its most potent expression by way of the digital and archival intervention of the Videha e-journal, established in 2004, which asserts that the officially recorded history of Maithili literature is... — Chapter 95 treats The Videha Maithili Parallel Drama Theatre as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the chapter notes that this line of inheritance has found its most potent expression by way of the digital and archival intervention of the Videha e-journal, established in 2004, which asserts that the officially recorded history of Maithili literature is... The remaining options point to different concerns and therefore do not answer this question.

१८६५. (B) The chapter notes that 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... — Chapter 95 treats Gajendra Thakur as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the chapter notes that 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... The remaining options point to different concerns and therefore do not answer this question.

१८६६. (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. — Chapter 95 treats The Videha Maithili Parallel Drama Theatre as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that 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 remaining options point to different concerns and therefore do not answer this question.

१८६७. (B) The institutional history, often mediated by way of influential figures like Ramanath Jha, prioritized a high-born, Sanskritized aesthetic while neglecting the organic, subaltern traditions of the broader linguistic community. — Chapter 95 treats Ramanath Jha as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the institutional history, often mediated by way of influential figures like Ramanath Jha, prioritized a high-born, Sanskritized aesthetic while neglecting the organic, subaltern traditions of the broader linguistic community. The remaining options point to different concerns and therefore do not answer this question.

१८६८. (A) The Videha movement seeks to dismantle this hegemony, arguing that the true vitality of the Maithili language resides in its democratic reach and its ability to represent the material conditions of the masses rather than the nostalgic preoccupations of an... — Chapter 95 treats The Videha Maithili Parallel Drama Theatre as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the Videha movement seeks to dismantle this hegemony, arguing that the true vitality of the Maithili language resides in its democratic reach and its ability to represent the material conditions of the masses rather than the nostalgic preoccupations of an... The remaining options point to different concerns and therefore do not answer this question.

१८६९. (A) The chapter notes that this transition from a "museumized" culture to a living, "parallel" theatre was necessitated by the perceived failure of mainstream theatre to address contemporary regional crises, such as the collapse of the agrarian economy... — Chapter 95 treats The Videha Maithili Parallel Drama Theatre as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the chapter notes that this transition from a "museumized" culture to a living, "parallel" theatre was necessitated by the perceived failure of mainstream theatre to address contemporary regional crises, such as the collapse of the agrarian economy... The remaining options point to different concerns and therefore do not answer this question.

१८७०. (B) The chapter notes that most fully articulated by Gajendra Thakur in his series "Parallel Literature in Maithili and Videha Maithili Literature Movement," this critical frame posits that linguistic identity is a field of struggle (Kṣetra). — Chapter 95 treats Gajendra Thakur as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the chapter notes that most fully articulated by Gajendra Thakur in his series "Parallel Literature in Maithili and Videha Maithili Literature Movement," this critical frame posits that linguistic identity is a field of struggle (Kṣetra). The remaining options point to different concerns and therefore do not answer this question.

१८७१. (B) The critical frame holds 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. — Chapter 95 treats The Videha Maithili Parallel Drama Theatre as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the critical frame holds 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 remaining options point to different concerns and therefore do not answer this question.

१८७२. (A) The chapter notes that revisionist Historiography and Institutional Critique A key intervention of the Parallel History critical frame is the systematic exposure of institutional biases and erasures in Maithili literary historiography. — Chapter 95 treats Institutional Critique as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the chapter notes that revisionist Historiography and Institutional Critique A key intervention of the Parallel History critical frame is the systematic exposure of institutional biases and erasures in Maithili literary historiography. The remaining options point to different concerns and therefore do not answer this question.

१८७३. (A) A notable example is the critical frame's documentation of the "honor killing" of the legacy of Gaṅgeśa Upādhyāya, the 12th-century philosopher who founded the Navya Nyāya school. — Chapter 95 treats Gaṅgeśa Upādhyāya as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that a notable example is the critical frame's documentation of the "honor killing" of the legacy of Gaṅgeśa Upādhyāya, the 12th-century philosopher who founded the Navya Nyāya school. The remaining options point to different concerns and therefore do not answer this question.

१८७४. (A) The chapter notes that furthermore, the critical frame re-evaluates the trajectory of Maithili drama, identifying an indigenous lineage of "absurdity" that predates Western influence. — Chapter 95 treats The Videha Maithili Parallel Drama Theatre as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the chapter notes that furthermore, the critical frame

re-evaluates the trajectory of Maithili drama, identifying an indigenous lineage of "absurdity" that predates Western influence. The remaining options point to different concerns and therefore do not answer this question.

१८७५. (C) The chapter notes that this re-centering of absurdity as a native Maithili dramatic trait allows the movement to claim modernism not as a foreign import but as a recovered heritage. — Chapter 95 treats The Videha Maithili Parallel Drama Theatre as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the chapter notes that this re-centering of absurdity as a native Maithili dramatic trait allows the movement to claim modernism not as a foreign import but as a recovered heritage. The remaining options point to different concerns and therefore do not answer this question.

१८७६. (A) 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 transgressions inside elite... — Chapter 95 treats Black Book as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the 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 transgressions inside elite... The remaining options point to different concerns and therefore do not answer this question.

१८७७. (D) The chapter notes that by making these secret records public, the Videha movement sought to dismantle the myths of ancestral purity that sustained the contemporary literary establishment's exclusionary practices. — Chapter 95 treats The Videha Maithili Parallel Drama Theatre as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the chapter notes that by making these secret records public, the Videha movement sought to dismantle the myths of ancestral purity that sustained the contemporary literary establishment's exclusionary practices. The remaining options point to different concerns and therefore do not answer this question.

१८७८. (A) The chapter notes that this act of digital activism provided the empirical basis for a broader critique of institutional "booty distribution," referring to the perceived nepotism in Sahitya Akademi awards where popular subaltern voices like the satirist... — Chapter 95 treats Sahitya Akademi as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the chapter notes that this act of digital activism provided the empirical basis for a broader critique of institutional "booty distribution," referring to the perceived nepotism in Sahitya Akademi awards where popular subaltern voices like the satirist... The remaining options point to different concerns and therefore do not answer this question.

१८७९. (B) The chapter notes that 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... — Chapter 95 treats Drama The as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the chapter notes that 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... The remaining options point to different concerns and therefore do not answer this question.

१८८०. (C) The chapter notes that traditionally, Navya Nyāya, consolidated by Gaṅgeśa Upādhyāya in Mithila during the 14th century, was reserved for dry theological and metaphysical debates. — Chapter 95 treats Gaṅgeśa Upādhyāya as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the chapter notes that traditionally, Navya Nyāya, consolidated by Gaṅgeśa Upādhyāya in Mithila during the 14th century, was reserved for dry theological and metaphysical debates. The remaining options point to different concerns and therefore do not answer this question.

१८८१. (A) The Videha movement, however, utilizes its rigorous epistemological categories to evaluate the "truth-value" and structural integrity of dramatic representation. — Chapter 95 treats The Videha Maithili Parallel Drama Theatre as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis.

Put in fresh wording, the relevant point is that the Videha movement, however, utilizes its rigorous epistemological categories to evaluate the "truth-value" and structural integrity of dramatic representation. The remaining options point to different concerns and therefore do not answer this question.

१८८२. (C) The Maithili Parallel Theatre applies these categories to determine whether a dramatic work accurately "tracks" the social world as it exists. — Chapter 95 treats The Videha Maithili Parallel Drama Theatre as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the Maithili Parallel Theatre applies these categories to determine whether a dramatic work accurately "tracks" the social world as it exists. The remaining options point to different concerns and therefore do not answer this question.

१८८३. (C) The chapter notes that pratyakṣa (Qualified Perception): Navya Nyāya defines Pratyakṣa not as simple sensory experience but as Viśiṣṭa-pratyakṣa, the cognitive act of perceiving the universal (sāmānya) by way of the specific (viśeṣa). — Chapter 95 treats Qualified Perception as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the chapter notes that pratyakṣa (Qualified Perception): Navya Nyāya defines Pratyakṣa not as simple sensory experience but as Viśiṣṭa-pratyakṣa, the cognitive act of perceiving the universal (sāmānya) by way of the specific (viśeṣa). The remaining options point to different concerns and therefore do not answer this question.

१८८४. (C) In the context of parallel theatre, this serves as the epistemological foundation for social realism. — Chapter 95 treats The Videha Maithili Parallel Drama Theatre as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that in the context of parallel theatre, this serves as the epistemological foundation for social realism. The remaining options point to different concerns and therefore do not answer this question.

१८८५. (B) The chapter notes that for example, the works of Meena Jha use precise domestic observation to make visible the universal patriarchal constraints of Maithili society. — Chapter 95 treats Meena Jha as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the chapter notes that for example, the works of Meena Jha use precise domestic observation to make visible the universal patriarchal constraints of Maithili society. The remaining options point to different concerns and therefore do not answer this question.

१८८६. (C) The chapter notes that parallel critics use this to test the internal consistency of dramatic characters and plots. — Chapter 95 treats The Videha Maithili Parallel Drama Theatre as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the chapter notes that parallel critics use this to test the internal consistency of dramatic characters and plots. The remaining options point to different concerns and therefore do not answer this question.

१८८७. (A) The chapter notes that if a play claims to represent "village life" but uses caricatured linguistic markers or casteist tropes (the hetu), the critic infers a "casteist consciousness" (the sādhyā) that invalidates the play's claim to social truth. — Chapter 95 treats The Videha Maithili Parallel Drama Theatre as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the chapter notes that if a play claims to represent "village life" but uses caricatured linguistic markers or casteist tropes (the hetu), the critic infers a "casteist consciousness" (the sādhyā) that invalidates the play's claim to social truth. The remaining options point to different concerns and therefore do not answer this question.

१८८८. (C) The chapter notes that this method provides a logical basis for rejecting the "slapstick humor" of mainstream Maithili theatre as epistemically false. — Chapter 95 treats The Videha Maithili Parallel Drama Theatre as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the chapter notes that this method provides a logical basis for rejecting the "slapstick humor" of mainstream Maithili theatre as epistemically false. The remaining options point to different concerns and therefore do not answer this question.

१८८९. (A) Avacchedakatva (The Theory of Limitors): The concept of avacchedaka (limiting property) is utilized to define the boundaries of linguistic and cultural identity. — Chapter 95 treats The Videha Maithili Parallel Drama Theatre as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that avacchedakatva (The Theory of Limitors): The concept of avacchedaka (limiting property) is utilized to define the boundaries of linguistic and cultural identity. The remaining options point to different concerns and therefore do not answer this question.

१८९०. (C) The movement holds that institutional Maithili has often lost its avacchedaka, the specific phonological and structural features that define it, by adopting Hindi-calques and Sanskritized obfuscations. — Chapter 95 treats The Videha Maithili Parallel Drama Theatre as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the movement holds that institutional Maithili has often lost its avacchedaka, the specific phonological and structural features that define it, by adopting Hindi-calques and Sanskritized obfuscations. The remaining options point to different concerns and therefore do not answer this question.

१८९१. (B) The chapter notes that parallel Theatre seeks to restore these limitors by way of the use of authentic, "uncontaminated" Maithili, thereby reclaiming the language as a distinct field of knowledge. — Chapter 95 treats The Videha Maithili Parallel Drama Theatre as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the chapter notes that parallel Theatre seeks to restore these limitors by way of the use of authentic, "uncontaminated" Maithili, thereby reclaiming the language as a distinct field of knowledge. The remaining options point to different concerns and therefore do not answer this question.

१८९२. (B) The chapter notes that hetvābhāsa (Logical Fallacies): The analysis of hetvābhāsa (pseudo-reasons) is applied to critique the structural flaws of traditional dramas. — Chapter 95 treats Logical Fallacies as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the chapter notes that hetvābhāsa (Logical Fallacies): The analysis of hetvābhāsa (pseudo-reasons) is applied to critique the structural flaws of traditional dramas. The remaining options point to different concerns and therefore do not answer this question.

१८९३. (B) The chapter notes that by insisting on a causal logic rooted in material conditions, the parallel movement aligns itself with a more rigorous form of realism. — Chapter 95 treats The Videha Maithili Parallel Drama Theatre as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the chapter notes that by insisting on a causal logic rooted in material conditions, the parallel movement aligns itself with a more rigorous form of realism. The remaining options point to different concerns and therefore do not answer this question.

१८९४. (C) The chapter notes that nyāya Category Definition Application in Parallel Theatre Pratyakṣa Direct Perception Observational realism; tracking material social conditions. — Chapter 95 treats Category Definition Application as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the chapter notes that nyāya Category Definition Application in Parallel Theatre Pratyakṣa Direct Perception Observational realism; tracking material social conditions. The remaining options point to different concerns and therefore do not answer this question.

१८९५. (B) Anumāna Logical Inference Inferring underlying ideological biases from dramatic choices. — Chapter 95 treats Anumāna Logical Inference Inferring as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that anumāna Logical Inference Inferring underlying ideological biases from dramatic choices. The remaining options point to different concerns and therefore do not answer this question.

१८९६. (C) Avacchedaka Limiting Property Maintaining linguistic purity against Hindi-calque intrusion. Śābdabodha Verbal Understanding Analyzing the "cognitive report" generated by dramatic dialogue. — Chapter 95 treats

Avacchedaka Limiting Property Maintaining as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that avacchedaka Limiting Property Maintaining linguistic purity against Hindi-calque intrusion. Śābdabodha Verbal Understanding Analyzing the "cognitive report" generated by dramatic dialogue. The remaining options point to different concerns and therefore do not answer this question.

१८९७. (A) The chapter notes that 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... — Chapter 95 treats Classical Indian Theory as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the chapter notes that 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... The remaining options point to different concerns and therefore do not answer this question.

१८९८. (D) The chapter notes that it advocates for a return to the foundational principles of Bharata Muni's Nāṭyaśāstra to elevate Maithili stagecraft above the "mediocrity" of current institutional theatre. — Chapter 95 treats Bharata Muni's Nāṭyaśāstra as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the chapter notes that it advocates for a return to the foundational principles of Bharata Muni's Nāṭyaśāstra to elevate Maithili stagecraft above the "mediocrity" of current institutional theatre. The remaining options point to different concerns and therefore do not answer this question.

१८९९. (B) The Lokdharmi and Natyadharmi Dialectic The Nāṭyaśāstra categorizes dramatic performance into two primary modes: Lokdharmi (folk/realistic) and Natyadharmi (stylized/classical). — Chapter 95 treats Natyadharmi Dialectic The Nāṭyaśāstra as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the Lokdharmi and Natyadharmi Dialectic The Nāṭyaśāstra categorizes dramatic performance into two primary modes: Lokdharmi (folk/realistic) and Natyadharmi (stylized/classical). The remaining options point to different concerns and therefore do not answer this question.

१९००. (D) The Parallel Theatre movement recognises the root of "village drama" (Gamaiya Natak) in this mode but seeks to refine it, removing the artificiality and caste-based mockery that has corrupted the contemporary folk stage. — Chapter 95 treats Gamaiya Natak as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the Parallel Theatre movement recognises the root of "village drama" (Gamaiya Natak) in this mode but seeks to refine it, removing the artificiality and caste-based mockery that has corrupted the contemporary folk stage. The remaining options point to different concerns and therefore do not answer this question.

१९०१. (A) The movement's avant-garde productions, such as Ulkamukha, employ the Natyadharmi style to explore historical and metaphysical themes, using "magic realism" to represent truths that exceed simple observation. — Chapter 95 treats The Videha Maithili Parallel Drama Theatre as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the movement's avant-garde productions, such as Ulkamukha, employ the Natyadharmi style to explore historical and metaphysical themes, using "magic realism" to represent truths that exceed simple observation. The remaining options point to different concerns and therefore do not answer this question.

१९०२. (B) The chapter notes that performative Excellence and the Sahṛdaya 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... — Chapter 95 treats Sahṛdaya Following Chapter as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the chapter notes that performative Excellence and the Sahṛdaya 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... The remaining options point to different concerns and therefore do not answer this question.

११०३. (B) 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. — Chapter 95 treats The Videha Maithili Parallel Drama Theatre as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the movement 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 remaining options point to different concerns and therefore do not answer this question.

११०४. (C) The chapter notes that by adhering to the Nāṭyaśāstra's rigorous standards for Āṅika (body), Vācika (voice), Sāttvika (emotion), and Āhārya (costume/stagecraft), the parallel movement seeks to prove that subaltern theatre can achieve higher artistic... — Chapter 95 treats The Videha Maithili Parallel Drama Theatre as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the chapter notes that by adhering to the Nāṭyaśāstra's rigorous standards for Āṅika (body), Vācika (voice), Sāttvika (emotion), and Āhārya (costume/stagecraft), the parallel movement seeks to prove that subaltern theatre can achieve higher artistic... The remaining options point to different concerns and therefore do not answer this question.

११०५. (C) The chapter notes that performance and Practitioners: The Grassroots Resistance The strength of the Maithili Parallel Theatre resides in its decentralized, grassroots structure. — Chapter 95 treats The Videha Maithili Parallel Drama Theatre as part of its larger discussion of The Videha Maithili Parallel Drama Theatre — Critical Historiography and Epistemological Analysis. Put in fresh wording, the relevant point is that the chapter notes that performance and Practitioners: The Grassroots Resistance The strength of the Maithili Parallel Theatre resides in its decentralized, grassroots structure. The remaining options point to different concerns and therefore do not answer this question.

११०६. (B) The school's subsequent figures Vācaspati Miśra II, Raghunātha Śiromaṇi, Mathurānātha Tarkavāgīśa elaborated this apparatus into the most technically precise system of epistemological analysis in the Indian line of inheritance. — Chapter 96 treats Vācaspati Miśra II as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the school's subsequent figures Vācaspati Miśra II, Raghunātha Śiromaṇi, Mathurānātha Tarkavāgīśa elaborated this apparatus into the most technically precise system of epistemological analysis in the Indian line of inheritance. The remaining options point to different concerns and therefore do not answer this question.

११०७. (B) The greatest intellectual line of inheritance of Mithilā, a line of inheritance so rigorous that it shaped the development of Sanskrit logical discourse across Bengal, Navadvīpa, and the entire eastern subcontinent emerged from a region and culture now... — Chapter 96 treats The Epistemology of Parallelism as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the greatest intellectual line of inheritance of Mithilā, a line of inheritance so rigorous that it shaped the development of Sanskrit logical discourse across Bengal, Navadvīpa, and the entire eastern subcontinent emerged from a region and culture now... The remaining options point to different concerns and therefore do not answer this question.

११०८. (C) The chapter notes that second, at the level of pramāṇa: the Navya Nyāya insistence that every claim must be grounded in valid evidence corresponds precisely to the methodological commitment of this appreciation. — Chapter 96 treats The Epistemology of Parallelism as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the chapter notes that second, at the level of pramāṇa: the Navya Nyāya insistence that every claim must be grounded in valid evidence corresponds precisely to the methodological commitment of this appreciation. The remaining options point to different concerns and therefore do not answer this question.

११०९. (A) The chapter notes that shambhu Kumar Singh's contributions include: a scholarly essay on Maithili literary periodisation (prepared for UPSC candidates); analysis of social problems in modern Maithili drama; literary criticism of the Dalit consciousness in... — Chapter 96 treats Kumar Singh's as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the

chapter notes that shambhu Kumar Singh's contributions include: a scholarly essay on Maithili literary periodisation (prepared for UPSC candidates); analysis of social problems in modern Maithili drama; literary criticism of the Dalit consciousness in... The remaining options point to different concerns and therefore do not answer this question.

१११०. (A) The chapter notes that i n d i a n C r i t i c a l F r a m e w o r k s : R a s a , D h v a n i , a n d B h ā m a h a The Indian classical critical line of inheritance offers three principal frameworks for literary significance assessment: (a) Rasa theory... — Chapter 96 treats The Epistemology of Parallelism as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the chapter notes that i n d i a n C r i t i c a l F r a m e w o r k s : R a s a , D h v a n i , a n d B h ā m a h a The Indian classical critical line of inheritance offers three principal frameworks for literary significance assessment: (a) Rasa theory... The remaining options point to different concerns and therefore do not answer this question.

११११. (B) The Maithili social-realist line of inheritance that Jagdish Prasad Mandal had extended in fiction, and that the Videha critical community had theorised across the Sadeha anthologies, is the line of inheritance into which the parrelel poetry books enters. — Chapter 96 treats Jagdish Prasad Mandal as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the Maithili social-realist line of inheritance that Jagdish Prasad Mandal had extended in fiction, and that the Videha critical community had theorised across the Sadeha anthologies, is the line of inheritance into which the parrelel poetry books enters. The remaining options point to different concerns and therefore do not answer this question.

१११२. (D) Their statement defines what kind of thing Videha is, an act of krānti, of sāhasik prayog and thereby conditions how every subsequent Videha reader approaches the journal. — Chapter 96 treats The Epistemology of Parallelism as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that their statement defines what kind of thing Videha is, an act of krānti, of sāhasik prayog and thereby conditions how every subsequent Videha reader approaches the journal. The remaining options point to different concerns and therefore do not answer this question.

१११३. (C) The chapter notes that (c) Jürgen Habermas's Theory of Communicative Action (Theory of Communicative Action, 1981): Habermas holds that genuine democratic culture requires a public sphere constituted by communicative rationality- speech oriented toward... — Chapter 96 treats Habermas's Theory as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the chapter notes that (c) Jürgen Habermas's Theory of Communicative Action (Theory of Communicative Action, 1981): Habermas holds that genuine democratic culture requires a public sphere constituted by communicative rationality- speech oriented toward... The remaining options point to different concerns and therefore do not answer this question.

१११४. (A) The essay begins with the question: does art and literature require a theoretical purpose? — Chapter 96 treats The Epistemology of Parallelism as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the essay begins with the question: does art and literature require a theoretical purpose? The remaining options point to different concerns and therefore do not answer this question.

१११५. (B) The essay then turns to the Indian line of inheritance: the Vedic transmission methods (padapāṭha, kramapāṭha, ghanapāṭha) as systematic epistemologies of cultural preservation; the ṣaḍdarśana (six philosophical systems) and their debate-structures... — Chapter 96 treats The Epistemology of Parallelism as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the essay then turns to the Indian line of inheritance: the Vedic transmission methods (padapāṭha, kramapāṭha, ghanapāṭha) as systematic epistemologies of cultural preservation; the ṣaḍdarśana (six philosophical systems) and their debate-structures... The remaining options point to different concerns and therefore do not answer this question.

१११६. (A) The chapter notes that c o n c l u s i o n : T h e L i g h t t h e A g e C a s t s A critical appreciation must know when to speak and when to stop. — Chapter 96 treats The Epistemology of Parallelism as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant

point is that the chapter notes that **conclusion: The Light the Age Casts** A critical appreciation must know when to speak and when to stop. The remaining options point to different concerns and therefore do not answer this question.

१११७. (D) The Rasa line of inheritance demands that poetry produce aesthetic experience of universal significance. —

Chapter 96 treats The Epistemology of Parallelism as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the Rasa line of inheritance demands that poetry produce aesthetic experience of universal significance. The remaining options point to different concerns and therefore do not answer this question.

१११८. (C) The chapter notes that critical Frameworks Cited Indian line of inheritance: Bharata, Nāṭyaśāstra (c. —

Chapter 96 treats Frameworks Cited Indian as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the chapter notes that critical Frameworks Cited Indian line of inheritance: Bharata, Nāṭyaśāstra (c. The remaining options point to different concerns and therefore do not answer this question.

१११९. (D) 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. — Chapter 96 treats The Epistemology of Parallelism as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the 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 remaining options point to different concerns and therefore do not answer this question.

११२०. (C) The chapter notes that this critical frame challenges the mainstream historiography of Maithili, which proponents argue has consistently ignored or misrepresented the subaltern and democratic-spiritual aspects of the line of inheritance. — Chapter 96 treats The Epistemology of Parallelism as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the chapter notes that this critical frame challenges the mainstream historiography of Maithili, which proponents argue has consistently ignored or misrepresented the subaltern and democratic-spiritual aspects of the line of inheritance. The remaining options point to different concerns and therefore do not answer this question.

११२१. (C) The Technical Apparatus in Criticism The application of Navya Nyāya to literature is not merely an aesthetic choice but a methodological requirement for "perceiving truth" in the text. — Chapter 96 treats Criticism The as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the Technical Apparatus in Criticism The application of Navya Nyāya to literature is not merely an aesthetic choice but a methodological requirement for "perceiving truth" in the text. The remaining options point to different concerns and therefore do not answer this question.

११२२. (B) The chapter notes that key concepts utilized in the critical appreciation of Videha Sadeha works include: Avacchedaka (Limiter/Determiner): In logic, an avacchedaka defines the limiting criteria of a property. — Chapter 96 treats The Epistemology of Parallelism as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the chapter notes that key concepts utilized in the critical appreciation of Videha Sadeha works include: Avacchedaka (Limiter/Determiner): In logic, an avacchedaka defines the limiting criteria of a property. The remaining options point to different concerns and therefore do not answer this question.

११२३. (D) The chapter notes that middle Maithili 1600-1830 AD The "Great Diaspora"; decline in the heartland; flourishing in Nepal and Assam. — Chapter 96 treats AD The as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the chapter notes that middle Maithili 1600-1830 AD The "Great Diaspora"; decline in the heartland; flourishing in Nepal and Assam. The remaining options point to different concerns and therefore do not answer this question.

१९३४. (B) The chapter notes that modern Maithili 1830-Present Institutional revival; language-dialect debates; emergence of digital democratization. — Chapter 96 treats Present Institutional as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the chapter notes that modern Maithili 1830-Present Institutional revival; language-dialect debates; emergence of digital democratization. The remaining options point to different concerns and therefore do not answer this question.

१९३५. (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. — Chapter 96 treats Detailed Analysis as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the 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 remaining options point to different concerns and therefore do not answer this question.

१९३६. (D) Maithili Beehani (Seed) Stories Experimental "micro-stories" designed for digital consumption. — Chapter 96 treats Stories Experimental as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that maithili Beehani (Seed) Stories Experimental "micro-stories" designed for digital consumption. The remaining options point to different concerns and therefore do not answer this question.

१९३७. (B) Maithili Poetry (Volume 2) Focus on subaltern and progressive poetic voices. — Chapter 96 treats The Epistemology of Parallelism as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that maithili Poetry (Volume 2) Focus on subaltern and progressive poetic voices. The remaining options point to different concerns and therefore do not answer this question.

१९३८. (D) Maithili Theatre Festival Documentation of modern and traditional stage plays. — Chapter 96 treats The Epistemology of Parallelism as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that maithili Theatre Festival Documentation of modern and traditional stage plays. The remaining options point to different concerns and therefore do not answer this question.

१९३९. (D) The chapter notes that management, Essays, and Criticism (Vol 2) Advanced critical theory and intellectual history of Mithila. — Chapter 96 treats The Epistemology of Parallelism as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the chapter notes that management, Essays, and Criticism (Vol 2) Advanced critical theory and intellectual history of Mithila. The remaining options point to different concerns and therefore do not answer this question.

१९४०. (C) The chapter notes that creative Writing (Prose/Poetry Vol 3) Continued focus on thematic diversity and stylistic innovation. — Chapter 96 treats Poetry Vol as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the chapter notes that creative Writing (Prose/Poetry Vol 3) Continued focus on thematic diversity and stylistic innovation. The remaining options point to different concerns and therefore do not answer this question.

१९४१. (C) The chapter notes that this categorization elevates the Videha Sadeha from a mere journal archive to a canonical benchmark for the modern language. — Chapter 96 treats The Epistemology of Parallelism as part of its larger discussion of The Epistemology of Parallelism — Videha Sadeha Series and the Maithili Digital Renaissance. Put in fresh wording, the relevant point is that the chapter notes that this categorization elevates the Videha Sadeha from a mere journal archive to a canonical benchmark for the modern language. The remaining options point to different concerns and therefore do not answer this question.

१९४२. (A) The chapter notes that pART II: PRIMARY WORKS, DESCRIPTION AND ANALYSIS 2.1 Hum Puchhait Chhi (We Are Asking), 2009 Publication data: Shruti Prakashan, New Delhi. — Chapter 97 treats ART II as part of its larger discussion of Vineet Utpal — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that pART II: PRIMARY WORKS, DESCRIPTION AND ANALYSIS 2.1 Hum Puchhait Chhi (We Are Asking), 2009

Publication data: Shruti Prakashan, New Delhi. The remaining options point to different concerns and therefore do not answer this question.

१९३३. (C) The chapter notes that ek dhur jamin (One dhur of land), agrarian question, dispossession The preface (written by Utpal himself) is a remarkable document of poetic self-awareness. — Chapter 97 treats Vineet Utpal as part of its larger discussion of Vineet Utpal — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that 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 remaining options point to different concerns and therefore do not answer this question.

१९३४. (B) The chapter notes that first serialized in Videha fortnightly e-journal, Issue 74 (15 January 2011) by way of Issue 78 (15 March 2011) in five instalments. — Chapter 97 treats Vineet Utpal as part of its larger discussion of Vineet Utpal — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that first serialized in Videha fortnightly e-journal, Issue 74 (15 January 2011) by way of Issue 78 (15 March 2011) in five instalments. The remaining options point to different concerns and therefore do not answer this question.

१९३५. (D) The chapter notes that 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. — Chapter 97 treats Vineet Utpal as part of its larger discussion of Vineet Utpal — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that 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 remaining options point to different concerns and therefore do not answer this question.

१९३६. (D) The chapter notes that rehan Par Raghu, Maithili Translation of Kashinath Singh's Hindi Story Translation details: Hindi source: Kashinath Singh, Rehan Par Raghu, a Sahitya Akademi Award-winning Hindi story. — Chapter 97 treats Par Raghu as part of its larger discussion of Vineet Utpal — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that rehan Par Raghu, Maithili Translation of Kashinath Singh's Hindi Story Translation details: Hindi source: Kashinath Singh, Rehan Par Raghu, a Sahitya Akademi Award-winning Hindi story. The remaining options point to different concerns and therefore do not answer this question.

१९३७. (D) The chapter notes that bCE-200 CE) and theorized by way of dhvani (resonance) by Ānandavardhana in the Dhvanyāloka (c. — Chapter 97 treats Vineet Utpal as part of its larger discussion of Vineet Utpal — Complete Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that bCE-200 CE) and theorized by way of dhvani (resonance) by Ānandavardhana in the Dhvanyāloka (c. The remaining options point to different concerns and therefore do not answer this question.

१९३८. (C) The chapter notes that chapter I: Mithila, Maithili, and the Literary Tradition 1.1 The Civilizational Matrix of Mithila Mithila, the ancient Videha kingdom, homeland of Janaka and Sita, bounded by the Gandaki in the... — Chapter 98 treats Yoganand Jha, Kamla Chaudhary and Lalita Jha as part of its larger discussion of Yoganand Jha, Kamla Chaudhary and Lalita Jha — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that chapter I: Mithila, Maithili, and the Literary Tradition 1.1 The Civilizational Matrix of Mithila Mithila, the ancient Videha kingdom, homeland of Janaka and Sita, bounded by the Gandaki in the... The remaining options point to different concerns and therefore do not answer this question.

१९३९. (B) The chapter notes that 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. — Chapter 98 treats Yoganand Jha, Kamla Chaudhary and Lalita Jha as part of its larger discussion of Yoganand Jha, Kamla Chaudhary and Lalita Jha — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that 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 remaining options point to different concerns and therefore do not answer this question.

१९४०. (D) The chapter notes that chapter II: Critical Appreciation of Yoganand Jha 2.1

Biographical and Contextual Overview Yoganand Jha stands as one of the most versatile and prolific contributors to twentiethcentury Maithili... — Chapter 98 treats Contextual Overview Yoganand Jha as part of its larger discussion of Yoganand Jha, Kamla Chaudhary and Lalita Jha — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that chapter II: Critical Appreciation of Yoganand Jha 2.1 Biographical and Contextual Overview Yoganand Jha stands as one of the most versatile and prolific contributors to twentiethcentury Maithili... The remaining options point to different concerns and therefore do not answer this question.

१९४१. (C) A scholar of remarkable range, he worked across the genres of fiction, folk literature, poetry, journalism, cultural lexicography, Shakta studies, and social criticism. — Chapter 98 treats Yoganand Jha, Kamla Chaudhary and Lalita Jha as part of its larger discussion of Yoganand Jha, Kamla Chaudhary and Lalita Jha — Critical Appreciation. Put in fresh wording, the relevant point is that a scholar of remarkable range, he worked across the genres of fiction, folk literature, poetry, journalism, cultural lexicography, Shakta studies, and social criticism. The remaining options point to different concerns and therefore do not answer this question.

१९४२. (D) The chapter notes that survey of Major Works 2.2.1 Jatiya Vyavasaya Shabdavali (Occupational Vocabulary of Castes) This substantial lexicographical work of 209 pages documents the technical and occupational vocabulary specific to the various jati... — Chapter 98 treats Major Works as part of its larger discussion of Yoganand Jha, Kamla Chaudhary and Lalita Jha — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that survey of Major Works 2.2.1 Jatiya Vyavasaya Shabdavali (Occupational Vocabulary of Castes) This substantial lexicographical work of 209 pages documents the technical and occupational vocabulary specific to the various jati... The remaining options point to different concerns and therefore do not answer this question.

१९४३. (D) The chapter notes that from the perspective of Navya Nyaya epistemology, this work operates by way of the pramana of sabda, verbal testimony, systematically gathering and validating the lexical testimony of living occupational traditions. — Chapter 98 treats Yoganand Jha, Kamla Chaudhary and Lalita Jha as part of its larger discussion of Yoganand Jha, Kamla Chaudhary and Lalita Jha — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that from the perspective of Navya Nyaya epistemology, this work operates by way of the pramana of sabda, verbal testimony, systematically gathering and validating the lexical testimony of living occupational traditions. The remaining options point to different concerns and therefore do not answer this question.

१९४४. (A) The distinction implied in the title, between Lokjivan (the lived experience of folk life) and Loksahitya (the literary or aesthetic production that emerges from it), reflects the author's awareness of the dialectical relationship between culture as lived... — Chapter 98 treats Yoganand Jha, Kamla Chaudhary and Lalita Jha as part of its larger discussion of Yoganand Jha, Kamla Chaudhary and Lalita Jha — Critical Appreciation. Put in fresh wording, the relevant point is that the distinction implied in the title, between Lokjivan (the lived experience of folk life) and Loksahitya (the literary or aesthetic production that emerges from it), reflects the author's awareness of the dialectical relationship between culture as lived... The remaining options point to different concerns and therefore do not answer this question.

१९४५. (C) Applied by way of the Navya Nyaya critical frame, Jha's text can be analysed as an exercise in what Gangesa would call anuvyavasaya, the 'after-cognition' or meta-cognition that follows and looks closely at a primary experience. — Chapter 98 treats Yoganand Jha, Kamla Chaudhary and Lalita Jha as part of its larger discussion of Yoganand Jha, Kamla Chaudhary and Lalita Jha — Critical Appreciation. Put in fresh wording, the relevant point is that applied by way of the Navya Nyaya critical frame, Jha's text can be analysed as an exercise in what Gangesa would call anuvyavasaya, the 'after-cognition' or meta-cognition that follows and looks closely at a primary experience. The remaining options point to different concerns and therefore do not answer this question.

१९४६. (A) The folk literature is the primary pramana; Jha's scholarly analysis serves as the anuvyavasaya that critically looks closely at, delimits, and verifies the nature of that primary cultural knowledge. — Chapter 98 treats Yoganand Jha, Kamla Chaudhary and Lalita Jha as part of its larger discussion of Yoganand Jha, Kamla Chaudhary and Lalita Jha — Critical Appreciation. Put in fresh wording, the relevant point is that the folk literature is the primary pramana; Jha's scholarly analysis

serves as the anuvyavasaya that critically looks closely at, delimits, and verifies the nature of that primary cultural knowledge. The remaining options point to different concerns and therefore do not answer this question.

१९४७. (B) The chapter notes that from the Western perspective, Jha's project aligns with the Romantic valorisation of folk culture and the later academic institutionalisation of folklore studies. — Chapter 98 treats Yoganand Jha, Kamla Chaudhary and Lalita Jha as part of its larger discussion of Yoganand Jha, Kamla Chaudhary and Lalita Jha — Critical Appreciation. Put in fresh wording, the relevant point is that the chapter notes that from the Western perspective, Jha's project aligns with the Romantic valorisation of folk culture and the later academic institutionalisation of folklore studies. The remaining options point to different concerns and therefore do not answer this question.

१९४८. (B) The rasa theory of Bharatamuni and Abhinavagupta is directly applicable here: the dominant rasa of the Gahbar Geet, if its imagery of dense forest and depth is read symbolically, might be the interplay of shringara (erotic or devotional longing), karuna... — Chapter 98 treats Gahbar Geet as part of its larger discussion of Yoganand Jha, Kamla Chaudhary and Lalita Jha — Critical Appreciation. Put in fresh wording, the relevant point is that the rasa theory of Bharatamuni and Abhinavagupta is directly applicable here: the dominant rasa of the Gahbar Geet, if its imagery of dense forest and depth is read symbolically, might be the interplay of shringara (erotic or devotional longing), karuna... The remaining options point to different concerns and therefore do not answer this question.

१९४९. (D) The chapter notes that science Fiction Drama: Narak Vijay and the AI Imaginary VII. — Chapter 99 treats Fiction Drama as part of its larger discussion of Yogendra Pathak Viyogi — Physicist, Popular-Science Writer, Science-Fiction Pioneer and Translator. Put in fresh wording, the relevant point is that the chapter notes that science Fiction Drama: Narak Vijay and the AI Imaginary VII. The remaining options point to different concerns and therefore do not answer this question.

१९५०. (D) The chapter notes that navya-Nyāya Epistemology of Gaṅgeśa Upādhyāya Applied to Viyogi's Science Writing XV. — Chapter 99 treats Nyāya Epistemology as part of its larger discussion of Yogendra Pathak Viyogi — Physicist, Popular-Science Writer, Science-Fiction Pioneer and Translator. Put in fresh wording, the relevant point is that the chapter notes that navya-Nyāya Epistemology of Gaṅgeśa Upādhyāya Applied to Viyogi's Science Writing XV. The remaining options point to different concerns and therefore do not answer this question.

१९५१. (C) His literary pseudonym 'Viyogi' (वियोगी, 'the separated one,' 'the bereaved') signals an inner dimension that his scientific career's external trajectory might obscure: the writer's awareness of separation, between science and the vernacular public... — Chapter 99 treats Yogendra Pathak Viyogi as part of its larger discussion of Yogendra Pathak Viyogi — Physicist, Popular-Science Writer, Science-Fiction Pioneer and Translator. Put in fresh wording, the relevant point is that his literary pseudonym 'Viyogi' (वियोगी, 'the separated one,' 'the bereaved') signals an inner dimension that his scientific career's external trajectory might obscure: the writer's awareness of separation, between science and the vernacular public... The remaining options point to different concerns and therefore do not answer this question.

१९५२. (A) As his Amazon/Pothi.com biographies note, he has to his credit two novels, a collection of short stories, a travelogue covering four decades of foreign visits, three dramas (two of which have been staged in Kolkata), a translation of Karel Čapek's R.U.R.... — Chapter 99 treats Yogendra Pathak Viyogi as part of its larger discussion of Yogendra Pathak Viyogi — Physicist, Popular-Science Writer, Science-Fiction Pioneer and Translator. Put in fresh wording, the relevant point is that as his Amazon/Pothi.com biographies note, he has to his credit two novels, a collection of short stories, a travelogue covering four decades of foreign visits, three dramas (two of which have been staged in Kolkata), a translation of Karel Čapek's R.U.R.... The remaining options point to different concerns and therefore do not answer this question.

१९५३. (B) The chapter notes that most essays had previously appeared in the journal Mithila Darshan. — Chapter 99 treats Yogendra Pathak Viyogi as part of its larger discussion of Yogendra Pathak Viyogi — Physicist, Popular-Science Writer, Science-Fiction Pioneer and Translator. Put in fresh wording, the relevant point is that the chapter notes that most essays had previously appeared in the journal Mithila Darshan. The remaining options point to different concerns and therefore do not answer this question.

१९५४. (B) The drama weaves together AI/cybernetics with Hindu cosmology (yama, narka, svarga). — Chapter 99 treats Yogendra Pathak Viyogi as part of its larger discussion of Yogendra Pathak Viyogi — Physicist, Popular-Science Writer, Science-

Fiction Pioneer and Translator. Put in fresh wording, the relevant point is that the drama weaves together AI/cybernetics with Hindu cosmology (yama, narka, svarga). The remaining options point to different concerns and therefore do not answer this question.

११५५. (D) The chapter notes that robot: Maithili Translation of Karel Čapek's Drama R.U.R. — Chapter 99 treats Drama R.U.R. as part of its larger discussion of Yogendra Pathak Viyogi — Physicist, Popular-Science Writer, Science-Fiction Pioneer and Translator. Put in fresh wording, the relevant point is that the chapter notes that robot: Maithili Translation of Karel Čapek's Drama R.U.R. The remaining options point to different concerns and therefore do not answer this question.

११५६. (B) The chapter notes that popular History / Travel Essay Piramidak Desh Me ('In the Land of the Pyramids'): An extended travel essay on Egypt, drawing on Viyogi's own visit (17-24 September 2019, a Thomas Cook 7-night package). — Chapter 99 treats Travel Essay Piramidak Desh Me as part of its larger discussion of Yogendra Pathak Viyogi — Physicist, Popular-Science Writer, Science-Fiction Pioneer and Translator. Put in fresh wording, the relevant point is that the chapter notes that popular History / Travel Essay Piramidak Desh Me ('In the Land of the Pyramids'): An extended travel essay on Egypt, drawing on Viyogi's own visit (17-24 September 2019, a Thomas Cook 7-night package). The remaining options point to different concerns and therefore do not answer this question.

११५७. (D) The chapter notes that this concern is expressed across multiple generic registers: the popular science essay (Vigyanak Batkahi's robotics chapter), the translated drama (R.U.R.), and the original science fiction drama (Narak Vijay, in which AI and cyborg... — Chapter 99 treats Vigyanak Batkahi's as part of its larger discussion of Yogendra Pathak Viyogi — Physicist, Popular-Science Writer, Science-Fiction Pioneer and Translator. Put in fresh wording, the relevant point is that the chapter notes that this concern is expressed across multiple generic registers: the popular science essay (Vigyanak Batkahi's robotics chapter), the translated drama (R.U.R.), and the original science fiction drama (Narak Vijay, in which AI and cyborg... The remaining options point to different concerns and therefore do not answer this question.

११५८. (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? — Chapter 99 treats Yogendra Pathak Viyogi as part of its larger discussion of Yogendra Pathak Viyogi — Physicist, Popular-Science Writer, Science-Fiction Pioneer and Translator. Put in fresh wording, the relevant point is that 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 remaining options point to different concerns and therefore do not answer this question.

११५९. (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). — Chapter 99 treats Anupam Amit as part of its larger discussion of Yogendra Pathak Viyogi — Physicist, Popular-Science Writer, Science-Fiction Pioneer and Translator. Put in fresh wording, the relevant point is that 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 remaining options point to different concerns and therefore do not answer this question.

११६०. (B) The chapter notes that this 'mythoscientific' mode, in which Indian mythos provides the dramatic architecture for scientific speculation, is distinctly Indian rather than Western SF in its structural logic. — Chapter 99 treats Yogendra Pathak Viyogi as part of its larger discussion of Yogendra Pathak Viyogi — Physicist, Popular-Science Writer, Science-Fiction Pioneer and Translator. Put in fresh wording, the relevant point is that the chapter notes that this 'mythoscientific' mode, in which Indian mythos provides the dramatic architecture for scientific speculation, is distinctly Indian rather than Western SF in its structural logic. The remaining options point to different concerns and therefore do not answer this question.

११६१. (C) The chapter notes that 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. — Chapter 99 treats Yogendra Pathak Viyogi as part of its larger discussion of Yogendra Pathak Viyogi — Physicist, Popular-

Science Writer, Science-Fiction Pioneer and Translator. Put in fresh wording, the relevant point is that the chapter notes that 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 remaining options point to different concerns and therefore do not answer this question.

१९६२. (D) The chapter notes that , Nepal, the heart of the Maithili-speaking Tarai region that straddles the Nepal-India border, the same cultural zone as the ancient kingdom of Mithila. — Chapter 100 treats Maithili-speaking Tarai as part of its larger discussion of Prof. Dr. Yogendra P. Yadava — Maithili Linguist and Language Policy Architect. Put in fresh wording, the relevant point is that the chapter notes that , Nepal, the heart of the Maithili-speaking Tarai region that straddles the Nepal-India border, the same cultural zone as the ancient kingdom of Mithila. The remaining options point to different concerns and therefore do not answer this question.

१९६३. (C) The chapter notes that he was Founder Director of the Linguistic Survey of Nepal (2008-2009) and served as Language Advisor to UNMIN (the United Nations Mission in Nepal) in 2007-2008. — Chapter 100 treats Founder Director as part of its larger discussion of Prof. Dr. Yogendra P. Yadava — Maithili Linguist and Language Policy Architect. Put in fresh wording, the relevant point is that the chapter notes that he was Founder Director of the Linguistic Survey of Nepal (2008-2009) and served as Language Advisor to UNMIN (the United Nations Mission in Nepal) in 2007-2008. The remaining options point to different concerns and therefore do not answer this question.

१९६४. (D) The chapter notes that major Books Issues in Maithili Syntax: A Government-Binding Approach. — Chapter 100 treats Books Issues as part of its larger discussion of Prof. Dr. Yogendra P. Yadava — Maithili Linguist and Language Policy Architect. Put in fresh wording, the relevant point is that the chapter notes that major Books Issues in Maithili Syntax: A Government-Binding Approach. The remaining options point to different concerns and therefore do not answer this question.

१९६५. (D) The chapter notes that 25), the most comprehensive survey of Maithili linguistics from a Nepalese scholarly perspective alongside contributions on syntax (U.N. — Chapter 100 treats Prof. Dr. Yogendra P. Yadava as part of its larger discussion of Prof. Dr. Yogendra P. Yadava — Maithili Linguist and Language Policy Architect. Put in fresh wording, the relevant point is that the chapter notes that 25), the most comprehensive survey of Maithili linguistics from a Nepalese scholarly perspective alongside contributions on syntax (U.N. The remaining options point to different concerns and therefore do not answer this question.

१९६६. (B) The chapter notes that this trilingual dictionary, Maithili, Nepali, and English, is perhaps Yadava's most socially major contribution to Maithili as a living language. — Chapter 100 treats Prof. Dr. Yogendra P. Yadava as part of its larger discussion of Prof. Dr. Yogendra P. Yadava — Maithili Linguist and Language Policy Architect. Put in fresh wording, the relevant point is that the chapter notes that this trilingual dictionary, Maithili, Nepali, and English, is perhaps Yadava's most socially major contribution to Maithili as a living language. The remaining options point to different concerns and therefore do not answer this question.

१९६७. (C) The chapter notes that yadava's trilingual dictionary gives Maithili the referential authority that it had long been denied by its institutional marginalisation. — Chapter 100 treats Prof. Dr. Yogendra P. Yadava as part of its larger discussion of Prof. Dr. Yogendra P. Yadava — Maithili Linguist and Language Policy Architect. Put in fresh wording, the relevant point is that the chapter notes that yadava's trilingual dictionary gives Maithili the referential authority that it had long been denied by its institutional marginalisation. The remaining options point to different concerns and therefore do not answer this question.

१९६८. (C) The chapter notes that this paper, in Lingua, a major typological-linguistic journal, reanalyses the typology of grammatical relations (subject, object, oblique) across Indo-Aryan languages using data from Maithili, proposing that a unified account of... — Chapter 100 treats Prof. Dr. Yogendra P. Yadava as part of its larger discussion of Prof. Dr. Yogendra P. Yadava — Maithili Linguist and Language Policy Architect. Put in fresh wording, the relevant point is that the chapter notes that this paper, in Lingua, a major typological-linguistic journal, reanalyses the typology of grammatical relations (subject, object, oblique) across Indo-Aryan languages using data from Maithili, proposing that a unified account of... The remaining options point to different concerns and therefore do not answer this question.

१९६९. (D) The chapter notes that ethnologue: Languages of Nepal (ed. with John Eppele, M. — Chapter 100 treats John Eppele as part of its larger discussion of Prof. Dr. Yogendra P. Yadava — Maithili Linguist and Language Policy Architect. Put in fresh wording, the relevant point is that the chapter notes that ethnologue: Languages of Nepal (ed. with John Eppele, M. The remaining options point to different concerns and therefore do not answer this question.

१९७०. (B) The Videha interview series functions inside the Parallel History critical frame as a form of oral-documentary history: the recorded testimony of living intellectual practitioners, whose voices the mainstream canonical institutions have not always privileged. — Chapter 100 treats Parallel History as part of its larger discussion of Prof. Dr. Yogendra P. Yadava — Maithili Linguist and Language Policy Architect. Put in fresh wording, the relevant point is that the Videha interview series functions inside the Parallel History critical frame 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 remaining options point to different concerns and therefore do not answer this question.

१९७१. (D) Seed story or very short story — The chapter explains bīhani as a seed-like, extremely brief narrative: small in size but capable of carrying a full emotional and thematic world.

१९७२. (D) Videha eJournal — The chapter places Videha at the centre of the genre's publication, circulation and critical recognition.

१९७३. (D) Sadeha 5 is for bīhani/vihani kathā, while Sadeha 6 is for laghu kathā — The chapter treats the separate numbering of these anthologies as a bibliographic distinction between adjacent short prose forms.

१९७४. (D) It formally marks the genre as autonomous and not merely a subcategory of short stories — A separately titled and numbered anthology gives the form visible institutional identity.

१९७५. (A) It rejects that reduction and argues for Maithili genealogy — The chapter is careful to separate shared brevity from true literary origin and formal identity.

१९७६. (C) It treats the matter as follows: language-dependent signifies that as the principles of the language change, the principles of the ghazal also change, except for the radif and the syllabic pattern, that is, the bahr — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: language-dependent signifies that as the principles of the language change, the principles of the ghazal also change, except for the radif and the syllabic pattern, that is, the bahr The other options refer to different parts of the book.

१९७७. (D) The new form in which ghazal exists today owes an significant contribution to the internet — The answer fits this topic because the discussion links it with this point in fresh wording: The new form in which ghazal exists today owes an significant contribution to the internet The other options refer to different parts of the book.

१९७८. (C) It presents the point that now come to the second line: the writer am hungry, so the writer speak ghazal. Its count is: bhukhal = 22; chhi = 2 — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that now come to the second line: the writer am hungry, so the writer speak ghazal. Its count is: bhukhal = 22; chhi = 2 The other options refer to different parts of the book.

१९७९. (D) It treats the matter as follows: now see this ghazal by Pankaj Chaudhary Navalshri: How long shall the writer accept what others say? — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: now see this ghazal by Pankaj Chaudhary Navalshri: How long shall the writer accept what others say? The other options refer to different parts of the book.

१९८०. (B) It explains that likewise in literature, in the initial stage one may enter through talent or through study, but later, to become complete, the talented must have study and the studious must have talent — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that likewise in literature, in the initial stage one may enter through talent or through study, but later, to become complete, the talented must have study and the studious must have talent The other options refer to different parts of the book.

१९८१. (C) It treats the matter as follows: language-dependent signifies that as the principles of the language change, the principles of the ghazal also change, except for the radif and the syllabic pattern, that is, the bahr — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: language-dependent signifies that as the principles of the language change, the principles of the ghazal also change, except for the radif and the syllabic pattern, that is, the bahr The other options refer to different parts of the book.

१९८२. (D) The new form in which ghazal exists today owes an significant contribution to the internet — The answer fits this topic because the discussion links it with this point in fresh wording: The new form in which ghazal exists today owes an significant contribution to the internet The other options refer to different parts of the book.

१९८३. (C) It presents the point that now come to the second line: the writer am hungry, so the writer speak ghazal. Its count is: bhukhal = 22; chhi = 2 — The answer fits this topic because the discussion links it with this point in fresh wording: It presents the point that now come to the second line: the writer am hungry, so the writer speak ghazal. Its count is: bhukhal = 22; chhi = 2 The other options refer to different parts of the book.

१९८४. (D) It treats the matter as follows: now see this ghazal by Pankaj Chaudhary Navalshri: How long shall the writer accept what others say? — The answer fits this topic because the discussion links it with this point in fresh wording: It treats the matter as follows: now see this ghazal by Pankaj Chaudhary Navalshri: How long shall the writer accept what others say? The other options refer to different parts of the book.

१९८५. (B) It explains that likewise in literature, in the initial stage one may enter through talent or through study, but later, to become complete, the talented must have study and the studios must have talent — The answer fits this topic because the discussion links it with this point in fresh wording: It explains that likewise in literature, in the initial stage one may enter through talent or through study, but later, to become complete, the talented must have study and the studios must have talent The other options refer to different parts of the book.

१९८६. (B) समाज आ राजनीति मे बदलैत चेहरा, भूमिका आ मुखौटाक परख — बहुरूपियापन राजनीतिक-सामाजिक दोहरापनक संकेत अछि।

१९८७. (A) व्यक्ति, समाज आ सत्ता द्वारा लगातार भूमिका/चेहरा बदलि स्वार्थ साधब — बहुरूपिया समाजक छद्म, अवसरवाद आ राजनीतिक रूपांतरणक प्रतीक अछि।

१९८८. (D) आर्थिक लेन-देन जातीय-सामाजिक संघर्षक आगि बना देल जाइत अछि — निजी आर्थिक प्रश्न राजनीतिक पहिचानक ईंधन बनि जाइत अछि।

१९८९. (B) १८ अप्रैल १९६५ — अप्रैल मास, १९६५

१९९०. (C) सहरसा — सहरसा जिला, मिथिलाक एक प्रसिद्ध जिला

१९९१. (C) महिषी — महिषी = शारदा देवीक सिद्धपीठ

१९९२. (C) तिलका माँझी भागलपुर विश्वविद्यालय — भागलपुर, बिहार

१९९३. (B) NET क समतुल्य, १९९५ — बिहार पात्रता परीक्षा, व्याख्याता हेतु

१९९४. (B) मैथिली नाटकक सामाजिक विवर्तन — नाटक + सामाजिक परिवर्तन

१९९५. (B) २००८, तिलका माँझी भागलपुर विश्वविद्यालय — भागलपुर, बिहार, वर्ष २००८

१९९६. (B) राष्ट्रीय अनुवाद मिशन, केन्द्रीय भारतीय भाषा संस्थान, मैसूरमे शैक्षिक सलाहकार (मैथिली) — मैसूर-६, CIIL

१९९७. (B) गामहिसँ (स्थानीय ग्राम विद्यालयसँ) — लहुआर गाम, महिषी प्रखंड

१९९८. (B) मैथिली सम्मान — B.A. (मैथिली सम्मान)

१९९९. (C) कविता, कथा, निबंध आदि — बहुविधिय रचनाकार

२०००. (C) मैथिलीक कतोक प्रतिष्ठित पत्र-पत्रिका सभमे — समय-समय पर विभिन्न पत्रिकामे

२००१. (C) १९५६ — १९५६

२००२. (C) १९६६ — १९६६

२००३. (B) १९६७ — १९६७

२००४. (B) १९६७ — १९६७ — कुहेससँ एक्के वर्ष
२००५. (C) १९८० — १९८०
२००६. (C) १९७१ — १९७१
२००७. (C) १९८१ — १९८१
२००८. (C) १९८२ — १९८२
२००९. (C) १९८२ — १९८२ — अन्तिम प्रणामसँ एक्के वर्ष
२०१०. (B) लक्ष्मीनाथ — ओ कहैत छलाह — हमर नाम तँ दरिद्रनाथ होमक चाही
२०११. (B) दरिद्रनाथ — लक्ष्मी = धन, दरिद्र = गरीब
२०१२. (C) पारिवारिक भुखमरी — अन्नाभाव = भुखमरी
२०१३. (D) महेन्द्र मलंगिया — बारहमासा = बाह्र मास
२०१४. (C) डॉ. गंगेश गुंजन — डॉ. गंगेश गुंजन
२०१५. (B) गोविन्द झा — गोविन्द झा
२०१६. (C) नचिकेता — नचिकेता — आधुनिक मैथिली नाटककार
२०१७. (C) नाटकक लेल (नचिकेता) — नचिकेताक एक नाटक
२०१८. (B) नाटकक लेल — सन्दर्भ-२ : पृष्ठ—५४
२०१९. (B) दुखक मास — बोनि नहि लागैत — अन्न नहि
२०२०. (C) बारह मास — बारहमासा = बाह्र मास — पूरे वर्षक दुर्दैव
२०२१. (C) बुधबधिया — सन्दर्भ-९ : बुधबधिया
२०२२. (C) नौ — वीर-वीरेन्द्र, मनोरथ, कुहेस, कनियाँ-पुतरा, ओकरा आँगनक बारहमासा, नायकक नाम जीवन, आगि धधकि रहल छै, अन्तिम प्रणाम, बुधबधिया
२०२३. (C) मनोरथ — सन्दर्भ-१ : मैथिली नाटक परिचय, पृष्ठ-९६
२०२४. (B) मैथिली नाटक परिचय — पृष्ठ—९६
२०२५. (B) मिथिलाक निम्नवर्गीय समाजक अलबम — सन्दर्भ-६ : मैथिली नवीन साहित्य, पृष्ठ-२८
२०२६. (B) मैथिली नवीन साहित्य (सं. डॉ. बासुकीनाथ झा) — सन्दर्भ-६, पृष्ठ-२८
२०२७. (B) डॉ. बासुकीनाथ झा — सन्दर्भ-६ मे उल्लिखित
२०२८. (C) ओकरा आँगनक बारहमासा — महेन्द्र मलंगिया, पृष्ठ-१
२०२९. (B) रोदन/क्रन्दन, विलाप — घर-घर हुलकए राइ — हाहाकार
२०३०. (A) गरीबक न्यूनतम भोजनक विवशता — सन्दर्भ-४, पृष्ठ-२
२०३१. (C) तीनटा — अन्न, वस्त्र, घर — तीनू मूलभूत आवश्यकता
२०३२. (C) ओकरा आँगनक बारहमासा — सन्दर्भ-५, पृष्ठ-४६
२०३३. (C) ओकरा आँगनक बारहमासा — सन्दर्भ-७, पृष्ठ-२८
२०३४. (B) मिथिलाक सम्पूर्ण निम्नवर्गक सार्वभौमिक व्यथा — नाटककार व्यक्तिगत नहि, सामूहिक कष्टक प्रतिनिधित्व करैत छथि
२०३५. (C) अन्तिम प्रणाम — सन्दर्भ-८ : गोविन्द झा
२०३६. (B) एकजुटता ओ सामूहिक शक्तिक आशावाद — सामूहिकता = शक्ति
२०३७. (B) मुरारीक — अन्तिम प्रणाम, गोविन्द झा
२०३८. (B) नाटकक लेल (नचिकेता) — नचिकेता, पृष्ठ-५४

२०३९. (C) बुधबधिया — सन्दर्भ-९ : डॉ. गंगेश गुंजन
२०४०. (B) 'दू गोठ कोकड़ा पकबिति पियास लागल हय' — सन्दर्भ-४, पृष्ठ-२
२०४१. (B) आधुनिक मैथिली नाटकमे चित्रित : निर्धनताक समस्या — TOPIC_14
२०४२. (B) विदेह : सदेह : २ (विदेह ई-पत्रिकाक २६मसँ ५०म अंकसँ बीछल) — पृष्ठ ८८-९०
२०४३. (C) पैतीस प्रतिशत — पैतीस प्रतिशतक लगपास
२०४४. (B) अनियमित बरखा, सरकारी उपेक्षा, अशिक्षा ओ पिछड़ापन — बहुकारणीय समस्या
२०४५. (B) मजदूर वा बोनिहार — मजदूर = दिन-मजूरी करनिहार
२०४६. (B) बेवस, लाचार, शक्तिहीन, पिछड़ल, दीन-हीन बनाबैत अछि — बहुआयामी प्रभाव
२०४७. (B) निर्धनता स्वतंत्रता, विचार ओ कार्यक्षमता सभकेँ बाधित करैत अछि — स्वतंत्रता + बड़का काज + विचार — तीनू नहि
२०४८. (B) निम्नवर्ग-चित्रणक दृष्टिसँ अद्वितीय स्थान — निम्नवर्गक यथार्थ चित्रणमे अद्वितीय
२०४९. (B) विभिन्न संघर्ष, तनाव ओ अनेक सामाजिक समस्या — आलेखक अन्तिम अनुच्छेद
२०५०. (B) सामाजिक चेतनाक निरन्तर बढ़ैत गतिशीलता — परम्परा बनाम आधुनिकता
२०५१. (B) स्वाभाविकतामे परिवर्तित भ' गेल अछि — अन्तिम वाक्य
२०५२. (B) कफन किनबाक लेल टाका नहि रहैत छैक — अन्तिम प्रणामक सन्दर्भ
२०५३. (B) गरीब लोकक घरि — बुधबधियाक सन्दर्भ
२०५४. (B) आर्थिक ओ सामाजिक असमानता — बुधबधियाक सन्दर्भ — अमीर बनाम गरीब
२०५५. (B) ओ आत्माक उच्चताक दावा करत तँ मिथ्याक सिवाय किछु नहि भ' सकैत — आत्मिक स्वतंत्रता भौतिक आधारपर निर्भर
२०५६. (D) जखन भावना कृत्रिम, उधार, अतिनाटकीय वा शिल्पहीन हो — प्रामाणिकता आ कलात्मकता भावक कसौटी अछि।
२०५७. (B) कवि-गजलकारक संग नाट्य-संवाद आ मंचीय संरचनाक क्षमता — एकांकी लेखकक विधागत विस्तारक प्रमाण अछि।
२०५८. (C) मैथिली रंगमंच, नारी-सशक्तिकरण, अभिनय, साहित्यिक छवि आ सांस्कृतिक स्मृतिक समेकित मूल्यांकन — ई अंक प्रेमलता मिश्र 'प्रेम' केँ रंगकर्मी, लेखिका, अभिनेत्री, प्रेरक व्यक्तित्व आ स्त्री-सांस्कृतिक स्वर रूपमे देखैत अछि।
२०५९. (A) अभिनय क्षणिक कला अछि आ पुरान रंगमंचीय प्रस्तुति सभक पर्याप्त रेकर्डिंग उपलब्ध नहि होइत — रंगकर्मी के मूल्यांकनमे स्मृति, साक्षात्कार, संस्मरण आ उपलब्ध रेकर्डिंग सभ महत्वपूर्ण साक्ष्य बनैत अछि।
२०६०. (C) प्रेमलता मिश्र 'प्रेम'क अग्रणी, पोषक आ मातृवत् रंगमंचीय भूमिका — पितामही कहबाक अर्थ इतिहास, परम्परा आ पीढ़ीगत प्रेरणाक केन्द्र बनब अछि।
२०६१. (B) रंगमंच सामूहिक कला अछि; प्रत्येक कलाकार, तकनीशियन आ सहयोगी समान रूपे आवश्यक अछि — रंगमंचक लोकतंत्र सामूहिक अनुशासन, पारस्परिक निर्भरता आ साझा श्रमसँ बनैत अछि।
२०६२. (A) कला मे पद, उमेर वा प्रतिष्ठा नहि, कौशल, साधना आ प्रस्तुति-क्षमता निर्णायक अछि — ई कथन रंगमंचक पेशेवर नैतिकता आ गुणवत्ता-केंद्रित दृष्टि दर्शाबैत अछि।
२०६३. (D) ओ मैथिली रंगमंचमे महिला उपस्थिति, अभिनय-स्वायत्तता आ सांस्कृतिक नेतृत्वक उदाहरण छथि — मैथिली आधुनिक रंगमंचमे स्त्रीक सक्रियता सामाजिक रुढ़िक विरुद्ध सांस्कृतिक हस्तक्षेप अछि।
२०६४. (B) अभिनय आ व्यक्तित्वमे मातृत्व, करुणा, आत्मीयता आ भाव-प्रामाणिकताक अनुभव — प्रेमलता मिश्रक अभिनय स्मृति मे भावनात्मक सत्य आ मातृवत् संवेदना सँ जुड़ल अछि।
२०६५. (B) रंगकर्मीकेँ लोक प्रायः मंच-स्मृति, संबंध आ प्रत्यक्ष अनुभवक माध्यमे याद करैत अछि — अभिनयक दस्तावेज कम होइत तखन संस्मरण सांस्कृतिक साक्ष्य बनैत अछि।
२०६६. (C) रंगमंचीय व्यक्तित्वक संग हुनकर लेखकीय/संस्मरणात्मक/रचनात्मक पक्ष सेहो बुझबाक लेल — एक कलाकारक पूर्ण मूल्यांकनमे ओकर बहुविध सृजनात्मक रूप शामिल होएबाक चाही।

२०६७. (B) व्यक्तिगत अनुभव के सांस्कृतिक स्मृति आ रंगमंचीय इतिहासमे बदलबाक प्रक्रिया — संस्मरण 'दिन' आ 'पल' के जीवित सांस्कृतिक दस्तावेज बना सकैत अछि।
२०६८. (A) प्रत्यक्ष प्रस्तुति, देह-भाषा, स्वर, विराम आ मंचीय ऊर्जाक पुनरावलोकन कठिन भऽ जाइत अछि — थिएटरक जीवित क्षण सुरक्षित नहि रहला पर आलोचक संस्मरण आ सीमित साक्ष्य पर निर्भर होइत अछि।
२०६९. (D) स्त्री कलाकारक योगदान केँ अलग सँ अभिलेखित आ मूल्यांकित करैत अछि — इतिहास अक्सर पुरुष-केंद्रित होइत अछि; स्त्री-कलाकारक दस्तावेजीकरण आवश्यक सुधार अछि।
२०७०. (C) स्त्री-विद्वत्ता, संस्कृति, अभिनय, साहित्य आ सामाजिक प्रेरणाक दीर्घ परम्परा मे — एहि कथनसँ प्रेमलता मिश्रक भूमिका मिथिलाक व्यापक स्त्री-बौद्धिक परम्परा मे जुड़ैत अछि।
२०७१. (C) हुनकर मंच-साधना, स्त्री-भागीदारी, अभिनय-संस्कार आ अगिला पीढ़ी पर प्रभाव — प्रेरणास्रोत ओ होइत छथि जे अपन काजसँ समुदायक नव लोक केँ दिशा दैत छथि।
२०७२. (A) स्त्री-अभिनयक दस्तावेज, अवसर आ सामाजिक स्वीकार्यता सीमित रहल — एहि कारण प्रेमलता मिश्रक भूमिका अग्रणी आ ऐतिहासिक बनैत अछि।
२०७३. (D) कलाकारक निजी संवेदना, संस्कार, संबंध आ मनुष्य रूपकेँ सामने आनैत अछि — रंगकर्मकेँ पूर्ण रूपे बुझबाक लेल मंचक बाहरक मानवीय संसार सेहो देखबाक चाही।
२०७४. (B) प्रेमलता मिश्र स्त्री अनुभव, मंच, लेखन आ संस्कृति केँ आवाज दैत छथि — स्त्री-स्वर साहित्यिक आ रंगमंचीय दुनू माध्यममे प्रकट होइत अछि।
२०७५. (C) अभिनय अभ्यास, अनुशासन, समय-बोध, संवाद, देह-भाषा आ मंच-सामूहिकता पर आधारित कला अछि — थिएटरमे प्रतिभा संग कठोर अभ्यास आ टीम-निष्ठा जरूरी अछि।
२०७६. (B) रंगमंच आ साहित्यकेँ अलग-अलग खाँचामे बाँटबाक प्रवृत्ति — कलाकार मंच पर पाठ केँ देह, स्वर आ अनुभवमे बदलैत छथि; ई साहित्यक विस्तार अछि।
२०७७. (D) कलाकारक सांस्कृतिक नेतृत्व स्त्री-बौद्धिकता आ सामाजिक भागीदारीसँ जुड़ल अछि — सशक्त स्त्री कलाकार ज्ञान, अभ्यास आ सामाजिक साहसक संगम होइत छथि।
२०७८. (C) स्मृति थिएटर इतिहासक स्रोत होय सकैत अछि, जँ ओकर आलोचनात्मक उपयोग कएल जाए — संस्मरणात्मक साक्ष्य केँ तुलना, संदर्भ आ आलोचना संग पढ़ल जाए तखन ओ महत्वपूर्ण स्रोत बनैत अछि।
२०७९. (B) मातृत्व, अभिनय, लोक-संवेदना आ मैथिली दृश्य-संस्कृतिक संगम बुझाईत अछि — मैथिली दृश्य माध्यममे स्त्री-अभिनय सांस्कृतिक स्मृति रचैत अछि।
२०८०. (B) हुनकर सार्वजनिक छवि आत्मीयता, समर्पण, रंगमंच प्रेम आ सांस्कृतिक स्नेहसँ जुड़ल अछि — उपनाम कखनो-कखनो व्यक्तित्वक सांस्कृतिक पाठ बनि जाइत अछि।
२०८१. (C) जे प्रस्तुति विलीन भऽ गेल, ओकर स्मृति, लेख, फोटो, साक्षात्कार भविष्यक इतिहासक आधार बनैत अछि — थिएटरक जीवित क्षणकेँ शब्द/चित्र/साक्षात्कार द्वारा बचाओल जा सकैत अछि।
२०८२. (C) केवल कोन लेख कोन पृष्ठ पर अछि वा अनुक्रम संख्या कतेक अछि — उच्च-स्तरक प्रश्न रचना/कला-दृष्टि आ सांस्कृतिक अर्थ पर आधारित होएबाक चाही।
२०८३. (D) व्यक्ति कलाकारक योगदान मैथिली रंगमंच, पत्रिका, परिवार आ सांस्कृतिक समुदायसँ मिलि संस्था-सदृश प्रभाव बनबैत अछि — सांस्कृतिक इतिहासमे व्यक्तित्व समुदाय-सहयोगसँ प्रभावशाली बनैत अछि।
२०८४. (A) ई आधुनिक मैथिली रंगमंचमे स्त्री उपस्थिति, नेतृत्व आ ऐतिहासिक अग्रगामिताक संकेत दैत अछि — एहन कथनक आलोचनात्मक परीक्षण सेहो आवश्यक अछि, मुदा ई हुनकर अग्रणी स्थान दर्शाबैत अछि।
२०८५. (C) ओ समय, संबंध, अनुभव आ मंच-संस्कृतिक अंदरूनी स्मृति उपलब्ध करबैत अछि — कलाकारक आत्म-स्मृति कला इतिहासक जीवित स्रोत होइत अछि।
२०८६. (C) दर्शक मंचीय प्रभावक प्रत्यक्ष साक्षी होइत छथि — थिएटर दर्शक-कलाकारक जीवित संवादमे पूर्ण होइत अछि।
२०८७. (A) मैथिली रंगमंच, स्त्री-अध्ययन, प्रदर्शन-कला आ सांस्कृतिक इतिहास पढ़ेबामे उदाहरण रूपे — हुनकर काज बहुविषयी अध्ययन लेल सामग्री दैत अछि।

२०८८. (A) प्रदर्शन-कला के समय पर रिकॉर्ड, लिखित आ संग्रहित नहि केलासँ इतिहास खो जाइत अछि — ई कथन अभिलेखनक अत्यावश्यकता पर बल दैत अछि।
२०८९. (A) हुनका केवल एक भूमिका—जैसे अभिनेत्री—धरि सीमित करि देब — ओ रंगकर्मी, लेखिका, स्मृति-धारक, प्रेरक स्त्री-व्यक्तित्व सभ रूपमे पढ़ल जाएबाक चाही।
२०९०. (C) साधना, सामूहिकता, दक्षता, भाषा-निष्ठा आ स्त्री-साहसक महत्व — हुनकर जीवन रंगकर्मी आ भाषा-कर्मी दुनूक लेल प्रेरक पाठ अछि।
२०९१. (C) नाटक लिखित पाठ होएबासँ आगू मंच, देह, स्वर, भाव आ दर्शक-संवादमे पूर्ण होइत अछि — रंगमंच साहित्यक प्रदर्शनात्मक विस्तार अछि।
२०९२. (A) ई बहु-लेखीय, लेखक/कलाकार-केंद्रित, रंगमंच-नारी-साहित्य-स्मृति सभ समेटने समृद्ध अंक अछि — प्रश्न-संख्या सामग्रीक घनत्व आ विषय-विस्तार अनुसार गतिशील राखल गेल अछि।
२०९३. (A) अभिनय-दर्शन, नारी-स्वर, अभिलेखन, भाषा-संस्कृति आ आलोचनात्मक मूल्यांकन — ऐ तरहक क्विज परीक्षार्थी केँ अवधारणा आ साहित्यिक विवेक दुनू अभ्यास करबैत अछि।
२०९४. (C) ईश्वर-निकटता आ आत्मशुद्धिक बाधा रूपे — भक्ति परंपरामे अहंकार-त्याग आध्यात्मिक यात्रा क मुख्य चरण मानल जाइत अछि।
२०९५. (A) ध्वन्यालोक
२०९६. (C) प्रबोध नारायण सिंह
२०९७. (C) ऐतिहासिक
२०९८. (B) शकुन्तला
२०९९. (A) पार्वती परिणय
२१००. (D) मुद्राराक्षस
२१०१. (C) कथा-संग्रह
२१०२. (A) काव्यालंकार सूत्र
२१०३. (A) स्मृति/धार्मिक ग्रन्थ
२१०४. (A) विशिष्ट कथाकार छथि (PDF अनुसार)
२१०५. (A) मिथिला-बंगाल प्राचीन सम्बन्ध आ बंगला मे पाश्चात्य कथाक अनुवाद लोकप्रिय छल
२१०६. (A) सुन्दर-संयोग
२१०७. (A) नवाबी परंपरा
२१०८. (D) लय स्मरण, पाठ, गायन आ रस-ग्रहणकेँ सहज बनबैत अछि — बाल पाठक श्रवण-आधारित ग्रहण बेसी करैत अछि; लय ओकरा कविता सँ जोड़ैत अछि।
२१०९. (D) माँ, बाबा, दादी, भैया, बहिन सन संबोधन बाल-जीवनक निकट परिवेश खोलैत अछि — बाल-साहित्य संबंधक भाषा सँ अपनापन बनबैत अछि।
२११०. (A) बालक, प्रकृति, खिलौना वा परिवार संग बातचीत कविता केँ जीवंत बनबैत अछि — बच्चा संसारसँ बोली-बतिया कऽ सीखैत अछि; संवाद बाल गजलमे ई प्रक्रिया आनैत अछि।
२१११. (A) अनकहल बात पाठकसँ अर्थ पूरा करबैत अछि — लघु कथामे मौन पाठकक सक्रिय भागीदारी बनबैत अछि।
२११२. (A) राजीव रंजन लाल
२११३. (B) आशीष अनचिन्हार
२११४. (C) अगस्त
२११५. (B) हमर ब्लाग मैथिली फिल्म-संगीतक पहिल पोर्टल अछि
२११६. (B) ३ मई २०२२
२११७. (B) बंद अछि, सामग्री अज्ञात
२११८. (C) दीर्घ पाठकेँ क्रमशः प्रकाशित कऽ पाठक-सम्बन्ध बनएबाक क्षमता — वेब पत्रिका मुद्रित परम्पराक धारावाहिकता केँ डिजिटल रूप दैत अछि।

२११९. (A) सरस्वती हृदयालंकार
२१२०. (A) गोरक्षविजय
२१२१. (A) उमापति उपाध्याय
२१२२. (A) धनपति
२१२३. (A) लिच्छवी वंश के इतिहास
२१२४. (A) संस्कृत (मैथिली पद सहित)
२१२५. (A) लोकगाथा
२१२६. (A) सात्त्विक
२१२७. (A) लोकगाथा काव्य
२१२८. (A) नाटक
२१२९. (A) गंगेश गुंजन
२१३०. (A) कथा-संग्रह
२१३१. (A) नाटक
२१३२. (D) सभी
२१३३. (A) गंगेश गुंजन
२१३४. (A) थिएटर निर्देशन
२१३५. (A) प्रकाश झा
२१३६. (A) नो एण्ट्री: मा प्रविश
२१३७. (A) प्राचीन गीत-नाट्य परम्परा
२१३८. (A) खण्डवला राज्यकुल
२१३९. (A) संस्कृत-प्राकृतमे नाटक लिखल जाइत छल, मैथिली गद्य अभिनव नहि
२१४०. (A) विद्याविलाप नाटक (रावमल्ल / विश्वमल्ल काल)
२१४१. (A) जगज्योतिर्मल्ल (१६१३-३७)
२१४२. (A) गीति-नाट्य (मैथिली गद्य-पद्य)
२१४३. (A) 'मलयगन्धिनी', 'उपाहरण' आदि
२१४४. (A) गीत-प्रधानता, गद्यक अभिनय हेतु प्रयोग
२१४५. (A) शंकरदेवक वैष्णव 'अंकीयानाट'
२१४६. (A) कालीयदमन, रामविजय, परिजातहरण
२१४७. (A) मैथिली मिश्रित असमीया (ब्रजबुली)
२१४८. (A) पं. जीवनाथ झा
२१४९. (A) 'कर्मदासदटक' (१९०६), 'शकुन्तला' अनुवाद
२१५०. (A) सामाजिक विद्रूपता आ धूर्तताक व्यंग्य
२१५१. (A) महादेव-पार्वती (शिव)
२१५२. (A) 'कसात' (सामाजिक)
२१५३. (A) नवीन आदर्श आ परम्परागत कुरीति (दहेज, भेदभाव)
२१५४. (A) दार्शनिक जीवनवाद शैली

२१५५. (A) जीवनवाद (Life-ism)
२१५६. (A) 'कुंजविहारनाटक', 'भुवनतकुवलयार'
२१५७. (A) हाँ, ब्रजबुली मैथिली प्रधान
२१५८. (A) दरभंगा राजपरिवारक नरेन्द्र सिंहक जीवन
२१५९. (A) उमाकान्त नाटक-कम्पनी (२०वीं शताब्दीक प्रारम्भ)
२१६०. (A) स्थायी रंगमंचक अभाव, सरल अभिनय हेतु
२१६१. (A) १९६०-७०
२१६२. (A) विद्याविलाप (१६वीं शताब्दी)
२१६३. (A) मैथिली-संस्कृत मिश्रित, शृंगारप्रधान
२१६४. (A) महाभारतक कथा पर आधारित (दुर्योधन)
२१६५. (A) श्रीमती जयन्ती देवी
२१६६. (A) संस्कृतनिष्ठ मैथिली, अलंकारिकता
२१६७. (A) विद्यापति के राजनैतिक भूमिका के चित्रण
२१६८. (A) आधुनिक यथार्थवादी पारिवारिक नाटक
२१६९. (A) १६वीं शताब्दी
२१७०. (A) वैष्णव पदावली (ब्रजबुली) आ राधाकृष्णलीला
२१७१. (A) हरिश्चन्द्रक दानशीलता आ त्याग
२१७२. (A) आधुनिक प्रयोगशील, मनोविश्लेषणात्मक
२१७३. (A) संस्कृत-मैथिली मिश्रित नाटक
२१७४. (A) धार्मिक प्रचार आ मनोरंजन (शिव-गीत, भागवत)
२१७५. (A) शीलावती (प्रतीक)
२१७६. (A) प. गोविन्द झाक 'कसात'
२१७७. (A) नाट्य-शैलीक उदाहरण
२१७८. (A) गीति-नृत्य प्रधान अनुष्ठान
२१७९. (A) मैथिली गद्य अभाव, संवाद संस्कृत-प्राकृतमे
२१८०. (A) सत्य, मैथिली नाट्य परम्परा नेपालमे पहिने सँ छल
२१८१. (A) सुकन्या घटनाक नाटकीय रूप
२१८२. (A) प्रयोगशील, अंतरंग संघर्ष चित्रण
२१८३. (A) आकाशवाणी (सन् १९६० के बाद)
२१८४. (A) नवीन दिशा मिलैत अछि, प्रयोगशीलता बढ़ैत
२१८५. (A) २०वीं शताब्दीक प्रथम चरण
२१८६. (A) ऐतिहासिक
२१८७. (C) परम्परागत गीत-संगीत आ उपलब्ध बाल-गीत/नाटक आदि सी.डी. अल्बमक संकलन-समीक्षा बनैत अछि — संपादकीय स्पष्ट करैत अछि जे उपलब्ध रेकर्डेड सामग्रीक संकलन द्वारा सांस्कृतिक अभिलेखन कएल गेल अछि।
२१८८. (A) बाल-पाठक/बाल-श्रोताक लेल मैथिली श्रव्य-सामग्रीक कमी भाषा-संस्कारक बाधा अछि — भाषाक भविष्य लेल बाल-गीत, बाल-नाटक आ श्रव्य सामग्री अत्यन्त आवश्यक अछि।

२१८९. (D) ई भाषा-संस्कार, बाल-मनोरंजन आ मातृभाषा-अधिग्रहण तीनों कमजोर करैत अछि — बालगीत/बाल-नाटक नहि होएब अगिला पीढ़ीक मैथिली श्रव्य संसार केँ रिक्त करैत अछि।
२१९०. (D) ई लेखक-केंद्रित, संस्मरण-प्रधान आ बहु-लेखीय अंक अछि, जाहिमे संपादन, पत्रकारिता, नाटक, शिक्षा, भाषा-सेवा आ व्यक्तित्वक अनेक पक्ष अछि — सामग्रीक बहुलता आ लेखकक बहुआयामी योगदान प्रश्न-संख्या बढ़बैत अछि।
२१९१. (C) संपादक, मातृभाषा-सेवी, नाटककार, पत्रकारिता-संवर्धक आ सांस्कृतिक कर्मीक रूपमे — विशेषांक हुनकर बहुविध साहित्य-सांस्कृतिक कर्म पर केन्द्रित अछि।
२१९२. (A) ई हुनकर क्रान्तिकारी चेतना, सामाजिक प्रश्न आ रंगमंचीय दृष्टिक संकेत दैत अछि — नाटक लेखकक सामाजिक हस्तक्षेपक मंच बनैत अछि।
२१९३. (D) रंगमंच मार्फत अन्याय, जड़ता वा सामाजिक विसंगति पर प्रश्न उठाब — क्रान्तिकारी चेतना साहित्यिक जागरण आ सामाजिक आलोचना सँ जुड़ल अछि।
२१९४. (A) भाषा, पत्रकारिता, नाटक, शिक्षा आ सांस्कृतिक संगठनक संयुक्त प्रतिबद्धता — मिथिला-मैथिली संबंध सक्रिय सांस्कृतिक कर्ममे प्रकट होइत अछि।
२१९५. (D) उपाधि केँ ठोस कर्म—भाषा-सेवा, संपादन, नाटक, शिक्षा—सँ जोड़ि बुझब — सम्मान-सूचक पदक अर्थ ओकर कार्य-संदर्भमे स्पष्ट होइत अछि।
२१९६. (C) नाटकक कथ्य, सामाजिक चेतना, मंचीयता आ भाषा-प्रयोगक विश्लेषण — उच्च-स्तरीय प्रश्न नाटकक विचार आ शिल्प पर केन्द्रित हो।
२१९७. (B) नाटक सामाजिक चेतना केँ मंचीय रूपमे प्रस्तुत करैत अछि — नाटकक चर्चा विशेषांकमे राजनन्दनजीक साहित्यिक-सांस्कृतिक कर्म बुझबाक साधन अछि।
२१९८. (B) हुनकर योगदान केँ निजी रचनाकारसँ आगाँ बढ़ा कऽ भाषा-समुदायक कर्मयोगी रूपमे देखबैत अछि — नाटकक माध्यमे व्यक्तित्वक सामुदायिक प्रभाव स्पष्ट होइत अछि।
२१९९. (D) किएकि ई बहुआयामी लेखकपर केन्द्रित समृद्ध विशेषांक अछि—व्यक्तित्व, साक्षात्कार, उपन्यास, नाटक, गजल, लोकजीवन आ समग्र दृष्टि सभ उपस्थित अछि — गतिशील प्रश्न-संख्या सामग्रीक विविधता आ गहराई पर आधारित होयबाक चाही।
२२००. (D) नाटक व्यक्तिगत कथा सँ आगू बढ़ि अपन युगक सामाजिक तनाव, आकांक्षा आ परिवर्तनक रंगमंचीय रूप बनैत अछि — प्रतिनिधि नाटक समयक धड़कनकेँ पात्र, संवाद आ संघर्षमे मूर्त करैत अछि।
२२०१. (D) प्रत्येक विधा—उपन्यास, नाटक, गजल, कथा, विचार—केँ अलग कसौटी सँ, मुदा समग्र दृष्टि सँ पढ़ब — बहुविध लेखकक सम्यक् मूल्यांकन लेल विधागत विवेक जरूरी अछि।
२२०२. (C) किएकि ई विषय भ्रमरजीक बहुआयामी साहित्य, लोकजीवन-संबद्धता, भारत-नेपाल सांस्कृतिक सेतु-भाव आ सामाजिक चेतनाक विश्लेषण करबैत अछि — ‘समय-समाजक प्रतिनिधि नाटक’ जेकाँ प्रश्न पाठककेँ लेखकक कृति, समाज, भाषा आ सांस्कृतिक विरासत बीचक सम्बन्ध पर विचार करबैत अछि।
२२०३. (A) किएकि ई विषय भ्रमरजीक बहुआयामी साहित्य, लोकजीवन-संबद्धता, भारत-नेपाल सांस्कृतिक सेतु-भाव आ सामाजिक चेतनाक विश्लेषण करबैत अछि — ‘नाटक आ युग-बोध’ जेकाँ प्रश्न पाठककेँ लेखकक कृति, समाज, भाषा आ सांस्कृतिक विरासत बीचक सम्बन्ध पर विचार करबैत अछि।
२२०४. (D) किएकि ई विषय भ्रमरजीक बहुआयामी साहित्य, लोकजीवन-संबद्धता, भारत-नेपाल सांस्कृतिक सेतु-भाव आ सामाजिक चेतनाक विश्लेषण करबैत अछि — ‘रंगमंचीय चेतना’ जेकाँ प्रश्न पाठककेँ लेखकक कृति, समाज, भाषा आ सांस्कृतिक विरासत बीचक सम्बन्ध पर विचार करबैत अछि।
२२०५. (B) मार्ग खोलयबला, आंदोलनकारी आ चेतना जगाबयबला रचनाकारक छवि — ‘अग्रदूत’ नाम हुनकर अगुआ, मशालधारी आ चेतनामुखी व्यक्तित्वक संकेत करैत अछि।
२२०६. (B) मैथिलीमे विश्व/भारतीय साहित्यिक अनुभवक प्रवेश आ भाषाक अभिव्यक्ति-क्षमता विस्तार — अनुवाद मैथिलीकेँ नव विषय, शैली आ नाट्य-काव्यक क्षेत्र दैत अछि।
२२०७. (B) नाटक/अभिनय भाषाकेँ देह, आवाज आ सामुदायिक दृश्यता दैत अछि — रंगमंच मातृभाषाकेँ सार्वजनिक प्रदर्शन आ संवादक जीवित माध्यम बनबैत अछि।
२२०८. (A) महिलाक रंगमंचीय भागीदारीक बाधा आ पितृसत्तात्मक संकोच — ई प्रश्न रंगमंचमे स्त्री-अधिकार, सामाजिक स्वीकृति आ सांस्कृतिक परिवर्तनक प्रश्न अछि।
२२०९. (B) कविता, नाटक, अनुवाद, संपादन, लोककथा आ आंदोलनक बीच हुनकर सक्रियता पसारल छल — बहुविधता हुनकर रचनात्मक व्यक्तित्वक मुख्य विशेषता अछि।

- २२१०. (A) अनुवाद मंचक प्रयोग आ विषय-विस्तारक अवसर दैत अछि** — अनुवाद नाटक मैथिली रंगमंचकें नवा शिल्प, कथा आ संवाद दैत अछि।
- २२११. (A) हुनकर साहित्य एकरैखिक नहि, बल्कि कविता, गीत, लोककथा, अनुवाद, रंगमंच, समाज आ आंदोलन सँ बनल अछि** — बहुआयामी लेखन बहुआयामी आलोचना माँगैत अछि।
- २२१२. (B) विषय, शैली, गीत, प्रतिरोध, लोकधर्म संवेदना आ अनुवादक फैलाव** — वितान शब्द हुनकर काव्य-संसारक व्यापकता देखबैत अछि।
- २२१३. (B) कृति, विचार, भाषा, समाज, प्रतिरोध, अनुवाद, रंगमंच आ लोक-सांस्कृतिक सम्बन्ध पर** — उच्च प्रश्न अर्थ-संबंध आ साहित्यिक दृष्टि पूछैत अछि, यांत्रिक तथ्य नहि।
- २२१४. (B) साहित्य सामाजिक क्रिया, प्रदर्शन, भाषिक जागरण आ विचारक संयुक्त क्षेत्र अछि** — हुनकर कार्य विधा-सीमा तोड़ि साहित्यकें सार्वजनिक क्रियामे बदलैत अछि।
- २२१५. (B) विधा-विस्तार आ सतत प्रयोगशीलता** — हुनकर रचनात्मकता विधा-विविधता आ प्रयोगशीलता सँ चिन्हित अछि।
- २२१६. (B) जनभाषा, लोककथा, रंगमंच आ जनपक्षधर प्रश्नक माध्यमे व्यापक समुदाय सँ सम्बन्ध** — लोकतांत्रिक साहित्य लोक-भाषा आ लोक-प्रश्नकें प्रतिष्ठा दैत अछि।
- २२१७. (B) ओ साहित्य, रंगमंच, अनुवाद आ भाषा-आन्दोलनमे राह बनाबयबला रचनाकार छथि** — अग्रदूत छवि हुनकर अगुआ भूमिकाक उपयुक्त बिंब अछि।
- २२१८. (B) भाषा, कविता, अनुवाद, रंगमंच, लोककथा आ जन-संवेदना मे देल योगदान** — स्थायित्व कृतित्व आ सांस्कृतिक प्रभाव सँ बनैत अछि।
- २२१९. (A) बाशो गम्भीर दरबारी आग्रहसँ अलग, वणिक-वर्गीय रेन्गाक धरातल पर स्वतंत्रता खोजैत छथि** — लेख दरबारी रेन्गाक गांभीर्य आ वणिक-वर्गीय रूपक भेद बतबैत बाशोकें वणिक-वर्गीय रेन्गा रचनासँ जोड़ैत अछि।
- २२२०. (A) खाँटी मैथिली गजलकारक रूपमे चिन्हल जाइत छथि** — लेख ई नामसभकें खाँटी गजलकारक रूपमे रेखांकित करैत अछि।
- २२२१. (A) मैथिली गजलक गन्तव्य आ स्वरूप फरिछाकऽ कहबएबला महत्त्वपूर्ण संकलन/विमर्श** — लेख सियाराम झा ‘सरस’ सम्पादित ‘लोकवेद आ लालकिला’कें मैथिली गजलक गन्तव्य आ स्वरूप स्पष्ट करबामे उपयोगी मानैत अछि।
- २२२२. (A) गद्य-विधा सभमे लघुकथाक स्वतंत्र स्थान आ ओकर आलोचना-पद्धति तय करबाक समस्या** — शीर्षक स्पष्ट करैत अछि जे लघुकथाक विधागत स्थान आ समीक्षाशास्त्र अलग सोच माँगैत अछि।
- २२२३. (A) संवादहि सँ पात्र, स्थिति, व्यंग्य आ अर्थ उभारब** — संवाद-प्रधान लघुकथा कम हस्तक्षेपमे पात्र-स्वर आ अंतर्विरोध देखबैत अछि।
- २२२४. (A) लोक-रंगमंच, मंडली, गीत-नाटिका आ मंच-अनुभवक ओ परम्परा जे किताबक इतिहाससँ अलग जीवित रहल** — संपादकीय मैथिली नाटककें केवल मुद्रित साहित्य नहि, गाम-गामक मंडली, प्रस्तुति आ लोक-स्मृतिमे बाँचल रंग-संसार रूपमे देखैत अछि।
- २२२५. (B) गामक सामूहिक प्रदर्शन-परम्परा आ लोक-नाट्यक जीवंतता** — एहन उल्लेख देखबैत अछि जे मैथिली नाटकक जड़ केवल पुस्तकालयमे नहि, लोकमंच, कोरस, यात्रा आ सामूहिक अभिनयमे अछि।
- २२२६. (A) ई मैथिली रंगमंचक लोककथा, वीरगाथा आ लोकप्रिय कथानकसँ सम्बन्ध देखबैत अछि** — लोकप्रिय कथानक रंगमंचकें जनस्मृति आ सामूहिक मनोरंजनसँ जोड़ैत अछि।
- २२२७. (B) मिथिला क्षेत्रक रंग-परम्पराकें पड़ोसी लोक-रंग आ प्रवासी अनुभवसँ जोड़ैत अछि** — बिदेसिया-धारा प्रवास, विरह, लोकगीत आ अभिनयक संयुक्त रंगरूपसँ सम्बन्धित अछि, जे मैथिली मंचक फैलाव देखबैत अछि।
- २२२८. (D) संवाद, आवाज, ठहाका, विराम आ ध्वनि-संकेतसँ दृश्यक कल्पना बनैत अछि** — रेडियो नाटक दृश्यविहीन होइत अछि; तँ आवाज, ध्वनि-प्रभाव आ बोलचाल हास्यक मुख्य साधन बनैत अछि।
- २२२९. (C) श्रोता बिना दृश्यो पात्रक क्रिया आ वातावरण बुझि लैत अछि** — ध्वनि-संकेत रेडियो-नाटकक दृश्य-निर्माण करैत अछि; श्रोता कानसँ मंच देखैत अछि।
- २२३०. (B) दाम्पत्य संवाद, रूठब-मनाएब आ छोटी इच्छा सभक नाटकीय अतिशयोक्ति** — नाटक घर-परिवारक परिचित परिस्थिति सँ हास्य पैदा करैत अछि, जतय रेडियो, झुमका, मनुहार आ ठहाका नाट्य-ऊर्जा बनैत अछि।
- २२३१. (D) श्रोता तात्कालिकता आ निकटता अनुभव करए, आ दृश्य बिना अर्थ स्पष्ट रहए** — बोलचालक भाषा रेडियो नाटकमे पात्रक सामाजिकता, हास्य आ परिस्थिति तुरन्त खोलैत अछि।
- २२३२. (D) मंचनक तैयारीक भीतर समाजक वास्तविक अभिनय आ सांस्कृतिक विडम्बना देखाएब** — ‘रिहर्सल’ मेटा-थिएटरक संभावना रखैत अछि — अभ्यासक बहाने समाजक सच, भूमिका आ पाखंड सामने आबैत अछि।

- २२३३. (D) जाति, धर्म, राजनीति आ साहित्यिक उलझल गठजोड़** — लेखकीय टिप्पणीमे नाटक सांस्कृतिक संकटकेँ जाति-धर्म-राजनीति-साहित्यिक काँकटेल रूपमे देखैत अछि।
- २२३४. (C) नाटक सामाजिक विकृति देखबैत अछि, मुदा ओकरा आकर्षक वा सजावटी नहि बनबैत** — सजावटीकरणसँ समस्या हलुक भऽ जाएत; यथार्थक कुरूपता केँ बिना चमकौने देखाएब आलोचनात्मक नाट्य-दृष्टि अछि।
- २२३५. (D) लेखक-समाजक भोगल यथार्थ आ रचनात्मक हस्तक्षेप बीच दूरी घटि जाइत अछि** — गामक मंचन आ जीवित सामाजिक संकट लेखककेँ दूरस्थ दर्शक नहि रहने देत; रचना भोगल यथार्थसँ संवाद करैत अछि।
- २२३६. (C) किएकि दर्शक, अभिनेता आ मंच-संस्कारक प्रशिक्षण बिना गम्भीर नाटकक असर अधूरा रहि सकैत अछि** — लेखक गामक सहयोगसँ गदगद छथि, मुदा नाटकीय रुचि आ मंच-संस्कारक परिष्कारकेँ आवश्यक मानैत छथि।
- २२३७. (B) रचनाक अधूरापनहुँमे जीवंतता, तात्कालिकता आ स्थानीय ऊर्जा रहि सकैत अछि** — लेखकीय टिप्पणी ‘कचकूही’ स्वीकारैत अछि, मुदा ओहि जीवित कच्चापनमे रंगमंचक अपन रस देखैत अछि।
- २२३८. (B) मैथिली नाट्य-इतिहासमे छूटल/कम चर्चा भेल योगदानकेँ केन्द्रमे आनब** — शीर्षकहि संकेत करैत अछि जे लेख नाट्य-विकासक इतिहासमे आनंद जीक योगदानक मूल्यांकन करैत अछि।
- २२३९. (A) मैथिली नाट्य-परम्पराक ऐतिहासिक पृष्ठभूमि बना कऽ योगदानक स्थान तय करबाक लेल** — किसी रचनाकारक योगदान बुझबाक लेल पूर्ववर्ती परम्परा आ वर्तमान परिस्थिति दुनूकेँ सामने राखब आवश्यक अछि।
- २२४०. (B) किएकि मंच-भाषा पात्र, समाज आ मैथिली अस्मिता दुनूकेँ प्रभावित करैत अछि** — मैथिली नाटकमे मातृभाषा, पात्रक स्थिति आ दर्शक-संपर्कक संतुलन महत्वपूर्ण अछि।
- २२४१. (A) लोकप्रियता, साहित्यिकता, मंचयोग्यता आ भाषा-स्वरूपक संयुक्त कसौटी** — नाटकक मूल्यांकनमे रचना, मंचन, भाषा, पात्र आ सांस्कृतिक अनुकूलता सभ देखल जाएत अछि।
- २२४२. (A) पाठ्यक्रममे शामिल कृति सेहो भाषा आ सांस्कृतिक प्रसंगक कसौटी पर परखल जाए** — लेख पाठ्यक्रमक अधिकारकेँ अन्तिम सत्य नहि मानैत; पाठक/छात्रक अनुभव सेहो महत्वपूर्ण मानैत अछि।
- २२४३. (D) लोकप्रियताक लोभमे साहित्यिक गुणवत्ता आ सांस्कृतिक जिम्मेदारी घटि सकैत अछि** — लेख लोकप्रिय मंचन आ साहित्यिक मानक बीच तनावकेँ रेखांकित करैत अछि।
- २२४४. (D) ज्ञान, महत्वाकांक्षा आ आत्म-विनाशक त्रासदीक संरचना** — फॉस्टसक कथा मानवक असीम इच्छा, नैतिक निर्णय आ त्रासदीक अध्ययन लेल उपयोगी अछि।
- २२४५. (B) विश्व-नाटकक धार्मिक, वीर आ आन्तरिक संघर्षपरक रूप मैथिली विमर्शसँ जोड़ैत अछि** — सैमसनक त्रासदी नायकत्व, आस्था, अपमान आ आत्म-संघर्षक नाटकीय उदाहरण दैत अछि।
- २२४६. (B) धर्म, सत्ता, शहादत आ नैतिक निर्णयक मंचीय संघर्ष** — विश्व-नाटकक अध्ययन स्थानीय नाट्यलेखनकेँ विषय-विस्तार आ संरचना-सजगता दैत अछि।
- २२४७. (B) श्रम, पूँजी, वर्ग-संघर्ष आ सामाजिक तनावक रंगमंच** — अंग्रेजी नाटक सभक चर्चा मैथिली नाट्य-विमर्शमे सामाजिक संघर्षक आधुनिक रूपक प्रवेश करबैत अछि।
- २२४८. (B) मैथिली नाटकक तुलना विश्व-नाट्य परम्परा आ विविध संघर्ष-रूपसँ करबैत अछि** — स्थानीय विशेषांकमे विश्व-नाटकक विवेचन तुलना, अध्ययन आ शिल्प-बोधक विस्तार दैत अछि।
- २२४९. (A) लिखित पाठक संग मंच-संयोजन, प्रकाश, ध्वनि, अभिनय आ दर्शक-असर** — रंगमंचीय समीक्षा नाटककेँ पढ़ल पाठ नहि, पूर्ण प्रस्तुति मानि विश्लेषित करैत अछि।
- २२५०. (C) प्रकाश दृश्य, भाव, तनाव आ कथ्यक दिशा उभारैत अछि** — मंच पर प्रकाश नाटकीय अर्थ बनबैत अछि; ओ पात्र आ परिस्थिति पर दर्शकक ध्यान केन्द्रित करैत अछि।
- २२५१. (B) रचनाकार/प्रस्तुतिकर्ताकेँ ध्वनि, मंच, प्रकाश आदिक व्यवस्था स्वयं सँ सँभालए पड़ैत अछि** — समीक्षा मानैत अछि जे संरचनात्मक सुविधा अभावमे रंगकर्मक तकनीकी जिम्मेदारी बढ़ि जाइत अछि।
- २२५२. (B) किसी कोनसँ बाजल संवाद सेहो दर्शकधरि स्पष्ट पहुँचैत अछि** — ध्वनि स्पष्टता दर्शक-संपर्कक मूल शर्त अछि; विशेषतः सभागार-अभावक स्थिति मे।

- २२५३. (A) संगीत भावी वातावरण बनबैत अछि, मुदा पूर्वाभ्यास आ संयोजनक सजगता चाही** — संगीत नाटकीय मूड गाढ़ करैत अछि, मुदा असंयोजन नाटकक गति बिगाड़ि सकैत अछि।
- २२५४. (D) सफल अभिनयमे कलाकारक निजी छवि दबि पात्रक जीवन सामने अबैत अछि** — समीक्षा अभिनयक विश्वसनीयता परखैत अछि—दर्शक पात्र देखय कि अभिनेता, ई बड़ा प्रश्न अछि।
- २२५५. (D) बोलबाक लय, भाव आ अर्थ पात्रानुकूल नहि भेल तँ नाटकीय प्रभाव घटैत अछि** — नाटकमे शब्द केवल लिखल पंक्ति नहि; ओकर उच्चारण, गति आ भावहि मंचीय अर्थ बनबैत अछि।
- २२५६. (B) छोट आकारमे तीक्ष्ण स्थिति, सीमित पात्र आ केन्द्रित संघर्ष प्रस्तुत करए सकैत अछि** — एकांकी संक्षिप्त होइतहुँ नाटकीयता, चरित्र आ संघर्षक केंद्रित रूप प्रस्तुत करैत अछि।
- २२५७. (B) धीरे-धीरे गलैत जीवन, त्याग, समय वा उजासक तनाव** — मोमबत्ती जळब, पिघलब आ उजास देब—नाटकीय प्रतीक लेल उपयुक्त छवि अछि।
- २२५८. (A) त्याग, प्रस्थान, आत्म-निर्णय आ जीवनक निर्णायक मोड़** — महाभिनिष्क्रमण गौतम बुद्धक गृहत्यागक सांस्कृतिक स्मृति जगबैत अछि; एकांकीमे ई गहन निर्णयक प्रतीक भऽ सकैत अछि।
- २२५९. (C) सुविधा/धन आ समाजोपयोगी योगदानक बीच चयन** — चयनक प्रश्न व्यक्ति-सफलता बनाम सांस्कृतिक/राष्ट्रीय योगदानक नैतिक तनाव खोलैत अछि।
- २२६०. (B) ई प्रवासी/अंग्रेजी-माध्यम शिक्षित मैथिली अनुरागी लेखिकाक भाषा-संबंध आ प्रेरणा खोलैत अछि** — वार्ता मैथिली लेखनक प्रेरणा, संस्कार, परिवार, गाम आ संपादकीय प्रोत्साहनक सम्बन्ध देखबैत अछि।
- २२६१. (B) परिवार, गाम, विद्यापति-समारोह, पितामहक मिथिला-विकास चिन्ता आ विदेहक प्रेरणा** — वार्तामे लेखिका अपन अंग्रेजी-माध्यम शिक्षा बावजूद मैथिल परिवेश, गाम आ संपादकीय प्रेरणा सँ मैथिली लेखनक सम्बन्ध बतबैत छथि।
- २२६२. (A) विदेह विशेषांक नाटक-केंद्रित रहितहुँ व्यापक साहित्यिक-सांस्कृतिक मंच बनैत अछि** — विशेषांक मुख्यतः नाटक-केन्द्रित अछि, मुदा ई पत्रिका-रूपमे समकालीन साहित्यिक बहस आ रचना सभ सेहो समेटैत अछि।
- २२६३. (B) मातृभाषाक सार्वजनिक प्रतिष्ठा आ संस्थागत प्रयोगक प्रश्न** — भाषाक सार्वजनिक उपयोग साहित्यिक आंदोलनसँ जुड़ल सांस्कृतिक अस्मिताक अंग अछि।
- २२६४. (C) रचनात्मक मौलिकता आ साहित्यिक उत्तरदायित्व पर सजगता** — पत्रिका केवल रचना नहि देत; साहित्यिक नैतिकता, मौलिकता आ आलोचनात्मक बहसकें सेहो स्थान दैत अछि।
- २२६५. (A) लिखित संवाद नीक हो सकैत अछि, मुदा मंच पर गति, दृश्य, ध्वनि आ अभिनयक माँग अलग होइत अछि** — नाटक पाठ सेहो अछि, पर मंचीय कला सेहो; तँ समीक्षा दुनू पक्ष पर दृष्टि रखैत अछि।
- २२६६. (D) पात्रक भाषा, देह-व्यवहार, संघर्ष आ सम्बन्ध सामाजिक सन्दर्भसँ बनैत अछि** — नाटक समाजक भूमिकासभ मंच पर आनैत अछि; जाति, वर्ग, लिंग, परिवार आ राजनीति पात्रक क्रिया प्रभावित करैत अछि।
- २२६७. (A) मंचक भीतर मंच, अभिनयक भीतर सामाजिक अभिनय, आ तैयारीक भीतर सचक उद्घाटन खोजब** — ‘रिहर्सल’ शीर्षक स्वयं अभिनय आ समाजक भूमिकाक दोहरापन खोलैत अछि।
- २२६८. (C) रंगमंच सामूहिक कला अछि—निर्देशन, अभिनय, प्रकाश, ध्वनि, संगीत आ दर्शक-संवाद मिलि नाटक बनबैत अछि** — मंचीय नाटक पाठक विस्तार अछि; प्रस्तुति-तत्त्व सभ नाटकीय अर्थ निर्माण करैत अछि।
- २२६९. (B) लेखन, मंचन, प्रशिक्षण, प्रेक्षागृह, ध्वनि-प्रकाश सुविधा आ आलोचना—सभक समन्वय** — विभिन्न लेख आ समीक्षा मिलि बतबैत अछि जे नाट्य-विकास केवल रचना-सृजन नहि, संस्थागत-सांस्कृतिक श्रम चाहैत अछि।
- २२७०. (B) मैथिली नाटकक रेंज घरेलू हास्यसँ गम्भीर सांस्कृतिक आलोचना धरि फैलल अछि** — विशेषांक विधाक बहुलता देखबैत अछि—आवाज-आधारित हास्य, सामाजिक संकट, एकांकी आ विश्व-नाटकक विवेचन।
- २२७१. (C) ओहि मे स्थानीय जीवन, बोली, देहभाषा आ दर्शकक अपना-पन रहैत अछि** — रंगमंचक जीवन्तता अनेक बेर परिष्कृत सभागारसँ बेसी लोक-स्वर आ स्थानीय ऊर्जा मे रहैत अछि।
- २२७२. (C) नाटक समाज, भाषा, मंच-संरचना आ सांस्कृतिक संकटकें कोना रूपान्तरित करैत अछि** — सार्थक क्विज पाठकें विधा, शिल्प, विचार आ सांस्कृतिक अर्थ बुझए प्रेरित करैत अछि।
- २२७३. (A) ओ परिवार, इच्छा, दबाव, मनुहार, सत्ता-सन्तुलन आ सामाजिक भूमिकाक अभिनय खोलि सकैत अछि** — हास्य आ घरेलू संवादक भीतर सेहो समाजक लिंग-भूमिका आ भाव-व्यवस्था देखल जा सकैत अछि।

- २२७४. (A) विकासमे पाठ, मंच, दर्शक, संस्था, आलोचना, भाषा आ तकनीक सभ सम्मिलित अछि** — नाट्य-विधा सामूहिक सामाजिक कला अछि; ओकर इतिहास कई स्तर पर बनैत अछि।
- २२७५. (B) कला पर प्राच्य-पाश्चात्य दार्शनिक बहसक पृष्ठभूमि देइत अछि** — समीक्षा सिद्धान्त ऐतिहासिक दार्शनिक प्रश्नसँ जुड़ैत अछि—कला सत्य, आनंद, ज्ञान वा अनुकरण की अछि।
- २२७६. (B) नाटक मंचीय क्रिया आ संवादसँ जीवित होइत अछि** — संपादकीय नाटकक विशेषता रूपमे संवाद, भाव आ क्रियाकें चिन्हित करैत अछि।
- २२७७. (D) गोनू झाक लोक-स्मृति कें दृश्य-कथा रूपमे बाल/सामान्य पाठकधरि पहुँचबैत अछि** — चित्रकथा लोक-बुद्धि, हास्य आ दृश्य कला कें एकत्र करि सांस्कृतिक प्रसार करैत अछि।
- २२७८. (D) समीक्षाशास्त्र प्रत्येक विधाक अलग प्रकृति आ कसौटी पहचानए** — अलग विधाक अलग रचनात्मक तत्त्व होइत अछि; तें समीक्षा पद्धति सेहो विधा-सापेक्ष होए।
- २२७९. (D) कृति केवल साहित्यिक पाठ नहि, मंचीय प्रस्तुति लेल उपयुक्तता सेहो रखैत अछि** — समीक्षा निष्कर्ष देत अछि जे नाटक मंचन लेल उपयुक्त लागल—ई नाटक-समीक्षाक विशेष कसौटी अछि।
- २२८०. (B) हिंदी स्त्रीवादी उपन्यासक जटिल देह-चेतना आ आत्मसंघर्षकें मैथिली पाठकक समक्ष आनैत अछि** — प्रभा खेतानक उपन्यासक अनुवाद मैथिलीमे आधुनिक स्त्री अस्मिता, देह, बाजार आ स्वत्वक प्रश्नकें प्रवेश करबैत अछि।
- २२८१. (C) सादगी मतलब सपाटपन नहि; बाल-मानसक अनुरूप स्पष्ट, जीवंत, लययुक्त भाषा** — बाल साहित्यक अनुवादमे सरलता आ कलात्मकता दुनू चाही।
- २२८२. (C) किएकि विषय गद्य, पद्य, काव्यशास्त्र, संस्कृति, बाल-नाटक, रिपोर्ट आ भाषापाक लेखन धरि फैलल अछि** — सामग्रीक वैविध्य प्रश्न-संख्या आ अवधारणा-विस्तार बढ़बैत अछि।
- २२८३. (C) साहित्य, भाषा, पत्रकारिता, कला, संगीत-नाटक आ सामाजिक-सार्वजनिक काजक वैकल्पिक अभिलेखन आ सम्मान** — ई विशेषांक सम्मानकें अभिलेखन, मूल्यांकन आ वैकल्पिक सांस्कृतिक इतिहास बनएबाक साधन रूपमे देखबैत अछि।
- २२८४. (D) मैथिली संस्कृति कें बहुविध जीवित परम्परा मानि ओकर सम्पूर्ण रचनात्मकता कें स्वीकार करैत अछि** — मिथिला-संस्कृति केवल लिखित पाठ नहि; अभिनय, नृत्य, संगीत, चित्र, शिल्प आ लोककाज सभ मिलि सांस्कृतिक संसार बनबैत अछि।
- २२८५. (B) मैथिली सांस्कृतिक जीवनक गैर-पुस्तकीय रचनात्मकता कें सेहो साहित्यिक समाजमे मान्यता** — विदेह सम्मान संस्कृतिकें पन्ना तक सीमित नहि रखैत, प्रदर्शन आ दृश्य-कला तक विस्तार करैत अछि।
- २२८६. (C) मैथिली रंग-संगीत परम्परा कें स्वतंत्र संस्थागत मूल्यांकन चाही** — नाटक, गीत आ संगीत भाषा-संस्कृतिक श्रव्य-दृश्य रूप अछि, जे सम्मानक योग्य अछि।
- २२८७. (C) कला-संस्कार बाल/युवा अवस्थासँ शुरू भऽ सामुदायिक निरन्तरता बनबैत अछि** — युवा कलाकारक मान्यता परम्पराकें अगिला पीढ़ी धरि लऽ जाएबक साधन अछि।
- २२८८. (A) मैथिली साहित्यक विधागत बहुलता आ विकासशीलता** — अनेक विधा सम्मानित होएब मैथिली साहित्यक आंतरिक विविधता प्रमाणित करैत अछि।
- २२८९. (A) रंगमंचक गंभीर, हास्य, लोक-प्रदर्शन आ सामुदायिक मनोरंजन-संस्कार** — हास्य-अभिनय सेहो लोकजीवनक आलोचना आ आनंदक महत्वपूर्ण रूप अछि।
- २२९०. (D) सुशील चन्द्र झाक उपन्यास, नाटक, लघुकथा आ समीक्षा-छद्मताक विरुद्ध आलोचनात्मक पुनर्मूल्यांकन** — ई विशेषांक सुशीलक रचना-संसारकें आलोचना, छद्म-समीक्षा, सामाजिक यथार्थ आ सिद्धान्तक व्यापक परिप्रेक्ष्यमे पढ़ैत अछि।
- २२९१. (D) उपन्यासक संग नाट्य-विधा, स्त्री-प्रज्ञा, दार्शनिक परम्परा आ मंचीय संवादक आयाम** — भामती सुशीलक बहुविधा लेखन आ दार्शनिक-सांस्कृतिक पात्रक पुनर्पाठक संकेत दैत अछि।
- २२९२. (D) किएकि ई विषय सुशीलक रचना-संसार, छद्म-समीक्षा-विरोध, सामाजिक सुधार, जाति-विमर्श आ मैथिली आलोचनाक नैतिकता सँ जुड़ैत अछि** — ‘नाटक समीक्षा’क माध्यमे सुशीलक लेखनकें जीवनी-सूचना सँ आगू सामाजिक, आलोचनात्मक आ सिद्धान्तगत धरातल पर पढ़ल जा सकैत अछि।
- २२९३. (D) किएकि ई विषय सुशीलक रचना-संसार, छद्म-समीक्षा-विरोध, सामाजिक सुधार, जाति-विमर्श आ मैथिली आलोचनाक नैतिकता सँ जुड़ैत अछि** — ‘नाटक आ दर्शन’क माध्यमे सुशीलक लेखनकें जीवनी-सूचना सँ आगू सामाजिक, आलोचनात्मक आ सिद्धान्तगत धरातल पर पढ़ल जा सकैत अछि।
- २२९४. (B) नाटक, रंगमंच आ नाट्य पोथी** — व्याख्या: पृष्ठक शीर्षक-विभाजनमे “नाटक, रंगमंच आ नाट्य पोथी” एहि सामग्रीक उपयुक्त भाग अछि।

- २२९५. (A) ऑडियो बुक · रीड-अलाउड · संकेत भाषा** — व्याख्या: पृष्ठक शीर्षक-विभाजनमे “ऑडियो बुक · रीड-अलाउड · संकेत भाषा” एहि सामग्रीक उपयुक्त भाग अछि।
- २२९६. (D) यू-ट्यूब चैनल आ रेडियो** — व्याख्या: पृष्ठक शीर्षक-विभाजनमे “यू-ट्यूब चैनल आ रेडियो” एहि सामग्रीक उपयुक्त भाग अछि।
- २२९७. (D) गीत · गजल** — व्याख्या: पृष्ठक शीर्षक-विभाजनमे “गीत · गजल” एहि सामग्रीक उपयुक्त भाग अछि।
- २२९८. (C) सगर राति दीप जरय आ नाट्य उत्सव** — व्याख्या: पृष्ठक शीर्षक-विभाजनमे “सगर राति दीप जरय आ नाट्य उत्सव” एहि सामग्रीक उपयुक्त भाग अछि।
- २२९९. (D) परिचर्चा · सेमिनार · साक्षात्कार · पाठ** — व्याख्या: पृष्ठक शीर्षक-विभाजनमे “परिचर्चा · सेमिनार · साक्षात्कार · पाठ” एहि सामग्रीक उपयुक्त भाग अछि।
- २३००. (C) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre** — व्याख्या: नाट्य-सामग्रीक सूचीमे “प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre” एहि विषयक प्रत्यक्ष संकेत देलक अछि।
- २३०१. (B) विदेह/सदेह अंक आ नाट्य/नाटक विशेष सामग्री** — व्याख्या: नाट्य-सामग्रीक सूचीमे “विदेह/सदेह अंक आ नाट्य/नाटक विशेष सामग्री” एहि विषयक प्रत्यक्ष संकेत देलक अछि।
- २३०२. (C) मैथिली फिल्म आ रंगमंच** — व्याख्या: नाट्य-सामग्रीक सूचीमे “मैथिली फिल्म आ रंगमंच” एहि विषयक प्रत्यक्ष संकेत देलक अछि।
- २३०३. (B) नाटक, रंगमंच आ नाट्य पोथी** — व्याख्या: “गजेन्द्र ठाकुर — 46. गंगा ब्रिज (नाटक) (2023)” प्रविष्टि “नाटक, रंगमंच आ नाट्य पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २३०४. (D) नाटक, रंगमंच आ नाट्य पोथी** — व्याख्या: “बेचन ठाकुर (सौजन्य- बेचन ठाकुर) — भौट (नाटक)” प्रविष्टि “नाटक, रंगमंच आ नाट्य पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २३०५. (A) सगर राति दीप जरय आ नाट्य उत्सव** — व्याख्या: “विदेह समानान्तर साहित्य अकादेमी सम्मान समारोह” प्रविष्टि “सगर राति दीप जरय आ नाट्य उत्सव” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २३०६. (A) नाटक, रंगमंच आ नाट्य पोथी** — व्याख्या: “२० शिवदत्त — गौरीपरिणय सीतास्वयंवर दुर्गाविजय” प्रविष्टि “नाटक, रंगमंच आ नाट्य पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २३०७. (B) नाटक, रंगमंच आ नाट्य पोथी** — व्याख्या: “आनन्द कुमार झा — धधाइत नवकी कनियाँक लहास (नाटक)” प्रविष्टि “नाटक, रंगमंच आ नाट्य पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २३०८. (D) नाटक, रंगमंच आ नाट्य पोथी** — व्याख्या: “गजेन्द्र ठाकुर — 47. उल्कामुख (नाटक) (2023)” प्रविष्टि “नाटक, रंगमंच आ नाट्य पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २३०९. (B) नाटक, रंगमंच आ नाट्य पोथी** — व्याख्या: “जगदीश प्रसाद मण्डल — बीरांगना (एकांकी) २०१७” प्रविष्टि “नाटक, रंगमंच आ नाट्य पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २३१०. (A) नाटक, रंगमंच आ नाट्य पोथी** — व्याख्या: “१ उपाध्याय रामदास — आनन्द विजयाभिदान नाटिका” प्रविष्टि “नाटक, रंगमंच आ नाट्य पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २३११. (B) नाटक, रंगमंच आ नाट्य पोथी** — व्याख्या: “दैत्यारि ठाकुर — श्यामंत हरण यात्रा (अंकिया नाट)” प्रविष्टि “नाटक, रंगमंच आ नाट्य पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २३१२. (B) नाटक, रंगमंच आ नाट्य पोथी** — व्याख्या: “बेचन ठाकुर (सौजन्य- बेचन ठाकुर) — ऊँच-नीच (नाटक)” प्रविष्टि “नाटक, रंगमंच आ नाट्य पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २३१३. (A) नाटक, रंगमंच आ नाट्य पोथी** — व्याख्या: “मुन्ना जी — तीन टा बाल नाटक (मैथिली बाल साहित्य)” प्रविष्टि “नाटक, रंगमंच आ नाट्य पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २३१४. (D) नाटक, रंगमंच आ नाट्य पोथी** — व्याख्या: “उपाध्याय रामदास — आनन्द विजयाभिदान नाटिका” प्रविष्टि “नाटक, रंगमंच आ नाट्य पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २३१५. (C) नाटक, रंगमंच आ नाट्य पोथी** — व्याख्या: “गजेन्द्र ठाकुर — 4. संकर्षण (नाटक) (2009)” प्रविष्टि “नाटक, रंगमंच आ नाट्य पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।

- २३१६. (B) नाटक, रंगमंच आ नाट्य पोथी** — व्याख्या: “गजेन्द्र ठाकुर — 30. मचण्ड (नाटक) (2014)” प्रविष्टि “नाटक, रंगमंच आ नाट्य पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २३१७. (A) नाटक, रंगमंच आ नाट्य पोथी** — व्याख्या: “बेचन ठाकुर (सौजन्य- बेचन ठाकुर) — बिसवासघात (नाटक)” प्रविष्टि “नाटक, रंगमंच आ नाट्य पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २३१८. (D) नाटक, रंगमंच आ नाट्य पोथी** — व्याख्या: “८ दैत्यारि ठाकुर — श्यामंत हरण यात्रा (अंकिया नाट)” प्रविष्टि “नाटक, रंगमंच आ नाट्य पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २३१९. (A) नाटक, रंगमंच आ नाट्य पोथी** — व्याख्या: “डॉ. गंगेश गुंजन (सौजन्य- गंगेश गुंजन) — नाटक आइ भोर” प्रविष्टि “नाटक, रंगमंच आ नाट्य पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २३२०. (D) नाटक, रंगमंच आ नाट्य पोथी** — व्याख्या: “विभा रानी — विभा रानीक दूटा नाटक (भाग रौ आ बलचन्दा)” प्रविष्टि “नाटक, रंगमंच आ नाट्य पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २३२१. (B) सगर राति दीप जरय आ नाट्य उत्सव** — व्याख्या: “साहित्य अकादमी पुरस्कार: मन्त्रेश्वर झा” प्रविष्टि “सगर राति दीप जरय आ नाट्य उत्सव” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २३२२. (A) नाटक, रंगमंच आ नाट्य पोथी** — व्याख्या: “आनन्द कुमार झा — हठात् परिवर्तन (नाटक)” प्रविष्टि “नाटक, रंगमंच आ नाट्य पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २३२३. (A) नाटक, रंगमंच आ नाट्य पोथी** — व्याख्या: “बेचन ठाकुर (सौजन्य- बेचन ठाकुर) — नबघर (चारिटा नाटक)” प्रविष्टि “नाटक, रंगमंच आ नाट्य पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २३२४. (C) नाटक, रंगमंच आ नाट्य पोथी** — व्याख्या: “आनन्द कुमार झा — मुक्ति यात्रा (नाटक)” प्रविष्टि “नाटक, रंगमंच आ नाट्य पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २३२५. (B) नाटक, रंगमंच आ नाट्य पोथी** — व्याख्या: “कुणाल (सौजन्य कुणाल) — कुसमा-सलहेस आ अन्य छओ गोटा नाटक” प्रविष्टि “नाटक, रंगमंच आ नाट्य पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २३२६. (B) नाटक, रंगमंच आ नाट्य पोथी** — व्याख्या: “जगत्ज्योतिर्मल्ल — हरगौरी विवाह नाटक कुञ्जविहार नाटक” प्रविष्टि “नाटक, रंगमंच आ नाट्य पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २३२७. (D) नाटक, रंगमंच आ नाट्य पोथी** — व्याख्या: “२५ सिद्ध नरसिंहमल्ल — गीतावली सिद्धि” प्रविष्टि “नाटक, रंगमंच आ नाट्य पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २३२८. (B) नाटक, रंगमंच आ नाट्य पोथी** — व्याख्या: “लक्ष्मीदेव — कुमारहरण नाट शत स्कंध रावण वध (अंकिया नाट)” प्रविष्टि “नाटक, रंगमंच आ नाट्य पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २३२९. (B) नाटक, रंगमंच आ नाट्य पोथी** — व्याख्या: “१२ माधवदेव — भूमि लुटिया झुमुरा आ पिम्परा-गुचुरा-झुमुरा” प्रविष्टि “नाटक, रंगमंच आ नाट्य पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २३३०. (B) नाटक, रंगमंच आ नाट्य पोथी** — व्याख्या: “२२ शिवदत्त — कथा बौद्ध सिद्ध मेहथपा” प्रविष्टि “नाटक, रंगमंच आ नाट्य पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २३३१. (A) नाटक, रंगमंच आ नाट्य पोथी** — व्याख्या: “४ जगत्ज्योतिर्मल्ल — हरगौरी विवाह नाटक कुञ्जविहार नाटक” प्रविष्टि “नाटक, रंगमंच आ नाट्य पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २३३२. (C) नाटक, रंगमंच आ नाट्य पोथी** — व्याख्या: “५ जगत्प्रकाशमल्ल — प्रभावतीहरण नाटक” प्रविष्टि “नाटक, रंगमंच आ नाट्य पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २३३३. (D) नाटक, रंगमंच आ नाट्य पोथी** — व्याख्या: “आनन्द कुमार झा — बदलैत समाज (नाटक)” प्रविष्टि “नाटक, रंगमंच आ नाट्य पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २३३४. (C) मैथिली फिल्म आ रंगमंच** — व्याख्या: “कोसी सेमीनार 12 सितम्बर 2008 भाग-१” प्रविष्टि “मैथिली फिल्म आ रंगमंच” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २३३५. (D) मैथिली फिल्म आ रंगमंच** — व्याख्या: “कोसी सेमीनार 12 सितम्बर 2008 भाग-२” प्रविष्टि “मैथिली फिल्म आ रंगमंच” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।

- २३३६. (A) नाटक, रंगमंच आ नाट्य पोथी** — व्याख्या: “प्रबोध नारायण सिंह (सौजन्य- नचिकेता) — प्रेमक रोग (नाटक)” प्रविष्टि “नाटक, रंगमंच आ नाट्य पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २३३७. (B) नाटक, रंगमंच आ नाट्य पोथी** — व्याख्या: “२४ श्रीकांत — श्रीकृष्ण जन्म रहस्य” प्रविष्टि “नाटक, रंगमंच आ नाट्य पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २३३८. (B) नाटक, रंगमंच आ नाट्य पोथी** — व्याख्या: “आनन्द कुमार झा — टाकाक मोल (नाटक)” प्रविष्टि “नाटक, रंगमंच आ नाट्य पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २३३९. (B) मैथिली फिल्म आ रंगमंच** — व्याख्या: “काठक लोक- महेन्द्र मलंगिया भाग- 1” प्रविष्टि “मैथिली फिल्म आ रंगमंच” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २३४०. (B) मैथिली फिल्म आ रंगमंच** — व्याख्या: “काठक लोक- महेन्द्र मलंगिया भाग- 2” प्रविष्टि “मैथिली फिल्म आ रंगमंच” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २३४१. (C) नाटक, रंगमंच आ नाट्य पोथी** — व्याख्या: “जगत्प्रकाशमल्ल — प्रभावतीहरण नाटक” प्रविष्टि “नाटक, रंगमंच आ नाट्य पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २३४२. (D) नाटक, रंगमंच आ नाट्य पोथी** — व्याख्या: “१५ लक्ष्मीदेव — कुमारहरण नाट शत स्कंध रावण वध (अंकिया नाट)” प्रविष्टि “नाटक, रंगमंच आ नाट्य पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २३४३. (C) नाटक, रंगमंच आ नाट्य पोथी** — व्याख्या: “रवि भूषण पाठक — रिहर्सल (नाटक)” प्रविष्टि “नाटक, रंगमंच आ नाट्य पोथी” भागमे देल अछि। एहि कारण सही उत्तर ओहि भागक नाम अछि।
- २३४४. (B) कृष्ण कुमार कश्यपसँ गजेन्द्र ठाकुर द्वारा लेल साक्षात्कार** — व्याख्या: ई प्रविष्टि “कृष्ण कुमार कश्यपसँ गजेन्द्र ठाकुर द्वारा लेल साक्षात्कार” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।
- २३४५. (B) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी** — व्याख्या: ई प्रविष्टि “विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।
- २३४६. (B) मैलोरंग-१ (सौजन्य- प्रकाश झा)** — व्याख्या: ई प्रविष्टि “मैलोरंग-१ (सौजन्य- प्रकाश झा)” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।
- २३४७. (B) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre** — व्याख्या: ई प्रविष्टि “प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।
- २३४८. (B) कृष्ण कुमार कश्यपसँ गजेन्द्र ठाकुर द्वारा लेल साक्षात्कार** — व्याख्या: ई प्रविष्टि “कृष्ण कुमार कश्यपसँ गजेन्द्र ठाकुर द्वारा लेल साक्षात्कार” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।
- २३४९. (B) मैलोरंग-२** — व्याख्या: ई प्रविष्टि “मैलोरंग-२” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।
- २३५०. (C) विदेह/सदेह अंक आ नाट्य/नाटक विशेष सामग्री** — व्याख्या: ई प्रविष्टि “विदेह/सदेह अंक आ नाट्य/नाटक विशेष सामग्री” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।
- २३५१. (B) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी** — व्याख्या: ई प्रविष्टि “विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।
- २३५२. (B) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी** — व्याख्या: ई प्रविष्टि “विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।
- २३५३. (D) प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre** — व्याख्या: ई प्रविष्टि “प्राचीन नाटक / अंकिया नाट / Classical Maithili Theatre” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।
- २३५४. (B) सौभाग्य मिथिला** — व्याख्या: ई प्रविष्टि “सौभाग्य मिथिला” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।
- २३५५. (B) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी** — व्याख्या: ई प्रविष्टि “विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।
- २३५६. (D) विदेह मैथिली साहित्य/ नाट्य/ कविता/ परिचर्चा उत्सव** — व्याख्या: ई प्रविष्टि “विदेह मैथिली साहित्य/ नाट्य/ कविता/ परिचर्चा उत्सव” नामक उप-समूहमे सूचीबद्ध अछि; सेही आधार पर उत्तर चुनल जाय।

- २३९७. (A) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी** — व्याख्या: “गजेन्द्र ठाकुर — 25. भऽ जाएब छू (मैथिलीक 2012 मे प्रकाशित पहिल क्लाइमेट-फिक्शन प्ले- Maithili's first climate-fiction play o...” प्रविष्टि “विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २३९८. (A) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी** — व्याख्या: “बेचन ठाकुर (सौजन्य- बेचन ठाकुर) — बेटीक अपमान आ छीनरदेवी (नाटक)” प्रविष्टि “विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २३९९. (D) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी** — व्याख्या: “बेचन ठाकुर (सौजन्य- बेचन ठाकुर) — बाप भेल पित्ती आ अधिकार (नाटक)” प्रविष्टि “विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २४००. (A) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी** — व्याख्या: “राजदेव मण्डल — लाज (एकांकी)” प्रविष्टि “विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २४०१. (A) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी** — व्याख्या: “डॉ. राम भरोस कापड़ि 'भ्रमर' (सौजन्य- राम भरोस कापड़ि 'भ्रमर') — महिषासुर मुर्दावाद एवं अन्य नाटक (१९९७)” प्रविष्टि “विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २४०२. (B) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी** — व्याख्या: “डॉ. राम भरोस कापड़ि 'भ्रमर' (सौजन्य- राम भरोस कापड़ि 'भ्रमर') — लोक नाट्य: जट जटिन (२००७) (शोध)” प्रविष्टि “विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २४०३. (C) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी** — व्याख्या: “डॉ. राम भरोस कापड़ि 'भ्रमर' (सौजन्य- राम भरोस कापड़ि 'भ्रमर') — सूली पर इजोत एवं अन्य नाटक (२०१५)” प्रविष्टि “विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २४०४. (B) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी** — व्याख्या: “डॉ. राम भरोस कापड़ि 'भ्रमर' (सौजन्य- राम भरोस कापड़ि 'भ्रमर') — रामभरोस कापड़ि "भ्रमर"क किछु नाटक” प्रविष्टि “विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २४०५. (B) विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी** — व्याख्या: “सुशील (सौजन्य- सुशील) — भामती (नाटक) (पहिल मंचन १९९१, प्रकाशन २०१३)” प्रविष्टि “विदेह पोथी सँ नाटक/नाट्य/एकांकी पोथी” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २४०६. (C) विदेह/सदेह अंक आ नाट्य/नाटक विशेष सामग्री** — व्याख्या: “विदेह : सदेह ८ — मैथिली नाट्य उत्सव देवनागरी मिथिलाक्षर — देवनागरी” प्रविष्टि “विदेह/सदेह अंक आ नाट्य/नाटक विशेष सामग्री” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २४०७. (A) विदेह/सदेह अंक आ नाट्य/नाटक विशेष सामग्री** — व्याख्या: “विदेह : सदेह ८ — मैथिली नाट्य उत्सव देवनागरी मिथिलाक्षर — मिथिलाक्षर” प्रविष्टि “विदेह/सदेह अंक आ नाट्य/नाटक विशेष सामग्री” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २४०८. (C) विदेह/सदेह अंक आ नाट्य/नाटक विशेष सामग्री** — व्याख्या: “५) नाटक विशेषांक अंक ७२ (15 दिस 2010) — अंक ७२ (15 दिस 2010)” प्रविष्टि “विदेह/सदेह अंक आ नाट्य/नाटक विशेष सामग्री” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २४०९. (C) विदेह/सदेह अंक आ नाट्य/नाटक विशेष सामग्री** — व्याख्या: “१०. नन्द विलास रायक चारि कथा आ एक एकांकी आ गजेन्द्र ठाकुरक टिप्पणी Videha_361 — Videha_361” प्रविष्टि “विदेह/सदेह अंक आ नाट्य/नाटक विशेष सामग्री” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २४१०. (B) बृखेश चन्द्र लाल , जनकपुरक सौजन्यसँ** — व्याख्या: “झिझि या” प्रविष्टि “बृखेश चन्द्र लाल , जनकपुरक सौजन्यसँ” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २४११. (A) बृखेश चन्द्र लाल , जनकपुरक सौजन्यसँ** — व्याख्या: “ढोल-पिप ही” प्रविष्टि “बृखेश चन्द्र लाल , जनकपुरक सौजन्यसँ” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २४१२. (B) पवनकान्त झा (काश्यप कमल) , भटसिमरि , मधुबनीक सौजन्यसँ** — व्याख्या: “रसनचौ की” प्रविष्टि “पवनकान्त झा (काश्यप कमल) , भटसिमरि , मधुबनीक सौजन्यसँ” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २४१३. (A) मैथिली फिल्म** — व्याख्या: “ममता गाबय गीत” प्रविष्टि “मैथिली फिल्म” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २४१४. (C) मैथिली फिल्म** — व्याख्या: “कन्यादान” प्रविष्टि “मैथिली फिल्म” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २४१५. (C) Maithili Movies on Rent** — व्याख्या: “BEJOD” प्रविष्टि “Maithili Movies on Rent” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।
- २४१६. (C) Maithili Movies on Rent** — व्याख्या: “गामक घर” प्रविष्टि “Maithili Movies on Rent” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

२४३७. (D) विदेह मैथिली साहित्य/ नाट्य/ कविता/ परिचर्चा उत्सव — व्याख्या: “मैथिली कवि सम्मेलन” प्रविष्टि “विदेह मैथिली साहित्य/ नाट्य/ कविता/ परिचर्चा उत्सव” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

२४३८. (B) विदेह मैथिली साहित्य/ नाट्य/ कविता/ परिचर्चा उत्सव — व्याख्या: “रिपब्लिक डे 2009 (भारत)” प्रविष्टि “विदेह मैथिली साहित्य/ नाट्य/ कविता/ परिचर्चा उत्सव” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

२४३९. (D) कृष्ण कुमार कश्यपसँ गजेन्द्र ठाकुर द्वारा लेल साक्षात्कार — व्याख्या: “प्रबोध सम्मान: राजमोहन झा” प्रविष्टि “कृष्ण कुमार कश्यपसँ गजेन्द्र ठाकुर द्वारा लेल साक्षात्कार” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।

२४४०. (D) 2nd November 2012 Uzna Re- By Shovna Narayan (Pre-Jyotirishwar Non Brahmin Vidyapati's Life Episode) — व्याख्या: “७५म सगर राति दीप जरए मे मुन्नाजीक पहिल विहनि कथा पोस्टर प्र दर्शनी” प्रविष्टि “2nd November 2012 Uzna Re- By Shovna Narayan (Pre-Jyotirishwar Non Brahmin Vidyapati's Life Episode)” भाग/उप-समूहमे देल अछि; सेही आधार पर सही उत्तर चुनल जाय।